



# Nuntius

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## Summer explorations



Clockwise from top left: Acrocorinth, p. 32; Acropolis, p. 15; Pozzuoli, p. 19; Terracina, p. 24

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

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

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

## About NUNTIUS

*NUNTIUS* is the newsletter of Eta Sigma Phi, the national Classics honorary society. It is published twice a year, in September and in January. Copies of the *NUNTIUS* are sent free of charge to active, associate, and honorary members at active chapters. A lifetime subscription to the *NUNTIUS* is also available to members who wish to continue receiving the newsletter after graduation. The cost

of this lifetime subscription is a single payment of \$50. Non-members interested in subscribing to the newsletter should contact the editor for further information. The editor is Dr. Georgia L. Irby of Omega at the College of William and Mary. Graphic designer is Jon Marken of Lamp-Post Publicity in Meherrin, Virginia, who also provides the printing.

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# Address from the Megas Prytanis

SALVETE PANTES, XAIPETE OMNES—It has been my pleasure to serve as your Megas Prytanis for just shy of a year now, and I am incredibly grateful that my position has given me a front row seat to see all the accomplishments that we, modern interpreters of the Classics, have been achieving both on and off campus. Through the Facebook page I have been able to hear about and share some fantastic stories from our alumni who are using their classics degrees in ways that are as varied as they are useful. It is my hope that as your chapters and careers continue to progress you will share that progress with us so we can show publicly that the study of the Classics is still thriving.

This January I had the opportunity to travel with the other national officers to San Diego for the Society For Classical Studies/Archaeological Institute of America joint conference, and as we sat in the exhibit hall promoting Eta Sigma Phi, we had the incredible opportunity to meet many Eta Sigma Phi alumni who have continued their study of Classics professionally. They were grateful for the opportunities for national engagement that our honor society provides, and were thrilled to see their continued successes in their studies.

One important announcement I have to make concerns the 91st annual national

convention for Eta Sigma Phi, which will be held this year at St. Olaf College in Northfield, Minnesota from March 22nd through the 24th. It will be an incredible honor to preside over a convention at my home campus, and we are sure that you will thoroughly enjoy the activities we are planning. We hope to see you all in Minnesota soon.

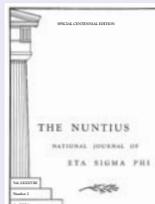
Before I sign off I would like to leave you with a quote from one of my favorite (modern) works of literature, that has helped inform my study of both the classics, and literature in general. “Books are not made to be believed, but to be subjected to inquiry. When we consider a book, we mustn’t ask ourselves what it says but what it means”. This is a quote from Umberto Eco’s *Name of the Rose*, and I think it exemplifies what we try to do as scholars of the Classics, we seek to learn and comprehend nigh unspoken languages in order to get behind the words on the page, and see what it is that the ancient authors really wanted to tell us.

Stay inquisitive my friends.

Joseph Spellman  
Megas Prytanis  
St. Olaf College

## 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.



## Fasti



2019

### February 15 deadlines

- requests for Maureen Dallas Watkins Greek and Latin Translation Contest (If paper copies of testing materials are desired, such a request must be **received** by date of Friday, March 3rd.)
- completed ΗΣΦ Bernice L. Fox Teacher Training Scholarship Applications
- completed Summer Travel Scholarship Application

### February 13–15: Lupericalia

**March 4:** deadline for completed Maureen Dallas Watkins Greek and Latin Translation Contest tests.

**March 4:** Exelauno day

**March 4–8:** National Latin Teacher Recruitment Week (NLTRW)

**March 5–9:** Administer College Greek Exams

**March 20:** Ovid's birthday

**March 22–24:** 90th National Convention at the Invitation of Delta Chi at St. Olaf College

**March 26:** Vespasian's birthday

**April 3–6:** Classical Association of the Middle West and South, Lincoln, NE

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

**April 26:** Marcus Aurelius' birthday

### May 15 deadlines:

- Chapter *Res Gestae* due (submit online: <http://www.etasigmaphi.org/res-gestae>)
- submissions for the next *NUNTIUS* (book/movie reviews; creative work; ktl)

**May 24:** Germanicus' birthday

**July 12:** Caesar's birthday

**August 1:** Claudius' birthday

**August 24:** Hadrian's birthday

2020

**January 2–5:** SCS, Washington, DC

# We Love Wisdom and Beauty: Research by Undergraduate Members of ΗΣΦ

Classical Association of the Middle West and South, Winston-Salem, NC 2018

In keeping with its motto, φιλοσοφοῦμεν καὶ φιλοκαλοῦμεν, Eta Sigma Phi, the national honorary society for classical studies, proposes a panel of scholarly papers by undergraduate members of the society. Eta Sigma Phi would like to use this event to promote the excellent work of its undergraduate members to the larger community of classicists and, in turn, to introduce the young scholars to the larger academic community and its *mores*.

All *papers* (not only abstracts) submitted were reviewed by the society's Program Committee, and four were deemed worthy of presentation. Papers were judged anonymously based upon their accuracy, originality, and suitability for presentation at a professional meeting. Any topic concerned with classical civilization, language, the classical tradition, or the pedagogy of the discipline was deemed appropriate. The broad range of topics is necessary to attract a sufficient number of submissions from undergraduates.

## Viewing Roman Self-Identity through Republican Numismatic Iconography: Reassessing the Significance of the Caesarian Denarius of 44 BC

Katie Hillery, Hillsdale College

The changing nature of politics in the Late Republic—a complex and highly debated period—can be traced through a survey of Roman numismatic developments. The evolving iconography on Roman currency provides an important historical source for understanding the ideological transition from Republic to Empire. This paper proposes to reassess the significance of the Caesarian denarius of 44 BC as a way of dating both the end of Republican currency and creating a material culture marker of the end of the Republic itself. As the first Roman coin to depict a living human political figure, the Caesarian denarius has ideological significance that extends far beyond numismatics. This paper proposes to evaluate the break from numismatic tradition reflected in it by looking at the coin through both the ideological lens of numismatics and contemporary historical information about Caesar's seizure of the mint. First, it explains briefly the ideological nature of iconography in Roman numismatic tradition and then traces the major iconographic developments of the denarius leading up to Caesar. After establishing that the coin was a widely accessible ideological canvas in the Ancient World, the significance of the iconographic changes during the Republic become clear. Mirroring the gradual decline of the Late Republic, the images on Roman denarii gradually become overtly personal and diverge from their early Republican predecessors: Traditional depictions of Roma and the Dioscuri give way first

to subtle and then overt aristocratic promotion. This paper will show these developments using the 137 B.C. denarius of Tiberius Veturius, the Marcus Caecilius Metellus denarius of 127 B.C., and the Lucius Marcius Philippus denarius of 56 B.C. This survey of numismatic iconography creates context for understanding the radical change in the Caesarian denarius of 44 B.C.

This paper will then discuss the ideological significance of Caesar's numismatic choices, by examining his seizure of the mint from the Senate and his choice to monumentalize himself as the face of Rome on the denarius of 44 B.C. By using Suetonius as evidence for some of the radical, anti-Republican behavior of Caesar, this paper will contextualize the ideological significance of these choices. The Caesarian denarius completes the shift of the coin, as Andrew Meadows and Jonathan Williams argue, from a symbol "of a common civic identity" to a canvas displaying "the varying predilections of...the *tresviri monetales*"—a "small-scale but widely circulating monument to the moneyer himself" (Andrew Meadows and Jonathan Williams, "Moneta and the Monuments," 43). Since Roman currency in the Late Republic communicated Roman self-identity to its empire and surrounding nations, Caesar's decision to depict himself on his own denarius finally subverted the *res publica* by legitimizing currency—the economic lifeblood of the empire—through his own power instead of the shared power of the Senate. Because of this, this paper will conclude that Caesar's denarius of 44 B.C. represents the end of Republican currency, becoming the material culture marker of the transition from Republic to Empire.

## Vestals Take the Table: Dining Activity as Opportunity for Socioeconomic Gains

Thomas Matthews, Rhodes College

Vestal priestesses gained complete financial independence following Augustus' *ius trium liberorum* in 9 BCE. The impact that this legal reform had on Vestals' lives as well as Roman life within the context of late Republic precedents remains somewhat of a mystery. The starting point of the present study is the lack of material and literary evidence to support Katherine Dunbabin's claim that Vestals were required to attend public banquets. In order to investigate the contexts in which Vestals' convivial involvement would have been freely chosen, this study draws from literary, epigraphical, and material evidence between 100 B.C.E. and 200 C.E. We explain why a Vestal may have wanted to provide funding for certain banquet occasions, and how the events of the *Vestalia* festival would have provided unique opportunities for Vestals to augment their socioeconomic standing within the Roman community.

## A Vague Understanding of Intangible Things: A Comparison between Patristic and Structuralist Semiotic Thought

Sophia Decker, University of Kentucky

Well before the intellectual movement of structuralism attempted to build a semiotic framework based on the insights of linguistic theory, the 4<sup>th</sup>-century Church Father Augustine of Hippo anticipated its claim of the arbitrariness of language and built a theory of semiotics based on this premise. However, as he and other Church Fathers elaborated on this theory, they came to an understanding of semiotics quite different from anything proposed by modern structuralist and poststructuralist theories. The Church Fathers worked from semiotic structures very similar to those developed by structuralists and poststructuralists but came to opposite conclusions because structuralism and poststructuralism deny the reality of the invisible.

Semiotics can be defined as the study of signs and it was acknowledged by the Church Fathers just as it is by modern semioticians that just about everything in the human experience could be seen as a symbol of something. This paper focuses on two types of sign that generated a particularly large amount of literature in the early centuries of Christianity: text and image.

The importance of developing a theory about the semiotic nature of text and image had a particular exigency in early Christian times. An understanding of the ways in which text worked as a sign was important because it had an impact on the way in which

Scripture was interpreted. The nature of images as signs was called into question primarily by iconoclasm, which was condemned as heresy by the Second Council of Nicaea in 787. Perhaps the most explicit treatment of semiotics from the patristic period is Augustine's *De Doctrina Christiana* (On Christian Doctrine), written to address the issue of Biblical exegesis. Image as sign was a main theme in the work of John of Damascus, an 8th century theologian and perhaps the most prolific defender of icon veneration during the iconoclastic controversies. Semiotic insights are also present in the work of Basil the Great on Trinitarian issues and in the works of mystical theology written by Dionysius the Areopagite. Together, these Church Fathers manifest a way of thinking about signs that is remarkably similar to modern theories of semiotics.

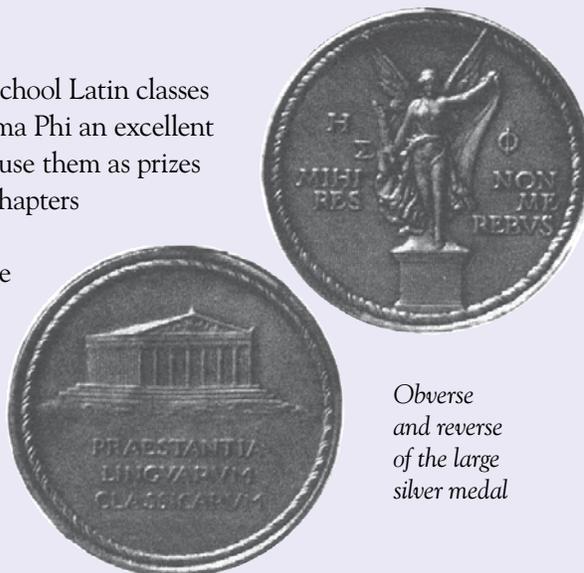
However, there are two main differences between structuralism and Christianity. The first is that structuralism tends to assume that all institutions are human institutions, an assumption that Augustine in fact warns against because of his belief in the existence of divine institutions. The second major difference is that in Christianity, semiotics is imbued with a special significance that it lacks in secular semiotics because the notion of symbol is fundamentally connected to the Incarnation. The Church Fathers considered Christ to be the Image of the Father, the Word of God. Because of Christ's relationship to both text and image, the Christology of the Church Fathers informed their semiotic theories.

The difference between Christian semiotics and structuralism and poststructuralism lies not in their treatment of signifiers, but in their basic premises about the nature of reality.

## 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 through the Eta Sigma Phi website. See [www.etasigmaphi.org](http://www.etasigmaphi.org) for order forms and prices.



*Obverse  
and reverse  
of the large  
silver medal*

# The Next Generation: Papers by Undergraduate Classics Students

Sponsored by Eta Sigma Phi

Annual Meeting of the Society for Classical Studies  
January 3–6, 2019  
San Diego, CA

Eta Sigma Phi is proud to announce the papers that have been selected for presentation at the 150<sup>th</sup> meeting of the Society for Classical Studies, originally founded as the American Philological Association. This is the eleventh panel of undergraduate research sponsored by the society. The papers were chosen by anonymous, qualified reviewers selected from among Eta Sigma Phi's faculty advisers. The reviewers used the double-blind system required by the SCS. Eta Sigma Phi believes that this panel will serve as a bridge between undergraduate students and the Society for Classical Studies, not just by giving the students an opportunity to experience an SCS meeting and to share their views with professional classicists, but also by introducing those professionals to some of the most talented and promising students from the next generation of classicists.

## ABSTRACTS OF THE PAPERS

### “The Role of Parmenides’ Goddess as Θέα and Δαίμων”

David W. Bicknell, Stockton University

Throughout the extant fragments, Parmenides uses two different terms to refer to his Goddess: he uses the term *θέα* once only at 1.22, and he uses the term *δαίμων* twice at 1.3 and 12.3, respectively. Most translators of Parmenides, such as McKirahan, Hermann, Gallop, and Tarán, translate both words as referring to the same entity: the “Goddess.” It is my contention that Parmenides intended a distinction in the role of his Goddess by the use of his terms.

While throughout the history of Greek literature the meaning of *θέα* has remained unchanged, *δαίμων* has a much more complex history. Homer's meaning of *δαίμων* refers mainly to an unidentified divinity in an anthropomorphic form, while the *θεός* can be clearly identified as a specific divinity. For Hesiod, it is implied that there is a difference in rank and power in that the word *θεός* refers to gods of the rank of the Olympian gods, whereas the word *δαίμων* refers to divinities of a lesser power and status, such as the many named personified abstractions. In lyric poetry, the meaning of *δαίμων* seems to be either the driving force behind a man's destiny or the destiny itself. However, this varied history of the meaning of *δαίμων* begs the question of which meaning Parmenides means when he refers to his Goddess. I suggest that he intended a meaning of *δαίμων* that intermingles some of the

previously established uses of *δαίμων*. By using this mixed meaning of *δαίμων*, I also suggest that Parmenides distinguishes the Goddess as playing a role as a *θέα*, and a separate role as a *δαίμων*.

Through a close reading of each of the fragments where the Goddess is mentioned, her specific roles can be determined. As a *θέα*, Parmenides' Goddess is the authority behind the pact made with the youth through their handclasp, while she plays the role normally attributed to a *δαίμων* by hosting the mortal youth. As a *δαίμων*, the Goddess fulfills both the role of guide for the youth along his path, and as a helmsman for all things that is the agent behind the youth's destiny. Parmenides uses each of these terms where he intends to specify the role that the Goddess is playing at that particular part of the poem.

### “‘Your Marriage Murders Mine’: The Moral Consciousness of the Tragic Virgin”

M. Katherine Pyne-Jaeger, Cornell University

The vocality of women—their rage, their grief, their emotion—is, as America has recently been privileged to witness, a uniquely formidable phenomenon. This is no less true of the women of Attic tragedy, for whom displays of emotion are often the only available method of public resistance. However, even as these women—figures ranging from struggling wives, like Medea and Klytaimnestra, to sacrificial victims, Polyxena and Iphigeneia—respond to and resist the systemic injustice leveled against them, they rely on equally entrenched social conventions and rituals to inform and structure their behavior. Their imaginative configuration, dependent on conceptions and duties of the feminine, complicates rather than limits their actions and reactions. This paper explores the presence of this feminine moral consciousness in the characters of Sophokles' *Antigone* and Euripides' *Iphigeneia*, using the *Antigone* (Fagles, 1984) and the *Iphigeneia at Aulis* (Merwin and Dimock, 1978).

Previous examinations of the ‘tragic virgin’ archetype—the condemned maiden who dies with dignity—have often concluded that she behaves like an adult man with a socially appropriate (read: state-oriented) sensibility (see Gamel, 1999). Any justification for the masculinization of the tragic virgin must necessarily originate from her response to the suffering she undergoes and its interplay with the gendered coding of classical heroism. I argue that to perceive this behavior as essentially masculine is to misinterpret the characterization of *Antigone* and *Iphigeneia*, who extrapolate their ethics not from masculine assimilation, but from rituals and responsibilities that were the province of Greek women. Those rituals, which comprise the basis of the reasoning that permits them to behave ‘heroically,’ are the wedding and the funeral.

Equating death and marriage is common in fifth-century Attic art and literature, and nuptial rites were a popular iconographical motif on *lekythoi*, a type of oil jar, and tomb reliefs (Rehm, 1994).



*John Marincola, Sophia Decker, Katherine Pyne Jager, David Bicknell, Molly Schaub, Kaitie Hillery*

Both Iphigeneia and Antigone use this cultural paradigm, formulated as a ceremony in which the usual elements of the nuptial rite are replaced by chthonic counterparts (see Rehm; Goff, 2004; Seaford, 1987), to conceptualize and process their brutal situations. Iphigeneia is able to interpret her sacrifice as a replacement or extension of marriage, the primary duty for which a virgin girl is responsible, and her sacrifice in terms of the transformative violation of the *anakalypteria*, the ritual unveiling of the bride. Antigone describes her punishment in nuptial terms, developing a conceit that identifies her immurement with the bridal procession before committing suicide in a grotesque parallel to the *anakalypteria*, thereby demonstrating the harrowing juxtaposition of what her fate could be with what it is.

While the association between death and funeral rites is more self-evident, in this case it is the position of women as participants and facilitators, rather than objects, that informs the tragic virgin's ethical choices. Duties related to preparing the corpse for burial and mourning the dead belonged almost exclusively to women (Rehm, 1994). Antigone's decision to bury Polyneikes, then, is not an act of inherently masculine resistance, but a similarly heroic reclamation of female responsibility. Iphigeneia also invokes her authority regarding funeral rites to demonstrate her free will, dictating to a despairing Klytimestra how her mother and siblings should behave in mourning. The paper concludes with discussion of another traditionally female tool that both Antigone and Iphigeneia use to great effect: ritual lamentation. Lamentation allowed women to exert public influence via the threat of reciprocal violence (Holst-Warhaft, 1992), which comes to fruition at the

conclusion of the Labdacid and Pelopid narratives. Antigone and Iphigeneia resort to the language of the familiar in order to enact the unfamiliar—to set in motion, with impassioned vocal resistance, the emotional forces that punish men in power.

## “Hot Topics: Aristophanes’ *Acharnians* and Charcoal Production”

Molly Schaub, University of Michigan

In Aristophanes' play *Acharnians*, produced in 425 BCE, the chorus of Acharnian old men are the rural, nationalistic antithesis to the peace-loving protagonist Dikaiopolis. When Dikaiopolis tries to end the Peloponnesian War by making a personal peace treaty with the Spartans, the men of Acharnae come in arms to stop him and are stubbornly resistant to any of his reasoning. Aristophanes leads us to believe that this reaction is just what we should expect from these men hardened by many years of labor producing charcoal in the foothills of Parnes. Charcoal production, in fact, emerges as a fruitful literary trope to both characterize the Acharnians and provoke the plot of the play as a whole. The Acharnian old men embody not only the opinions of the rural demesman but also take on the traits of their specialized craft production at every step.

Although Olson posits that the Acharnians were strictly the transporters of charcoal, the persistence of craft production as a

# The Next Generation (Continued)

literary device throughout *Acharnians* represents nearly every step of the charcoal-making process, showing that the complexity of charcoal production lies not in an intricate division of labor but rather in the multifaceted Acharnians who have a dynamic relation to their specialty of production throughout their lives. When read against other texts that discuss charcoal-making procedures, such as Theophrastus' treatise *On Fire*, the nuances in the role of charcoal-making in the play become even more clear.

Finally, charcoal production has special place not only in the characterization of the Acharnians but also in the hero Dikaiopolis' complaints about the capitalistic life in wartime and his idealistic picture of a life of peace. The specialization of charcoal production in Acharnae represents a contrast between urban life where goods are acquired at the market and an idyllic rural world where one produces the necessities oneself. Craft production emerges as a platform to discuss not only people but the political situations they find themselves in.

## “Dorians are Allowed to Speak Doric: Theocritus' Idyll XV in the Context of Panhellenization”

Sophia Decker, University of Kentucky

This paper will use sociolinguistic information about Hellenistic Greece to shed light on the cultural and metapoetic significance of the exchange between Praxinoa and the unnamed stranger in Theocritus' Idyll XV. For centuries, Ancient Greek, unlike most ancient and modern languages, had no standard variety. This is shown by the sociolinguistic research of Carl Darling Buck, who finds that, with only a few exceptions, the local dialect of the writer, rather than that of the recipient or any third party, was used in dedications, epitaphs, honorary decrees, and arbitrations (Buck 1913:133-50). Even treaties between two Greek-speaking city-states were written in the local dialects of the regions in which they were found (Buck 1913:155), and Buck quite reasonably suggests that the other party to each of these treaties may have kept a copy written in its own dialect.

Following the conquests of Alexander the Great and the spread of the Koine dialect, the political unification of the previously autonomous Greek regions caused a linguistic hierarchy to emerge. Koine Greek became the standard language of communication across Alexander's vast empire as well as the variety that non-native speakers of Greek learned. Because of the linguistic pressure exerted by the Koine dialect, individual local dialects seemed to be in danger of dying out. While some Greek speakers preferred to discard their native dialects in favor of Koine, others made efforts to hold on to their local linguistic identity. This desire to maintain local dialects manifests itself, for example, in the hyper-correct form “οἰθενός” found in an inscription in Thessaly (Consani 2013). Yet this very hyper-correctness itself shows that Koine was beginning to overshadow local variants of the Greek variation, because

this hyper-correct form could only come to exist as a response to strong pressure from the dominant dialect.

In the midst of such linguistic tensions, the poet Theocritus, a native speaker of a Doric dialect, made the unprecedented decision to write hexameter poetry in Doric. In his Idyll XV, Theocritus comments on the use of regional dialects through the words of a housewife named Praxinoa. This paper argues that the conversation between Praxinoa and the unnamed stranger in lines 89-95 of Theocritus' Idyll XV, in addition to being a commentary on the sociolinguistic situation of Hellenistic Greece, is a defense of the linguistic choices that Theocritus himself has made as a poet. By writing Idyll XV in Doric, Theocritus implicitly endorses Praxinoa's arguments. In doing so, he argues not only for the right of individual citizens to speak their native dialects, but also for his own right to write Doric hexameter poetry. In fact, the situation of Praxinoa mirrors the poet's own situation. Praxinoa and presumably Theocritus are both natives of Syracuse, and both find themselves in Alexandria: Praxinoa as a worshipper at the festival of Adonis, Theocritus as a poet at the court of Ptolemy. Praxinoa's arguments, then, have a double interpretation: at the surface level, they are arguments for speaking one's own dialect and resisting the panhellenizing influence of Koine, while on the metapoetic level they establish the grounds for Theocritus' choice to use literary Doric in his hexameter poetry.

Theocritus' argument (15.89-95) is made even stronger by Praxinoa's comment, “μὴ φύη, Μελιτώδες, ὅς ἄμων καρτερὸς εἴη, πλὴν ἑνός (Persephone, do not bring someone to be our master, except one).” The “one” seems to be Ptolemy himself, who was born on Cos, a Doric-speaking island in the Mediterranean immortalized in Callimachus' “Hymn to Delos.” Praxinoa's short apology for the Doric dialect is a complex metapoetic argument made by Theocritus which relies on the sociolinguistic and political situation of the time for its efficacy.

## “Developing an Eschatological Narrative: An Interpretation of Via Latina's ‘Hercules Cycle’ through the Eyes of the Late Antique Roman Viewer”

Katie Hillery, Hillsdale College

The Hercules cycle of Cubiculum N of the Via Latina catacomb provides a window into late antique Roman culture by reflecting the interactions of Christians and Pagans. Based on archaeological evidence for the type of burial, scholars have argued that the Hercules cycle evidences either Pagan, Christian, or some synthetic eschatology. Although the conclusions have differed, scholarship has been united in approaching the Hercules cycle through the eyes of the commissioners. However, interpretation based upon contextual evidence about the patrons is problematic for two reasons. First, as this paper briefly explores, new archaeological evidence supports mixed burial within the catacombs, rendering

definitive identification of burial types nearly impossible. Second, both Christian and Classical motifs in catacomb frescoes align stylistically with Roman funerary art to the point that figures like Jonah are only distinguishable from Endymion by small contextual clues. With burial type much less certain, the need arises for a more nuanced interpretation of Catacomb frescoes based upon something other than burial context. Instead of interpreting the Hercules cycle using contextual evidence about burial type, this paper proposes a new framework for interpretation—the perspective of the viewer.

Based on this framework, the Hercules cycle invites viewers of all religious convictions into a conversation about eschatology. This paper puts forth the nature of catacomb visitation and the proximity of the stylistically and thematically similar images of Cubiculum O as evidence for this interpretation. Catacomb frescoes were created not just to commemorate the dead but also to be seen by the living. Cubiculum O's portrayals of biblical scenes like Lazarus' resurrection and the miracles of Moses thematically and stylistically mirror Cubiculum N's Pagan scenes of Hercules' salvation of Alcestis and his labors. The repetitive themes of death, resurrection, and salvation offered in the Hercules cycle and again in the neighboring images of Cubiculum O create parallels between Christian and Pagan eschatology. A brief look at Christ's depiction with a wand in the scene of Lazarus' resurrection supports the perception of harmony between the Classical and Christian motifs of Cubicula N and O. Shaped by this trend that occurs elsewhere in Catacomb art, the late antique Roman would have been familiar with the conjunction of Greco-Roman tradition and Biblical narratives. The synthesis of traditions suggests that artists and viewers alike were comfortable seeing parallel truths between the two heritages. This paper argues that the context in which the Hercules cycle is situated would have prompted the late antique Roman viewer to engage in dialogue with the images along their own exegetical lines.

Interpreting the Hercules cycle through the eyes of the viewer, as the progression and nature of the images suggests, allows for what Levente Nagy calls “the complexity of the late antique gaze” (Nagy, “Myth and Salvation in the Fourth Century,” 351). Whether or not Hercules was meant to have overt Christian significance in cubiculum N, he certainly would have possessed some theological undertones to Christian viewers just as Christ raising Lazarus would have had theological undertones to Pagans. Such an interpretation of the Hercules cycle suggests a greater harmony between Christians and Pagans, which tend to be reduced to mutually exclusive and combative religious and cultural forces. The Hercules cycle invites its viewers to view the emerging Judeo-Christian doctrines as part of a conversation with Greco-Roman tradition. It can give insight into the culture of late antique Rome, shedding light upon the relationship of Pagans and Christians and reflecting the blending of the Judeo-Christian and Classical heritages.

## Commentary on Eta Sigma Phi Panel

Response by John Marincola, Leon Golden Professor of Classics, Florida State University

I want to begin by thanking Eta Sigma Phi for the honor of serving as commentator at this year's panel. The five papers that we have heard this morning indicate the first flowerings of the youngest generation of classicists, and their approaches, interests, and methodologies bode well for the continued success of our discipline. Although I bring no particular expertise to the topics treated in their papers, I hope that I may at least point out some important and interesting points that they have made—which is not to say that the presenters themselves may not already realize much, if not all, of what I am about to say. So much, then, by way of prelude. Now to the papers themselves which I shall take in the order given here.

One has to admire any scholar who enters the enigmatic world of pre-Socratic philosophy, particularly when one treats so controversial a figure as Parmenides. David Bicknell has taken an interesting approach to the problem of the *θεά* and the *δαίμων* in Parmenides' poem. He is absolutely right to point out that one should hesitate before translating the words as if they were the same, and furthermore that the term that really needs defining is *δαίμων*, not *θεά*. At the same time, again as he realizes, there must be a close relationship between the two. (His appeal to Hesiod and the lyric poets strikes me as the appropriate way to go, since the distinction that we make between poetry and philosophy, like so many of the generic distinctions we posit about classical literature, is not one that is reflected in the ways that the ancients themselves treated their literature, especially in the earliest periods.) David is also right, however, to note that the notion of a *δαίμων* as a being somewhat inferior to that of a god would be inappropriate for the

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### About the Author

A former executive director of the American Philological Association (now the Society for Classical Studies) and with a degree from Brown University, **John Marincola** is the Leon Professor of Classics at Florida State University. A specialist in Greek and Roman historiography and rhetoric, he is the author of several books, including *Authority and Tradition in Ancient Historiography* (1997), the *Greece & Rome* New Survey in the Classics on *Greek Historians* (2001), and *How to Write History: Greeks and Romans on Narrating the Past* (2017). He has edited *A Companion to Greek and Roman Historiography* (2007) and *Oxford Readings in Greek and Roman Historiography* (2010). And he is the co-editor (with Carolyn Dewald) of *The Cambridge Companion to Herodotus* (2006) and (with C. S. Kraus and C. B. R. Pelling) *Ancient Historiography and its Contexts: Studies in Honour of A. J. Woodman* (2009). And he has translated Xenophon's *Hellenica* and fragments of the Oxyrhynchus historian for *The Landmark Xenophon's Hellenica* (2009). He has written many articles on Greek and Roman historians.

## The Next Generation (Continued)

role that Parmenides has assigned his δαίμων, and certainly for a figure or power which orders the universe. And his analysis of the relevant passages from Parmenides' poem seems to me to clinch his argument that the two figures must be the same.

David's hypothesis that Parmenides is showing this divine figure in two guises can be bolstered, I think, by something he himself has noted but perhaps not emphasized as much as he might. Observing that δαίμων is famously employed by Socrates and Plato to indicate a 'guiding spirit,' David suggests that perhaps their use of the word comes from its use in Parmenides' own poem. This is a good observation and might be supported by the fact that when in the *Apology* Plato has Socrates first mention the voice that speaks to him, he characterizes it with the words θεῖόν τι καὶ δαιμόνιον. For Socrates, at least, it is natural to equate the two. This also indicates that a δαίμων as a guiding spirit was familiar to Socrates' (or at the very least Plato's) late fifth/early fourth century audience (Socrates himself says that people have often heard him speak about it). This chimes in well with Parmenides' two passages where the δαίμων is ordering the universe and carrying the knowing man. And this leads to a second observation: it is the δαίμων in Parmenides that keeps a 'knowing' man unharmed—and Socrates, of course, will make the point in the *Apology* that nothing can harm the good man either in this life or the next. Plato's substitution of 'good' man for 'knowing' man may be yet another allusion to the Parmenidean δαίμων.

In the second paper, Kit Pyne-Jaeger argues that characterizing the behavior of Sophocles' *Antigone* and Euripides' *Iphigeneia* in the *Iphigeneia at Aulis* as masculine is to misinterpret them and to misunderstand their actions within the play. Following Helene Foley's characterization of their 'moral imagination' as one that relies on female personhood for its power, Kit builds on this by showing how in these two plays *Antigone* and *Iphigeneia's* actions are to be seen within the traditional context of female roles and activities in Athenian society as a whole. For example, Haimon's remark to his father that the citizens believe *Antigone* deserves not death but a glowing crown of gold could easily be seen as assimilating her to the public male world of competition and conquest—except that, as she points out, brides also wore a crown of metal or foliage. She makes the important point as well that Creon's edict is particularly harmful to *Antigone* because it affects her in the only realm in which she can express her devotion to her brother: it is thus her very commitment to female responsibility that shows her heroism. *Iphigeneia*, on the other hand, assumes control of her own funerary rites, telling her family what it is that they should do and how they should remember her: she controls her death and the memory of her actions. Moreover, she encourages the vengeance of her mother and brother through her laments and thus has agency, so to speak, beyond the bounds of her life and of the play's action.

Kit's interpretation can have important consequences for our appreciation of female characters in Greek tragedy, especially in its ability to throw into relief other somewhat different female figures in Greek tragedy. If she is correct (as I think she is) that figures such as *Antigone* and *Iphigeneia* enact their feminine nature within the play, rather than ever 'becoming' or being seen as masculine, this may help to understand other characters as well

in other Greek tragedies. *Clytemnestra* in the *Oresteia* comes immediately to mind. She is often thought of as the most masculine of figures, commanding the stage and taking violent action against her husband, and there is plenty of male/female imagery throughout the trilogy to reinforce the notion that such distinctions are much on Aeschylus' mind. There is as well the figure of the 'female' Furies, the very spirits of vengeance who will eventually be—not tamed or discarded but integrated into the new order that the 'masculine' *Athena* establishes at Athens. Euripides' *Medea* as well is a figure of vengeance, although within a different context, one rather more familial and less public, though of course here as so often in Athenian culture the two are not so easily separated. In any case, it is clear that further study of the role of lamentation and female agency is likely to reap rewards: indeed, while reading Kit's paper I thought more than once of how in several authors—Herodotus, Plutarch, even Polybius—female lamentation is the spur to action and vengeance, sometimes by men but sometimes by the women themselves.

Our third paper stays in Athens and on the stage, but now looks at comedy rather than tragedy. Molly Schaub's examination of the role of charcoal in Aristophanes' *Acharnians* is a wonderful study of the intersection of literary concerns and social realities. She argues that far from being an occasional topic of conversation in the play, charcoal is a literary device whose importance has been largely overlooked. It was not incidental but essential in creating an Acharnian identity—which, again as she shows, has more than charcoal at its core. One might in fact say that nature and nurture here combine, since the men of Acharnae are characterized in terms of the very oak and maple by which they are surrounded. The comic scene in which *Dicaeopolis* threatens their charcoal basket is thus seen to be an assault on their entire way of life and on their sense of their own identity. This identity Molly then connects to the changed circumstances that have come about in Athens because of the Peloponnesian War, and the threat that this represented to the self-sufficient farmer who was the most obvious victim of Sparta's annual invasions. Pericles in the *Funeral Oration* had sketched out an alternative notion of Athens as self-sufficient, but this relied on the artificial creation (or imagination) of Athens as an island, able to bring all its goods by sea to the Piraeus and thence up through the long walls to the city. But the Periclean urbano-centric notion of *autarkeia* was, if anything, a foreign import, and could have little meaning for the farmers of the demes beyond the city itself.

Molly's emphasis on this aspect of the play also helps to show how Aristophanes, while obviously using the figures of the *Acharnians* to comic effect, is getting at something serious and important. The 'hostage' scene, as she well notes, would be less effective if the *Acharnians* were merely the conveyors of charcoal (as some scholars have suggested) rather than its producers. Their claim that the charcoal is a 'kinsman' indicates the depth of their relationship, even if it is meant to be funny (as of course it is). Likewise, the brilliant coinage of *philanthrakea* by Aristophanes, while humorous, conceals a serious truth, that the war with the Spartans, and Pericles' particular strategy for winning through that war, threw into disarray a whole way of living in Attica that,

as Thucydides notes, went back almost to the beginnings of the Athenian state itself.

From Athens to Sicily and from comic language to poetic language, but still a concern with identity: in the penultimate paper, Sophia Decker looks at Theocritus' *Idyll* 15 and the role that language plays therein. She points out the trailblazing nature of Theocritus' decision to write Doric hexameters and how language was not only a fundamental aspect of identity in the Hellenistic world (as it is in many other worlds) but also how Ptolemy's role as ruler of Egypt involved him in the cultural and linguistic diversity of his own realm. Despite a certain homogenization of Greek in the emergent *koine* of the post-Alexander world, individual dialects retained for some a great importance in how they thought of themselves. In *Idyll* 15 Sophia argues that the interchange between the stranger on the one hand and Gorgo and Praxinoa on the other addresses this important issue and moreover gives us some sense of Theocritus' own position in the linguistic issues of his time.

Sophia points out the strong connection between Ptolemy and the Doric dialect, reminding us that Doric was a group of local subdialects. She is very convincing that Praxinoa makes a strong argument for her right to speak as she does, and this is reinforced by the mention of Corinth, the mother-city of Syracuse, and of Bellerophon, its hero. But Sophia argues further that this entire exchange has a metapoetic function, serving as Theocritus' own defense of the challenge he offered to poetic diction by writing hexameter poetry in Doric. Since I am a sucker for metapoetics, I find this very compelling, but she has of course backed it up with some very good parallels between Praxinoa and Theocritus. Here I would add only one thing. She notes that Bellerophon is a Doric hero and in this regard is appropriate for Praxinoa to mention. But I think there may be more: Bellerophon is, after all, something of a problematic hero, at least given the sad state of his later life. (As it happens, most Corinthian mythical figures are problematic.) Yet Bellerophon has one aspect that might recommend him here, especially if there is something metapoetic going on: Bellerophon is a *Homeric* hero, his story told at length and famously in *Iliad* 6 by his grandson Glaucus. Might such a connection, then, be a way for Praxinoa (and, via her, Theocritus) to connect the Doric Bellerophon with the Homeric hexameter that Theocritus has transformed into a new genre?

Our last paper moves us far ahead in time to the late antique and the early Christian. Katie Hillery analyzes the Hercules cycle in the Via Latina catacomb and in doing so has raised a number of important issues regarding the polyvalence of myth, the role of the viewer in interpreting works of art, and the interaction between different belief systems in a time of massive (if gradual) cultural change. In her paper she seeks to adopt a new framework for interpreting the frescoes, one based on the perspective of the viewer and the belief that the images themselves can be interpreted as part of a conversation on eschatology. It is perhaps only to be expected that the uniqueness of Heracles' appearance in this catacomb would force us to re-think old assumptions and old categories. Katie's approach is similar to that of reader-response theory, in which the attempt to deduce the intentions of the author of a particular text recede in importance as we recognize the

essential role that the reader, the audience, has in the making of a text or image's meaning; for it is only at the point of the viewer that meaning can be constructed. Katie rightly emphasizes the complexity of the art form and of its venue: catacomb paintings are not necessarily narrative in the way that other art forms are. The parallelism of Hercules and Christ as benefactors (*euergetai*) cannot be disputed, nor can the cultural 'borrowings' (if that is the right term, and it almost certainly is not) such as Christ bearing a wand when he raises Lazarus from the dead. Her point that such an image, in deviating from the literal Biblical narrative, approaches more the realm of the symbolic seems to me to illustrate another aspect of ancient appropriation (again, if that is the right term), namely the way in which the ancient mind could take something and while retaining a good deal of the original, yet create something new and different. Hercules is still Hercules, Christ is still Christ, but the artist has created a new terrain upon which they perform their actions, much as Gian Biagio Conte argued that Virgil in *Eclogue* 10 wrote elegy into bucolic without either one losing its identity. And seeing Jonah in the form of Endymion cannot but remind us of the very beginnings of Greek literature where Herodotus could portray Greek gods as Egyptian gods (whether they actually were or not), dramatizing an ongoing cultural fluidity that he saw as natural to a world united by the Mediterranean. Katie's point that the Hercules cycle suggests a greater harmony between usually competing religious and cultural forces thus continues and enacts approaches that had begun nearly a millennium earlier also in the realm of what united different religions rather than separated them.

In closing, I wish to reiterate how much I enjoyed these papers and indeed how much I learned from them. And if I may, I'd like to conclude with something of a personal note. I shall be retiring from teaching at the end of this current academic year, and as I approach this milestone, I have often wondered about the future of our discipline. Reading these papers has convinced me that our field will thrive well into the future, and that it will be borne along by inquiring spirits of the sort that have been on display in this splendid panel. I am honored to have been a part of it.

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# Archaeology from the Other Side

by Katie Hillery

My trip to Greece last summer was anything but what I had expected: I learned a great deal about archaeology but in a different way than I had imagined. Thanks to the generous sponsorship of Eta Sigma Phi, I was the 2018 recipient of the H.R. Butts Scholarship for Fieldwork in Classical Archaeology. I chose to participate in an excavation located in the Northern Peloponnese of Greece which would allow me to learn more about the Hellenistic period and pottery, two of my main interests in Classics. However, due to safety and health concerns at the excavation site, I was not able to complete my time at the dig. I was very disappointed that my

chance to learn about archaeology first hand was over, but I set out to make the best of the rest of my time in Greece. Little did I know how much I would still learn about the archaeological process from visiting museums and archaeological sites.

The ancient sites I visited such as Ancient Corinth, Mycenae, Athens, and Argos taught me how the historical record depends upon archaeology. Walking in the footsteps of the ancients brought history to life for me. When I visited Ancient Corinth, I was one of the only people at the whole site. Walking in the quiet of the late afternoon watching the sun gleam off of the marble remains, I could almost imagine the city as it had once stood. The out-of-body experience I had was only

made possible by the hard work of archaeologists. The museum on site, however, told of the darker side of archaeology. The

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## *About the Author*

**Katie Hillery** is finishing her senior year at Hillsdale College in Michigan and will graduate in May with a Bachelor of Arts in History and Classics. During her time as an undergraduate, she has studied five languages, worked in libraries and museums, curated archaeological collections, and taught high school English. Katie hopes to marry all of her various interests together by earning a Master's in Library and Information Science and adding perhaps returning for graduate study in Classics.



*View of the temple in Ancient Corinth*

beautiful statues, frescoes, and jewelry preserved there were almost lost to all of us when antiquities thieves broke into the museum in 1990 and stole almost 300 artifacts. However, due to the cooperation of Greek and US officials, almost all of them were restored and reinstated in their proper home. It was eerie to walk through the museum and imagine the history of these artifacts, surviving thousands of years of the elements only to be stolen by antiquities thieves, traded on the black market, and then returned to their homes.

When I climbed up the ancient site of Mycenae, I was fascinated again by the timeless nature of the ancient site. I had been reading Homer over the summer, and walking in Mycenae made the Greek I was reading feel so real. It brought the legends out of the realm of myth and into the realm of cultural history, where I could almost envision Mycenaean warriors marching through the Lion's gate. For me, archaeology turned ancient history into something tangible and real, motivating me all the more to study it.

Visiting museums like the National Archaeological museum and the Acropolis museum showed me how the work of archaeologists doesn't stop in the trench. As I looked closely at the artifacts on display, I was seeing a composite of work done by



*Above, some of the artifacts in the museum in Ancient Corinth.*

*Left, the view from the top of the Mycenaean citadel.*

## Archaeology from the Other Side (Continued)



*The temple of Hephaestus in Athens.*



*A partial view of the ceiling in the home of Heinrich Schliemann, the famous archaeologist who excavated sites like Mycenae. His home has since been turned into a numismatic museum.*



*Above, fragments of pottery in the National Archaeological Museum that illustrate the process of ceramic reconstruction.*



*Left, a partial view of the Parthenon frieze with the Parthenon in the background.*

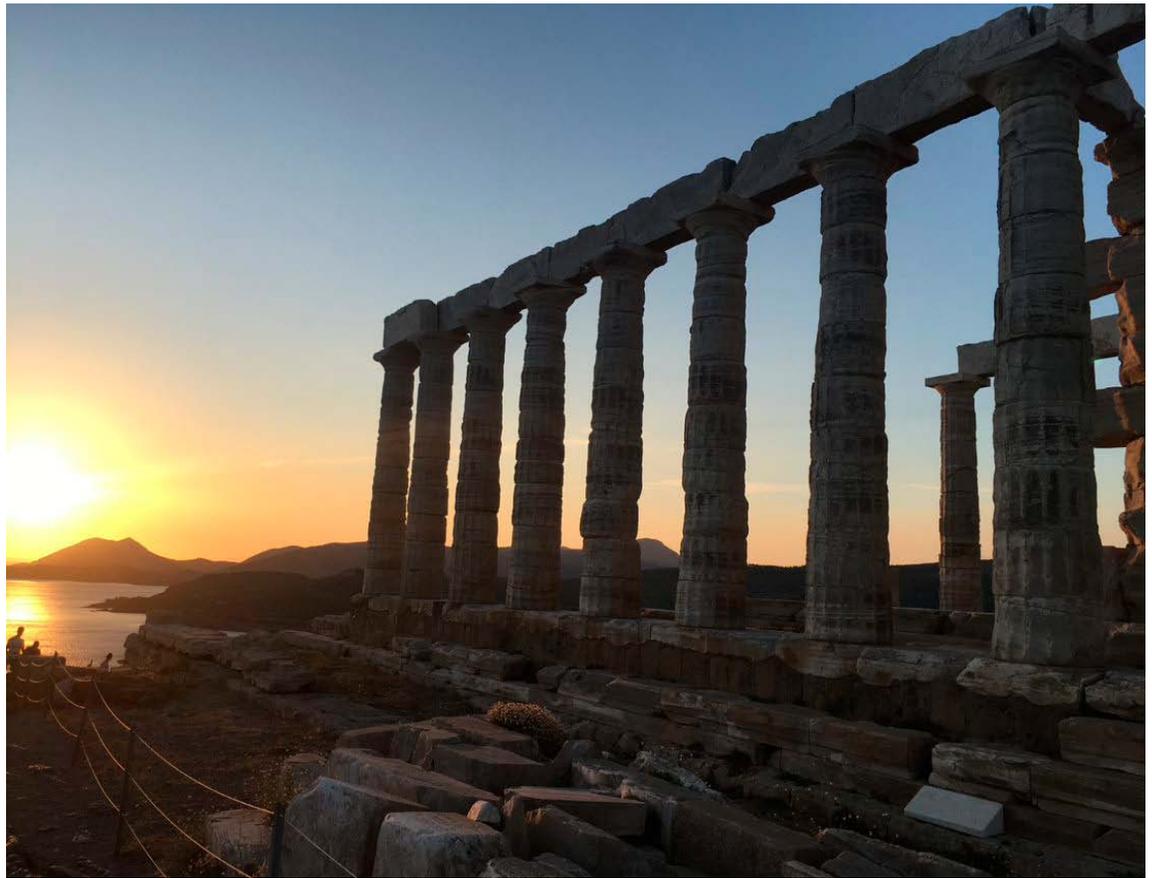
scholars and professionals in various fields. The artifacts weren't just recovered from the trenches and put on display: They were recovered, restored, researched, preserved, and made ready for the public's eye.

Archaeology is not just about recovering artifacts: It's about recreating the stories and contexts that turn artifacts into markers of history. In my opinion, no museum did this better than the Acropolis Museum in Athens. The museum is constructed on top of the archaeological remains of an ancient Athenian town dating from the early Byzantine period. The building is elevated on pillars above the archaeological site, and the entrance way has cut outs where you can look down and see the remains of the town. In this way, I felt as if I was walking back in history



when I was entering the building. The museum is situated towards the base of the Acropolis but constructed in such a way that its top floor appears visually to be in the same plane as the Parthenon. It is on this floor, with its walls of windows that allow for a panoramic view, that about 80 meters of the Parthenon frieze is displayed. The resulting allusion allows viewers to envision the frieze in its original place on top of the Parthenon. It was through design elements like this that I felt as if I was not just viewing a fragment of history that had been recovered from an individual site but instead as if I was seeing through a window back into time.

I am deeply grateful for the time I was able to spend in Greece this summer. My tour of archaeological museums and sites was unforgettable, and I left inspired to continue my study of Classics. Although it was not the trip I had planned, I returned back to the States with a heightened awareness of the importance of archaeology



*Top, the ruins located beneath the Acropolis museum.  
Above, the sunset seen through the temple of Poseidon in Sounion.*

in constructing the historical record. Whether I was standing in Heinrich Schliemann's home in Athens or watching the sunset over the temple in Sounion, I

was overwhelmed by the rich history and culture that surrounded me. My archaeological journey in Greece this summer truly brought Classics to life for me.

# Thinking—in *Latin!*—as the Romans did: CI in the Bay of Naples

by Emma Vanderpool

This past spring, I was very honored to receive the Theodore Bedrick Scholarship. This scholarship allowed me to attend a twelve-day tour with the Vergilian Society, entitled, “Comprehensible Input and the Latin Classroom: A Study Tour in Italy.” The tour focused on providing Latin teachers with the opportunity to explore Comprehensible Input (CI) methodology and how to incorporate it into our classrooms. Our fearless leader was Keith Toda, who is one of five Latin teachers at Parkview High School in Georgia and who runs the highly successful teaching blog, *Totally Comprehensible Latin*.

As a teacher-in-training, I had had some experiences learning about this new teaching methodology. Yet despite having some background knowledge, the opportunity to spend a full *two weeks* dedicated to CI and Active/Spoken Latin proved to be undeniably valuable. To be able to complete these studies in beautiful, sunny Italy and to make excursions to many of the must-see sites in Italy took the experience from “amazing” to “*absolutely amazing*.”

We began our journey at Intercollegiate Center for Classical Studies in Rome (ICCS), aka the *Centro*. In the first session, rather than merely explaining the theory of CI to us, Keith allowed us to experience the powerful experience of acquiring Latin rather than merely deciphering the words in a passage or discussing it using metalanguage.

All of our CI workshops focused around a short passage from Apuleius’ *Metamorphoses* 2.25 because it was not easily *readable* for us. The first day was focused on *pre-reading* exercises, which focus on introducing unknown vocabulary—including odd words such as an *intropens mustella* (“a creeping weasel”) and phrases such as *in imun barathrum* (“into the depths of the underworld”). We did a variety of activities such as a “One Word at a Time” (OWAT) story, in which you include a new vocabulary word in each new sentence of a story.

Yet, those were just the busy morning



View from atop the Altare della Patria

workshops! In the afternoons, we went on organized tours of sites in Rome such as the Capitoline Museum and the Forum. Being able to see statues such as the *Prima Porta Augustus* in the Vatican Museum and sites such as the Pantheon were very emotionally moving for me. There is quite simply nothing like being at these places and seeing these places *in person*. This trip helped to bring the ancient world into greater perspective for me, as a student.

Yet, after a few days in Rome, it was time to say *arrivederci!* and we travelled down via bus to the Harry Wilks Study Center at the Villa Vergiliana, located in the Bay of Naples. On our way there, we stopped at Monte Cassino, the first house of the Benedictine Order and the site of a major World War II battle. It was so moving to see how the abbey had been rebuilt and preserved so beautifully after the bombing some 75 years ago. While the

focus our tour was on the religious aspects, the site originally had been Roman town of Casinum. One long corridor was adorned with a large number of Roman inscriptions. No matter where you looked in Italy—the Romans had subtly yet indelibly left their mark.

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## About the Author

**Emma Vanderpool** (Gamma Omicron at Monmouth College) graduated from Monmouth College in May 2017 with a triple Bachelor of Arts degree in Latin, Classics, and History. Currently, she is pursuing a Master of Arts in Teaching in Latin and Classical Humanities at the University of Massachusetts Amherst, where she is studying to be a Latin teacher. Emma looks forward to incorporating what she learned this summer into her future classes.



*Above left, Augustus Prima Porta*

*Above, view from St. Peter's Basilica*

*Left, Pantheon*

## CI in the Bay of Naples (Continued)



Above, Upside down fig tree at Nero's palace in Baia

Left, Temple at Paestum

Below, view from rooftop of Villa Vergiliana

In the subsequent days of the workshop, Keith skillfully took us through an entire instructional cycle. Once we had the vocabulary under our belt we worked our way through the actual *reading* of the text. After our initial reading, we did a wide variety of *post-reading* activities, which solidified our understanding of the text. We did fun, yet compelling activities to get further repetitions of not only the vocabulary but of the story itself.

Rather than just discussing the passage using metalanguage, we had the opportunity to use Latin to discuss and build upon our understanding of the passage. By the end of our sessions, we had fully acquired these words, so that these Latin words had taken on a life of their own and slipped as easily from our lips as any English. In this way, we did not only learn the theory, underlying Comprehensible Input, but we personally felt the power of using such activities and strategies.

Do our mornings sound full? Well, our afternoons were just as jam-packed! Just like Rome, there are so many sites to see big and small! We were able to see Pompeii and Herculaneum, which as a future Latin teacher looms so largely in my mind. At Pompeii, we were even able to



meet Margaret-Anne Gillis, a Canadian Latin teacher and founder of the Familia Caecilii, an organization dedicated to raising funds to build a roof over the House of Lucius Caecilius Iucundus of *Cambridge Latin Course* fame in order to open the house to the public. While we were there, we even met a British family, who too were making the “pilgrimage” to this famed

house. What a great reminder of how even today Latin draws citizens from across the world together!

We also visited some less visited sites, which I was absolutely thrilled to see. We climbed Mount Vesuvius. Once we reached the top, we read excerpts from Pliny the Younger's famous *Epistulae* about the eruption, which was quite moving.



Left, Montecassino—  
corridor of inscriptions

Below, Amphitheater at  
Pozzuoli

Below left, Taberna in  
Herculaneum



One last highlight was the Grotto of the Sibyl. As I and another participant waded into the woods, the area was shaded from the hot Italian sun, the flies buzzed, and my heart pounded. I was quite certain that I could feel the traces of *manes* or perhaps even the Sibyl herself!

Experiences such as this and such as those in our workshops will prove

unbelievably valuable to me as I look towards moving into my own classroom. Keith Toda is truly a master teacher of teachers, and I was unbelievably fortunate to be able to study with him.

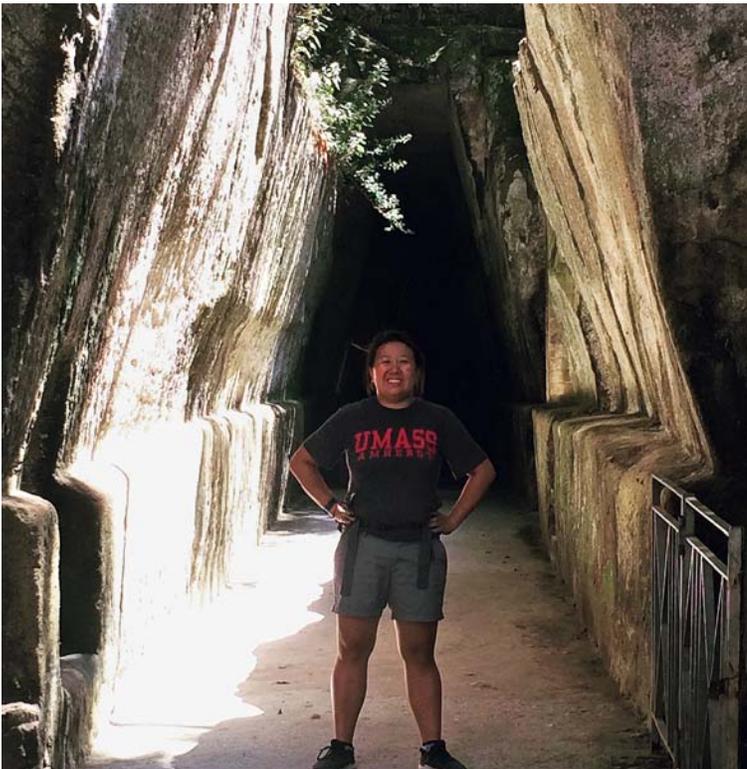
Without the help of Eta Sigma Phi, I would not have had the opportunity to spend such a wonderful two weeks in Italy. This past fall, I completed my student

teaching as part of the Master of Arts in Teaching program at the University of Massachusetts Amherst. As I entered into the classroom, I was lucky to have been able to hone these different skills and activities, which proved very fruitful and engaging to my students. For that I—and my students—give our sincerest thanks to Eta Sigma Phi.

## CI in the Bay of Naples (Continued)



*After hiking up  
Mt. Vesuvius*



*Above, Grotto of the Sibyl, near Lake Avernus*

*Left, Grotto of the Sibyl, near Temple of Apollo*

# NATIONAL LATIN TEACHER RECRUITMENT WEEK

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

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

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

## POSSIBLE NLTRW ACTIVITIES

### PERSONAL EXPERIENCES

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

### CLASS DISCUSSION ABOUT TEACHING LATIN

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

### QUEST LECTURER ON TEACHING LATIN

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

### DISTRIBUTE MATERIALS ABOUT TEACHING LATIN

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

### STUDENT TEACHING

Ask students to teach a small unit of Latin.

### INDIVIDUAL RECRUITING

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

### WILD IDEAS TO ATTRACT MEDIA ATTENTION

Drive a chariot down Main St.

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

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

*For further information and contacts, check out the NLTRW website at [www.promotelatin.org](http://www.promotelatin.org)*

# Visualizing the Past: AAR's Classical Summer School

by Jonathan Clark

This summer, I had the exciting opportunity to participate in the 2018 session of the American Academy in Rome's Classical Summer School. This six-week survey of Roman history, culture, topography, art, and more was available to me thanks to the generous travel scholarship provided by Eta Sigma Phi. I am exceedingly grateful for this scholarship that enabled me to participate in such a rewarding program. Under the guidance of our program director, Dr. Gretchen Meyers of Franklin and Marshall College, and her assistant, Liana Brent, recipient of a two-year Rome Prize fellowship, we visited a number of sites I had previously only had the opportunity to read about in textbooks. On top of all the fascinating site visits, I was even more pleased to meet a group of people so dedicated to studying the ancient world. Participants in the Classical Summer School included undergraduates, graduate students, and Latin teachers, all with differing interests, which contributed to an engaging intellectual environment.

Our first week of the program was focused on the legendary origins of Rome and the peoples that inhabited Italy—especially the Etruscans, whose civilization even the Romans considered ancient. Gretchen's specialization in the study of the Etruscans was especially elucidating in these earliest phases of the program. Not only did we tour the fabulous collection at the Museo Nazionale Etrusco at the Villa Giulia, but we also had the opportunity to take a site visit to Veii, one of Rome's early city-state rivals. Visualizing the archaic phases of Roman settlement is a challenging task given the development of the modern city. While some evidence of the residents is observable through the postholes left from the construction of huts on the Palatine Hill, being able to visit a site such as Veii that has not been built over, and in many ways, was positioned as a chief rival to early Rome provided a helpful point of comparison. Most exciting of all to me was our visit to the tombs at the Monterozzi Necropolis near Tarquinia, where we had the opportunity to descend into the hypogea and see the vibrant Etruscan funerary paintings on the walls.



*Posing with the beautiful Monte Velino and remains of a Roman colony, Alba Fucens, in the background.*

The enigmatic blue demon paintings were especially interesting to see in person, and I was amazed by the decoration in the Tomb of the Leopards. Afterwards, we were permitted to climb throughout the nearby Cerveteri Necropolis, and even go inside those tombs unbarred by any glass.

In week two of the program, we progressed chronologically and directed our attention to early, middle, and late Republican Rome. There were many temples to see this week, and it was interesting to note that many Roman temples became or were incorporated into modern churches. The Church of San Nicola in Carcere, for instance, has incorporated

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## **About the Author**

**Jonathan Clark** (Zeta Nu at the University of Maryland, College Park) graduated magna cum laude with B.A.s in Classical Languages and Literature and Linguistics along with an Archaeology minor in May 2018. After a summer in Rome, he moved from his home state of Maryland to New Orleans, Louisiana, where he is currently an M.A. student in Classical Studies at Tulane University. In the future, he hopes to pursue further graduate study of Classics and incorporate his summer of studying Roman material culture into his teaching and research.



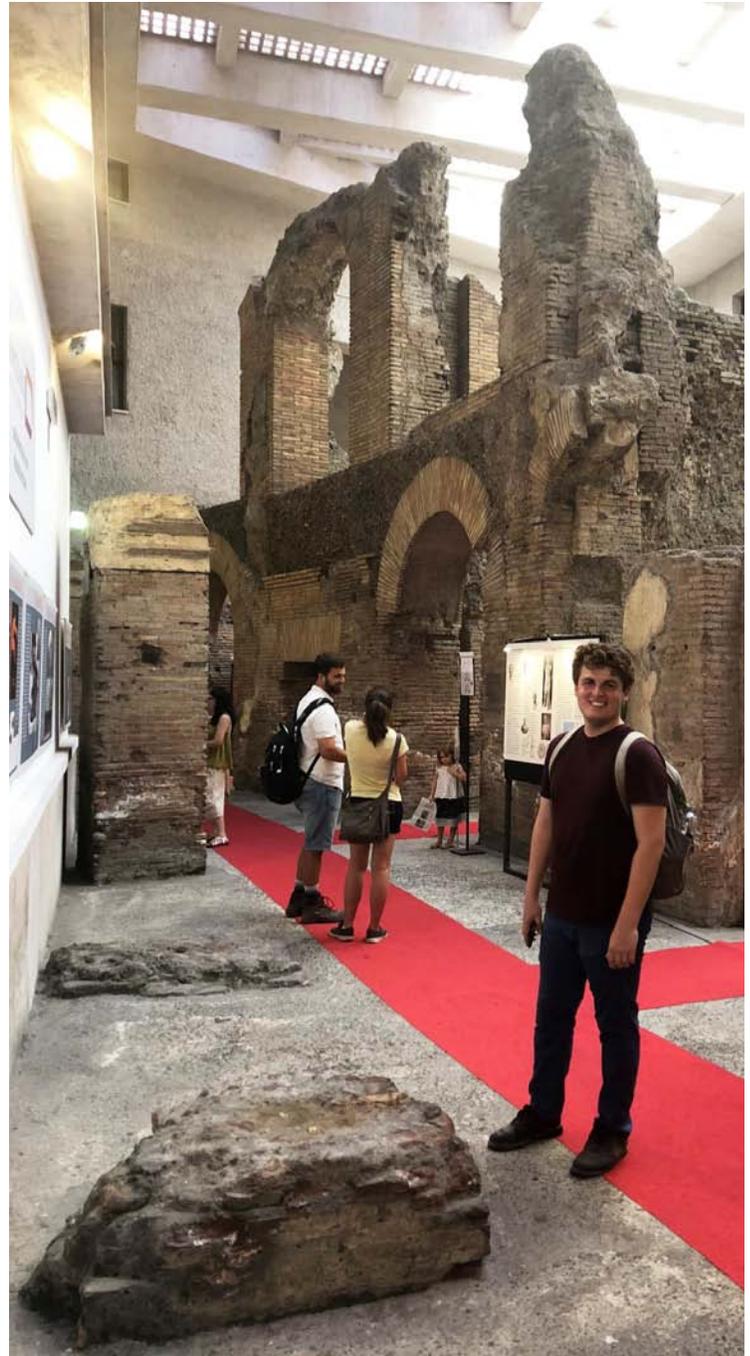
three different Republican era temples into its construction. By going into the basement, we were able to see the foundations of these Forum Holitorium temples, commonly associated with the divinities Spes, Janus, and Juno Sospita. It was an amazing experience to practice imagining how these manubial temples could have looked from the ground up since they were likely positioned along the route of the triumphal procession. Our week concluded with an exciting bus trip to Terracina and Sperlonga. At Terracina we saw first-hand some of the applications of Roman concrete in the cryptoporticus, a lengthy, vaulted, subterranean walkway under the temple complex above. The views from the large temple traditionally identified with Jupiter Anxur were breathtaking. Our visit to Sperlonga was delightful not only because of the two massive sculpture groups of Polyphemus' Blinding and Scylla discovered in a nearby seaside cave/entertainment complex, but also because of the gorgeous beach we visited afterwards.

Our third week began with the

*Above, visiting the Stadium of Domitian underneath the Piazza Navona.*

*Right, the basement of San Nicola in Carcere among Republican era temple foundations.*

transition from Late Republican Rome to Augustan Rome, and we saw a lot of interesting tombs this week. The Tomb of the Baker situated on the outskirts of the city near the Claudian Porta Maggiore is a bizarrely modern looking structure. The tomb is trapezoidal in layout, features relief carvings with scenes of bread-baking, and has a curious array of vertical and horizontal cylinders. It may well have been built by a wealthy freedman, Marcus Vergilius



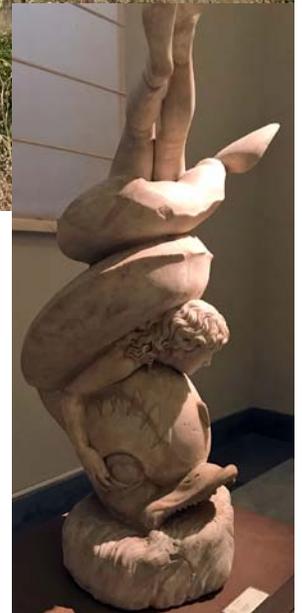
Eurysaces. Another tomb, special to me as I gave a short site presentation on it, is the Pyramid Tomb of Gaius Cestius, Rome's only extant ancient pyramid. Recently renovated, we had the opportunity to journey inside and see the third style wall painting in the burial chamber. The week wrapped up with a bus trip to Cumae, where we were treated to dramatic readings of the *Aeneid* in the Sibyl's cave. After Cumae, we went to the Archaeological Museum of

# Visualizing the Past (Continued)



Naples, which has an amazing collection of statues such as the Farnese Hercules found in the Baths of Caracalla.

Weeks four and five were focused on Imperial Rome, especially the Flavians, Trajan, and Hadrian. We had many iconic site visits including the Colosseum, the Stadium of Domitian, Domitian's Palace on the Palatine Hill, the Forum of Trajan, Trajan's Markets, and the Pantheon. We had special permission to get up close and personal with Trajan's Column. I had wondered previously just how well a viewer from the ground would be able to see the reliefs carved on the monument, but I was surprised by how legible they were even today. We also experienced some imperial otium at Hadrian's Villa in Tivoli, nicely juxtaposed with the lavish 16<sup>th</sup> century Villa d'Este, which borrowed a great deal of material from Hadrian's Villa. Though to be sure, we had a taste of otium in Rome itself when we, as a group, donned hardhats and toured the remains of the Neronian Domus Aurea. The section we toured was preserved by a bath complex built by Trajan overtop the Neronian



Top, a view of Terracina from the Temple of Jupiter Anxur.

Above, one of many terrifying dolphins seen throughout the program. Here, in the Naples Archaeological Museum.

Left, wall paintings from the Tomb of the Leopards in the Monterozzi Necropolis near Tarquinia.

remains. The octagonal room was wonderful to see, but especially exciting was the incorporation of virtual reality headsets into the tour, which allowed us to experience what the elaborate wall paintings and lavish gardens might have looked like in antiquity.

In our final week of the program, we transitioned to early Christian Rome and visited a number of beautiful churches. I particularly enjoyed the Church of Santa Costanza, daughter of Constantine, and Santa Maria Antiqua in the Forum Romanum, which showcases the earliest depiction of Mary as the Queen of Heaven. This visit to the Forum marked our final of four trips, which all totally transformed my understanding of the space's development and use. If I had to point to one thing I'm most proud of from this summer though, it was definitely completing a hike around the entire extant circuit of Aurelian's Walls, about 16 miles in total! It was a great way to review much of what we had seen in earlier phases of the program, and it was nice to revisit the Cestius Pyramid, since its preservation is owed to its incorporation into the circuit.

Not only did I receive a very thorough survey of Roman history, monuments, and art, but much of the program was also dedicated to pedagogical development. Our weekly meetings at the Academy's Archaeological Study Collection made me think a lot about how to include material culture into future teaching, which was invaluable experience. I am so thankful again to Eta Sigma Phi for this wonderful opportunity to participate in the American Academy's Classical Summer School, to the professors at the University of Maryland, College Park who supported me, to Gretchen and Liana for their leadership, and to my fellow participants in the summer school, who all made the program such a delight.

*Top, a view of the Mausoleum of Augustus under renovation from a nearby church.*

*Right, a beautiful fountain at the Villa d'Este, a 16<sup>th</sup> century residence in Tivoli.*



## Water Weekly

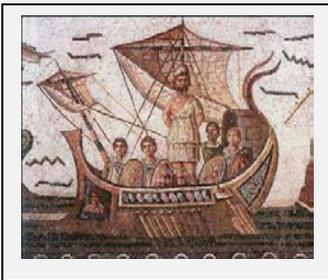
Zach Daniel, Christian Gulotta, Percy Skalski, Anna Grace Towler, Abhishek Mullapudi

### Odyssey Updates

by: Anna Grace Towler

#### Breaking News!

Odysseus is the lone survivor after his last remaining ship is destroyed by the monstrous whirlpool Charybdis! This is only the latest setback as Odysseus struggles to return to his home in Ithaca after fighting in the Trojan war. It appears that Odysseus was able to save himself by grabbing hold of a fig tree, while the rest of his crew weren't so lucky. They all drowned, forced beneath the churning waves by Charybdis' unrelenting wrath. However, sources tell us that this latest shipwreck was no accident but was the product of some divine intervention. Evidently, Odysseus and his men got on the sun god Helios' bad side when Odysseus' men decided to eat one of Helios' sacred cattle. Helios was understandably upset and demanded that Zeus take revenge on Odysseus and his sailors. It appears that Zeus heeded Helios' demands, conjuring up the storm that ultimately forced Odysseus' ship into the path of Charybdis. At this point, it seems that Odysseus may never get home, but nevertheless, we can't help but hope for the best for our hero of the Trojan war. We'll continue to follow Odysseus as he braves the obstacles that stand between him and his kingdom in Ithaca.



Above: The last image we have of Odysseus and his crew before their deadly encounter with sea monster Scylla.



Aqueduct from the city of Rome

### Roman Aristocrat Charged with Hacking Aqueducts

by: Zach Daniel

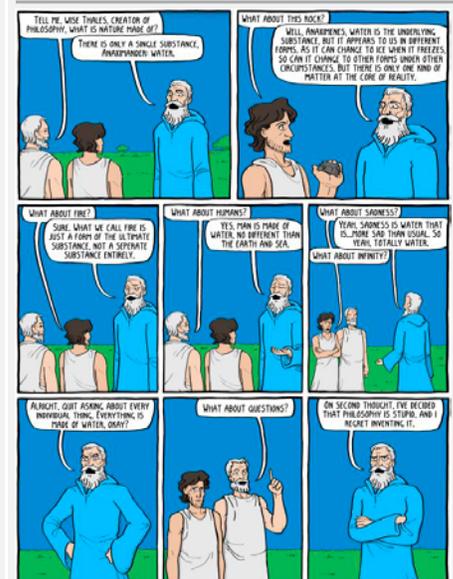
Of all the feats of Roman engineering, none stand out to quite the degree that the aqueducts do. Despite an ever growing population in the city of Rome and the great strain of her empire, the aqueducts are more than up to the task in supplying her with all the water she requires. Given the system's great size, however, many have found ways to abuse it for personal gain.

Roman landowner and senator, Decius Quintus, was revealed to have been hacking aqueducts to irrigate his crop for no less than 5 years. As much as 40 miles of branching pipes were uncovered beneath his residence, hacking into a section of the aqueduct, and stealing water. The instillation of these pipes was uncovered after one of the contracted laborers revealed the act to authorities, claiming that he was paid extra for his silence. An investigation is currently underway to discover the full extent of the damages. Decius has been charged an initial fine of 100,000 sesterces and is expected to pay for all repairs required. Decius has also been relieved of his senatorial rank under the public scrutiny, refusing any request for comment. Water supervisor, Marcus Valerius Messalla Corvinus, has stated that further charges are expected, including the potential for charges of political corruption.

### To the pirates of – on the hypocrisy of ruling navies

by: Percy Skalski

*Though your means and habits we despise  
Were but captured in a new disguise:  
The joys and riches we'd acquire  
—Imagine! — For the nation's leading sire,  
Would put to rest the shameful specter  
Of the dreary ethical objector;  
For our nation's ties are figures stronger  
Than the bloodline between son and  
daughter,  
So, in this family keep we tricks  
Filched from pirates but to soldiers fixed,  
And because cruel acts are better yet  
In a proper Persian set,  
Where honed our savage, fading gleams  
And takes a bow in his triremes;  
Yet sooth the battle calls to mind  
The bounty slaves we're soon to find,  
And don't suppose we'd not think twice  
To kill your father and claim his wife;  
In victory, then, the voyage over,  
Rest spoils on the winner's shoulder,  
And coming home on shore they'd rather,  
The emperor and his people gather;  
Lay to rest the dead and praise the glory,  
In keeping of our nation's story:  
And so, your severed heads on pikes  
adorn,  
And cleanse the land where we were born.*



## Legal Battle in the Temple of Demeter

by: Zach Daniel



The Temple of Demeter faces an unprecedented legal dispute pertaining to the sacred waters. It is illegal for any person to clean themselves within the temple's water with the penalty for doing so being a fine of ten drachmas for any free man, and a fervent whipping for a slave. However, the perpetrator has refused to pay the fine as he claims he wasn't washing himself, but was instead pushed into the water by an unknown assailant. The religious head of the temple has maintained his accusations and insists that the man had been drunk from a symposium the night before. Further evidence is still being compiled. The accused party has declined our request for comment at this time, and a larger investigation is in the works to locate an assailant fitting the description given by the accused party. A trial date is not currently set, but will likely begin within the next few weeks.

## Joke of the Week

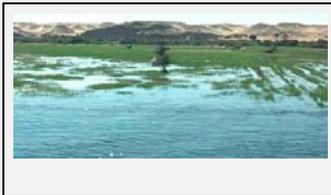
Seen on a tombstone: So long, Boiled Water. You will be mist.

## Nile River News

by: Anna Grace Towler

### It's that Time of Year Again!

The Nile River is flooding! As we all know from Herodotus' past reports, the Nile begins to rise at the beginning of the summer solstice and continues to rise for hundreds of days before promptly receding. This fascinating annual event remains a mystery, although great scholars like Herodotus and other prominent Greeks have made many attempts to explain the anomaly. Regardless of its cause, this flooding is vital to the nourishment of the land surrounding the Nile, and without it, the land would be useless. Whatever the source of the flooding, we should all thank the gods for this magnificent phenomenon.



Above: The Nile River at its peak flood height

### For Sale: the Syracusia\*

A cargo ship for the gods, designed like a "20," but with 3 gangways: a very large cargo hold, lavish living quarters, and practical space for armed troops. Complete with elaborate décor – mosaic floors, elegant studies, religious shrines, and more! Take a relaxing stroll through shaded walkways in the flower gardens, decked with screens of white-berried ivy and grapevines.

The Syracusia – built by a king for a king: live like Posiedon today!

*Price: inquire from seller*

\*Not suitable for docking; sail at your own risk



A depiction of the sailors' stories of the tidal wave

### Tidal Waves Lash Out Once More!

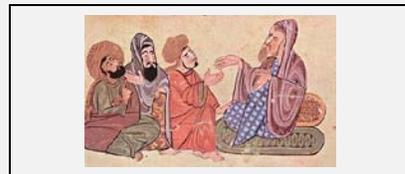
by: Abhishek Mullapudi

Sailors on the Nile were thrown overboard by a phenomena thought to have been heard only in tales and lands far beyond. The seemingly preposterous story becomes only harder to believe when reading the sailors' reciting of events. One sailor, Meropus, says, "The weather was all fair, not a cloud in sight, and winds heavy enough to only keep a cool brush on my face. Then all of a sudden, a tremor was felt, the ground shook, and somehow hundreds of feet above any sort of ground - we felt it." And you might be thinking that these earthquakes are rare but heard of in this region. However, what followed was what was truly astonishing. Apparently, as if cause and effect, the waves began to get violent and there were several massive tidal waves, pushing outwards towards shore. After a few of these surging waves, taller than any building ever seen in the mighty empire, the men and the ship were toppled over, and were taken to shore by the surging waves. There were similar stories recorded that evening, circling back to Strabo's recent observations on earthquakes and these "tidal waves". He deduced that the latter was induced by the former, and the stories of these sailors proves just that. Scientists will have to gather more information and validate more sources to see if this phenomena should be taken seriously or if it just a will of the gods at random.

## Solon Launches Major Water Distribution Reform

by: Zach Daniel

As part of a string of recent reforms to the Athenian legal framework and attempts to eliminate political corruption within the Polis, the now famous statesman, Solon, has set a new legal framework for the distribution of water from constructed wells. Noticing the lack of easily accessible sources of public water for many citizens, the statesman set forth an edict stating that a citizen could draw water from a public well within a hippocon of their property or a well within four stadia. When no well fits within that distance, a citizen may seek out their own water by digging their own well of at least 10 orguia. Should no water be found, they have the right to take 20 hydrias of water from their neighbor twice a day. When following up with Solon directly, he claimed the reform was "necessary to furnish against lack of resources but not idleness". While it may be tempting to speculate on the effects of such a reform, only time will tell of its success



Solon, addressing fellow statesmen

Are you struggling to make ends meet? Does your family go to bed hungry? For only 12,499  $\text{L}$ , the Aule will change just that. The Aule is a flute made of top notch bamboo whose graceful sounds catch the attention of crabs. You simply just row out, play the flute, and within minutes crabs will swim up to the surface to swim along with your tune. Simply take a net and scoop up a bunch for lunch or dinner. You can even sell your daily catch at your local market for some extra cash. Order now and we'll include a free case for your Aule.



# Water Weekly (Continued)

## Battle of Salamis Concludes in Victory

by: Abhishek Mullapudi



The Battle of Salamis (artists' rendition)

From last week onwards, Athenians and the Greek all over have been in rejoicement, as the Battle of Salamis has drawn to a close, with Xerxes and the Persian fleet retreating well beyond nearby waters. There is more unity with this battle due to the formation of the Delian League, without which Xerxes and his forces would be parading through Greece at this moment. Hellenic sailors were said to have worked in great unison, disabling the hundreds of Persian ships, which was the reason for victory as poor Persians do not know how to swim like they can.

From the Battle of Salamis onwards, the Persian army continues to pick its battles, but is piling up losses and will soon run out of resources and men, leaving Persian susceptible for the taking by Hellenic forces. Greece is safe for now, as Athens now boldly claims to be the greatest naval power in the world, and because of the Delian League, this applies now to all of Greece, rather than "Athens against the world". So fellow citizens, you're safe for now due to the might of this Hellenic army. May the gods be on our side forever.



Are you still searching for a cheap gift for Saturnalia? Come to "Keramika Adelfes" located in the forum. This weekend we're having a huge sale on all of our pottery, with jars starting at just 7,499 ₪. You can choose from over fifty jar designs and even customize your own. All orders are guaranteed to be ready within 24 hours.

## Weekly Essays in Print

### *In Answer to Last Week's Correspondence*

#### *Or, Truth's Reply to Tittle Tattle*

Thou common liar, thou turd, fie upon thy name  
Who, with spiteful breath, put fair Silvia to shame!  
Deface her merits, illegitimize her heirs,  
but little wilt thou gain  
While the blood of Mars is coursing  
through their veins.  
So see, vile prater, in spite of all thy pains,  
In unrelenting triumph fair Silvia remains.

### *An Account of Claudius' Sea Battle*

The emperor, his wife Agrippina seated near him, opened the Fucine Lake last week to 19,000 convicts, who, despite their errant nature, fought with such fervor as to demean their plaintive existence and, instead, cast light upon their honest character as of brave men. The spectacle was a success and gathered crowds for many miles.

## About the Authors

**Zach Daniel**, whose collection of pun t-shirts is legendary, hails from Charlottesville VA and is a freshman at William and Mary. He is hoping to major in finance and plans to use his liberal arts education to support his arguments in big business in the future.

**Christian Gulotta**, who is found flipping around on the gymnastics team, is a freshman at William and Mary. He is from Lloyd Harbor New York and plans on majoring in Biology.

**Abhishek Mullapudi**, from Fairfax, Virginia, is a freshman at William and Mary, who loves the Washington Redskins (bummer). He is interested in medical sciences and finance, and hopes to find a career path involving the intersection of the two!

**Percival Skalski**, occasionally found lurking in the ranks of the Seventh Virginia Regiment of the Continental Line, although inclined to eighteenth century history, has taken a brief detour to

dabble in the classics. He is a freshman at William & Mary and hopes to major in history and math.

**Anna Grace Towler**, a National Geographic lover and a star-gazing fanatic, comes from Suffolk, VA and is a freshman at William and Mary. Anna Grace hopes to major in chemistry, with the ultimate dream of combining her love of chemistry and space into a career working for NASA.

# Middle School Latinists take Rome!

by Kimberly Paton

In July 2018, I traveled with 13 of my 8th-grade Latin students to Italy for a tour with The Paideia Institute. Chaperoning with me were my colleagues from Town School for Boys, Rebeccah Kilian and Sarah Mabie, and Paideia's Kristen Hook was our fearless leader and head teacher. The tour took place largely in Rome, with day-trips to Ostia, Tivoli, and Pompeii. The curriculum included work with Latin inscriptions, excerpts from famous Roman and Italian authors in translation, and a mix of Roman history from its foundations to Constantine, to the Italian Renaissance. I had the pleasure of watching my Latin students translate inscriptions like the one on the Temple of Saturn in the Roman Forum, make connections between classical and Christian iconography, discover the importance of divine lineage evident in the archaeological remains of Rome, and explore ancient Roman bathhouses in Ostia.

After the students unpacked at our hotel, the Villa Riari in Trastevere, our trip began with a walking tour of the Campus Martius. We visited Largo Argentina (cats!), the Pantheon, Campo de Fiori, Piazza Navona, and the Ara Pacis. At the Pantheon, we discussed Hadrian's restoration and the absence of his name on the monuments he restored in favor of the names of the original builders. Having studied the Fountain of the Four Rivers in class, the students showed off their knowledge of the fountain's creator, Bernini, and identified different elements of the four figures in Piazza Navona. We ended our half day of touring with dinner (and all restaurants were carefully selected by the Paideia staff, so the food was guaranteed to be excellent), and the students got their first lesson in Italian food culture—anti-pasti, primi, secondi.

Our second day was a big one—the Palatine Hill, Roman Forum, and Colosseum. On the Palatine Hill, we read excerpts from Livy on the founding of Rome and began our initial discussions about the importance of divine lineage for Rome's leaders in strengthening and legitimizing their power. We moved through the Roman Forum, visiting the Temple of Julius Caesar where one of the students

read Mark Antony's funeral oration. The students identified the rostra; the Temple of Saturn, where they read their first lines of Latin in Rome; the triumphal arch of Septimius Severus, where we discussed Roman innovations in architecture; the Basilica Julia; and the Temple of Vesta, recalling the fate of the Vestal Virgins should they let the fire go out or break their vows of chastity. At the Colosseum, we laid the foundation for understanding the transition from the classical world to the Christian world. We discussed the various uses of the Colosseum over time, and we recalled Hadrian's legacy of restoring monuments in Rome, which made our visit to Hadrian's Villa a few days later more meaningful. The students learned about social classes as we discussed seating in the amphitheater. There was true wonder in the students' eyes standing inside of the Colosseum, a sight that is both so familiar and utterly surprising. It grounded our experience in Rome.

The next day, we explored the Capitoline Museum, taking in the view of the Roman Forum from Capitoline Hill, and walked back across the Tiber for a walking tour of our home away from home, Trastevere. On the fourth day, we loaded up in our shuttle bus on to Pompeii. As one of the highlights of the trip, the students had the chance to visit a live excavation led by Dr. Michael Anderson of the Via Consolare Project. Dr. Anderson shared the longevity of the project, having worked there for 19 years, and showed the students what a typical day on site looked like: digging in two- to five-foot-deep trenches and scrubbing pottery sherds. We spent a lot of time at the Villa of the Mysteries, analyzing the fresco of the sacred cult. The students learned how to identify thermopolia, bakeries, private residences, and public spaces; and they learned the science of the eruption, the impact of eruptions on human bodies, and the advancements in archaeological methods of body casts following excavations in Pompeii.

We visited Ostia Antica, and the students put their new archaeological skills into practice. The boys explored the city freely, leading us to structures they wanted to explore. We discovered an incredibly well-preserved restaurant, beautiful mosaics and inscriptions, multi-story homes with

views of the entire city, and bathhouses with thermal heating systems still intact. We spent the latter half of the day at the Galleria Borghese, scavenger hunting images of Greek, Roman, and Christian myth for the prized free scoops of gelato. The students made me particularly proud on this day as we moved through each of the Bernini rooms. They retold the myths depicted through his sculptures and pointed to what made Bernini's work so magnificent—Daphne's toes turning into roots and her soft skin becoming hardened tree bark; the musculature of Aeneas as he fled with his father on his shoulder; and, of course, Bernini's ability to make Proserpina's thigh look like flesh in the grasp of Pluto's hand.

We wrapped up our last days with visits to the Vatican Museums, St. Peter's Basilica, Hadrian's Villa, and Villa d'Este, where students had time to reflect on their experiences among the lush green gardens and the fountains still fed via ancient aqueducts. I am ever grateful to Eta Sigma Phi for awarding me the Bernice L. Fox Scholarship to help cover my travel costs. It allowed me to teach my students on site for the first time, reinforce the content we covered during the academic year, introduce international travel to my Latin program, and most enlightening, understand what it is to travel abroad with your students: it is equally daunting and rewarding. On to Magistra Paton's Trip to Italy 2019!

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## About the Author

**Kimberly Paton** teaches middle school Latin, History, and Ancient Greek at Town School for Boys, a K-8 independent school in San Francisco, CA. She earned a bachelor's degree in Classics and History, a master's degree in Classics, and a Latin teaching credential at San Francisco State University. Her graduate research centered on Latin pedagogy and the benefits of Latin on English literacy. She co-wrote a textbook for the Paideia Institute called *Aequora: Literacy through Latin* as part of her graduate work. She has continued curriculum development work as a teacher at Town School, rewriting the 8th grade Latin curriculum, and creating a new 7th grade World History curriculum and K/12 Latin Word Study and Roman Myth curriculum.

# Classics Outside the Classroom

by Jacob Faull

It was my distinct pleasure to attend the American School of Classical Studies at Athens Summer Seminar, which was only made possible via the funding received through the Brent Malcolm Froberg Scholarship from Eta Sigma Phi. During my undergraduate career at the University of Delaware, I was surrounded by a small but committed group of Classics professors and students. One such professor encouraged me to apply for the trip, in order that I may meet other future Classicist like myself. I agreed, although I had already

been to Greece on a prior study abroad trip and believed I had seen much of what Greece had to offer.

However, my time at the American School of Classical Studies at Athens was eye-opening on several counts. Upon my arrival, it was clear that the School attracted the very best and brightest that our field had to offer. On the trip, I was able to converse with not only other young Classicist with varying experience in the field but also with numerous established academics; each with their own experiences and insights. During the many ouzo hours, I listened to these reputable

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## *About the Author*

**Jacob Faull** graduated in May 2018 from the University of Delaware receiving a Bachelor of Arts with Distinction in History and Greek and Roman Studies. He is currently pursuing an M.A. in Classics from Florida State University. His research focuses on ancient outlaw history and its economic and political implications. He continues to use the skills he learned at the ASCSA Summer Seminar to supplement his current research and hopes to return to the ASCSA again soon.



*Warfare and Culture Summer Seminar Students in front of the Temple of Athena Nike.*



*Left, Kevin Westerfield, Leah Dick, Jacob Faull in front of the Temple of Apollo at Delphi.*

*Below (left to right), Kevin Westerfield, Leah Dick, Jacob Faull, and Steven Wales in front of “the Cave of Nestor.”*

academics discuss their work, the future of the field, and all the other wonderful components that are encompassed in the informal discourse of academics.

My eyes were not only opened through conversation but through the unique access to historical sites that the ASCSA can offer. I had seen the Parthenon but had never been inside it. I had heard of the temple of Poseidon at Sounion but had never seen it, let alone ventured into it. I had been to the Acrocorinth but never explored the various ruins. The American School gave me unprecedented access to the things that I never dreamed I could explore.

Beyond the conversation and the exploration, Dr. Lee Brice and Dr. Georgia Tsouvala lead us on a trip throughout Greece that was equal parts riveting and informative. Furthermore, each member of the group was selected to give a lecture on a particular site — at the site in question. To lecture on Cynoscephalae at the site itself was one of the highlights of my academic career. Truly, I never thought that I would say “and the elephants rounded the hill right here” without some form of punchline following. Likewise, standing on sites like Thermopylae, Sphacteria, and Mycenae were breathtaking when one pondered all the history that had taken place on these sites.

However, the American School was not just a place to relax after a stretch of days on the road: it was a home. The students



that I shared a bus with became some of my best friends. The numerous academics who frequented 54 Souidias Street became mentors and their words became the objects of future curiosity. For instance, one night over dinner, a colleague from my trip and a renowned academic were engaged in a discussion concerning the myth of Dionysus and the Pirates. It had never occurred to me that pirates frequented the Ancient Mediterranean. Following the trip, I began looking into the matter and it has since developed into my research focus. In this way, the American School sparked my curiosity toward a subject I had never thought to explore and one that I have especially enjoyed studying over the past year.

I am now a graduate student at Florida State University and I feel that my experiences at the American School have made

me a valuable member of the cohort. I am able to connect to discussions through not only common knowledge but also through the things I have actually seen and experienced, like the many of the sites that we toured during the Summer Seminar. On many occasions I have used the friends I made through the ASCSA as a sounding board for opinions concerning my research. These friends have been invaluable to my growth as an academic and they are friends I will cherish for the rest of my life.

To conclude, the Brent Malcolm Froberg Scholarship from Eta Sigma Phi allowed me to attend the Summer Seminar at the American School of Classical Studies, which gave me invaluable experiences, friendships, and memories that will last a lifetime. Thank you to everyone who made this trip possible!

## Classics Outside the Classroom (Continued)



*Left, Jacob Faull  
at Acrocorinth.*



*Below, Jacob  
Faull and Leah  
Dick at Tiryns.*

Right, Jacob Faull, Verity Walsh, and Emma Burton sailing in the Navarino Bay near Pylos.

Below, Kevin Westerfield and Jacob Faull atop fortifications in the Peloponnese.



# Initiates

**Initiates Reported March 1, 2018 through May 31, 2019**

## **Gamma (Ohio University)**

Elizabeth Ann Riepenhoff, Matthew Battaglia, Jericha Tumblin, Milan Starr; HONORARY: James Andrews, Bryan Baur (March 31, 2016)

James Andrews: Dr. Andrews has gone above and beyond as our chapter advisor helping us with projects and achieving our chapter goals. He is a strong advocate for the study of Classics and teaches Greek and Latin to students at Ohio University.

Bryan Baur: Bryan is the administrative assistant in the Classics Department at Ohio University. He helps our chapter with communications, recruiting new members, and organizing events. He is a vital part of the Classics department and our chapter. He is very supportive and encouraging to students in the department.

## **Zeta (Denison University)**

Jennifer LaCount, Kevin Julian, Jennifer Durbin (March 31, 2016)  
Zachary Baker (2015)

## **Eta (Florida State University)**

Sara Abate, Katherine Kaplan, Julianne Humphreys-Barrett, Katherine Slusher,

Katherine Thornton, Carla Russo, Judith Faragasso, Kyle Petersen, Julia Kleser, Rachael M. Krotec, Samantha Finley, Rachel Wood (March 15, 2016)

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

Peyton Ashley, Erin Clauss, Ryan Dupuis, Susan Kostin, Samantha Lavertue, Sara McGee, Amanda Pomeroy, Cody Shelton; ASSOCIATE: Amber Barnett (April 22, 2016)

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

Maraea Cardner, Victoria Clearman, Leigha Coke, Jackson Colburn, Thomas Collins, Lauralee Davis, Taylor Davis, Alan Donatelli, Elizabeth Baylee Edwards, Taylor Ferris, Zachary Gill, Cellas Hayes, Natalie Keller, Shayne Keriazakos, Sonora Morris, Henry Moyer, Clayton Myers, Hali Niles, Olivia Novarese, Stephanie Poiroux, Allison Melissa Ramsey, Dana Reppel, April Michelle Rismiller, Logan Rolleigh, Heath Rooks, Breeley Sellier, Bradley Tune; ASSOCIATE: Blythe Dorn (March 4, 2016)

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

Sydney E. Consalvi, Sophia J. Decker, Emily T. Feeley, Stacie L. Gooch, Jacob R. Kaylor, Kyler B. Laycock, Thomas E.

Smith, Benjamin T. Van Pelt, Trevor C. Wiley; HONORARY: Darrin V. Gulla (April 20, 2016)

As a lecturer in Economics at the University of Kentucky and enthusiastic classicist, Dr. Gulla has both hosted and actively participated in social events for classics faculty and students, has drawn interest to classical studies in his classes, and has even provided financial support through the Rubicon Masonic Society to the UK Translation Contest in Classics. The UK Classics faculty unanimously recognizes Dr. Gulla as most deserving of the ΗΣΦ honorary membership.

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

Abigail Hamner Bradford, Akshay K. Murthy, Benjamin Kapono Bechtold, Erin Grey Eichenberger, Olivia Jameson, Kara Lyn Garvey, Devon Noelle Altman (April 13, 2015)

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

Jared David Anziano, Carmen Barrett, Blair Katherine Betik, Madeline Bumpass, Hayley E. Graves, Lauren Hawkins, Marisa Anne Infante, Lauren A. King, Charles Branham Ritger, Reagan Long, Averi White, Leigh Taylor Walden (March 15, 2016)

## Eta Sigma Phi Website

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](http://www.etasigmaphi.org).

The screenshot shows the Eta Sigma Phi website homepage. At the top, there is a navigation menu with links: About ΗΣΦ, Annual Convention, Membership & Forms, Scholarships & Contests, Fest, Alumni, and a search bar. The main header features the organization's name 'Eta Sigma Phi' and 'Honorary Society for Classical Studies' in purple, along with a logo of an owl. Below the header is a secondary navigation bar with links: Home, Student Work, Members, Res Gestae, Lauree, News, and Regalia. The main content area is divided into several sections: 'News' with a featured article about Christopher Maze, 'Photo Stream' with a grid of images, '90th Annual Convention' announcement for Dickinson College, 'Res Gestae' with a group photo, and 'Magistratus Dicunt' with a portrait of Mackenzie Davis. The footer includes a small 'Epsilon Nu' section and a 'Dickinson' logo.

**Alpha Delta (Agnes Scott College)**

Lyric Simms, Mallika Balakrishnan, Abigail Biles, Abigail Camden, Mara Jackson, Victoria Kennedy, Yasmine Green, Celina Ortiz, Evie Wang, Madison Romero, Jordan Lucier, Margaret Rose Hunt (May 5, 2016)

**Alpha Theta (Hunter College)**

Miriam Peters, Dominick Vandenberg (February 17, 2016)

**Alpha Kappa (University of Illinois Urbana Champagne)**

Charlotte Hunt, Kirk Halverson (February 22, 2016); Vanessa Matravers, Alexander Noddings, Sneha Adusumilli (May 13, 2016)

**Alpha Mu (University of Missouri)**

Marleigh Anderson, Clarabelle Fields, Olivia Vierrether (December 2, 2015)

**Alpha Xi (Washington University in St. Louis)**

Noah Berkowitz, Eva Dalzell, Russell Clerk, Kylan Gartland, Ariadne Bazigos, Marina Walters (March 31, 2016)

**Alpha Pi (Gettysburg College)**

Louis Carusillo, Hayden Hall, Jess Johnson, Henry Lavieri, Daniel Mallozzi, Abigail Metheny, Chloe Parrella, Joshua Wagner (April 6, 2016)

**Alpha Tau (Ohio State University)**

Philip Hathcock (April 7, 2016)

**Alpha Chi (Tulane University)**

William Nolan Dickson, Lauren Hitt, Danielle Renee Krefft, Cynthia Kurtz, Nicolette Vollero Levy, Samantha Morris, Kaeli Vandemark, Avery Lane Werther, Bettie A. Yeboah (March 30, 2016)

**Beta Gamma (University of Richmond)**

Matthew Fonts, Amanda Focht, Tom Francis, Sugandh Gupta, Surabhi Gupta, Joel Lai, Spencer Turkington (April 12, 2016)

**Beta Delta (University of Tennessee)**

Callie Ann Fezell, William Anderson Plank, Robert B. Turner, Hayley Renee Baldwin, Abby L. Durick, Emily Jane

Gregg, Alexander W. Grimm, Casey Hall, David Housewright, Katie Lindsay, Claire Rowcliffe; HONORARY: Kathryn Weaver, Justin Arft (April 19, 2016)

Kathryn Weaver has been the administrative assistant for our department for years, and in that role not only has she played a significant role in the planning and execution of our Eta Sigma Phi events, but more generally she provides a great deal of material and personal support to our undergraduates. Her enthusiasm and love for our department and especially our majors has made her one of the many reasons our students love our program. She would do anything for them, and our chapter's membership would like to find this special way to recognize her support for Eta Sigma Phi and students of the Classics.

Justin Arft has become the co-faculty advisor to the Beta Delta chapter this year and plays a major role in coordinating events for our undergraduates. He will retain this role for years to come and plans to make the Beta Delta chapter more robust and active on UT's campus.

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

Stephen Craig Beresik, Brant Derwent Boucher, Kole Frederick Donaldson, Timothy Patrick Fallon, Jr., Robert P. Gilbertson, Taylor Michael Hevener, John Gregory Jones, Jr., Wesley F. Kuegler, Joseph Anthony Lantagne, Brian Christopher Mahan, Blake Aaron Martin, Tyler Austin McGaughey, Jacob York Mitchell, Ian P. O'Malley, Jacob Daniel Rockenbach, Brendan Murphy Schwartz, Christian Valenti Wilder, Ryan Alexander Yost, Peter Allen Yukich; HONORARY: Dr. Kenneth M. De Luca (March 15, 2016).

Kenneth De Luca (A.B, Chicago, 1984; Ph.D. Fordham University, 2000), Senior Lecturer in Government & Foreign Affairs, has taught at Hampden-Sydney since 2001. At the College he audited Greek from Professor Arieti for several years, reviewing Elementary Greek and then taking classes with readings in Herodotus, Homer, and Plato. For the Department of Government and Foreign Affairs he regularly teaches "Classical Political Philosophy," a class that satisfies a requirement for the Classical Studies,

Greek, Latin, and Greek and Latin majors. In addition, he has taught a number of Freshman Honors courses that were devoted to Herodotus. In 2005 he published *Aristophanes' Male and Female Revolutions: A Reading of Aristophanes' Knights and Assemblywomen*, a book on the philosophy of democracy as presented by a reading in tandem of the two plays mentioned in the title. He has also published an article, "Aristophanes' Herodotean Inquiry: the Meaning of Athenian Imperialism in the Birds," and a review of a book on Aristophanes and democracy. Also at Hampden-Sydney, he was the organizer of a three-day symposium, "Democracies at War: Athens and America" that featured Secretary of State Lawrence Eagleburger as keynote speaker. The symposium was accompanied by a one-credit course that introduced many students to the importance of the classical thought to an understanding of politics.

**Beta Kappa (Notre Dame of Maryland University)**

Darby Hunter King, Danae Kianna Mars, Mara-Gayle Swyschtch Prieto, Michai Anne Sheedy (May 10, 2018)

**Beta Sigma (Marquette University)**

Brendan Anderson, Peter Berg, Heather Conner, Kelsey Evans, Patrick Janzen, Lauren Jones, Michael Majerczyk, Sean Rider, Caroline Stanko (April 9, 2015)

**Beta Chi (Loyola University Maryland)**

Julie Anderson, Jennelle Barosin, Alex Akers, Kelly Mueller (April 24, 2016)

**Beta Psi (Rhodes College)**

Camila Zimmerman, Kathryn M. Boehm, Thomas Matthews, Roger Johnson, Anna Singletary, Adrian Scaife, Gillian Wenhold, Abigail Hicks, Jordan Ankersen (March 16, 2016)

**Gamma Nu (Montclair State University)**

Jennifer Panyaleuth, Alejandra Yadira Duran, Brian Louis Cautero, Laurette Elizabeth Rodriguez, Andrew Novoa, Alyssa Marie Zito, Priyatharshan Gopalan (March 1, 2016)

# Initiates (Continued)

**Gamma Theta (Georgetown College)**  
William Thomas, Evan Moore, Regan Martin, Tyler Phillips, Peyton Popp, Elizabeth Turner, Noah Krieger (March 23, 2016); Fiona McElrath, Hailey O'Haire (March 23, 2016)

**Delta Alpha (Randolph College)**  
Elisabeth Huntley Polanshek, William H. Webb, Cristina Irene Evans, Kiaorea L. Wright (March 15, 2016)

**Delta Beta (Canisius College)**  
Jeffrey J. Donovan, Colleen E. Foley, Matthew J. Rudin (April 27, 2016)

**Delta Zeta (Colgate University)**  
Gabriella Bianchi, Erin Burnett, Zixing Chen, Megan Delaney, Gordon Denis, Jiarong He, Joseph Mays, Andy Moshos, Shambhavi Sawhney, Sarah Stuccio (April 1, 2016)

**Delta Theta (Dickinson College)**  
Alexia Orenge Green, Ian White, Seth Levin, Eli Goings, Mary Emma Heald, Olivia Termini, Connor Ford, Jack Doran, Luc Traugott (March 4, 2016)

**Delta Lambda (College of the Holy Cross)**  
Greyson Ford, Jason Steranko, Anne Thompson, Andrew Morfill, Michael Daskalakis, Michael Shun, Liam Prendergast, Zachary Sowerby, William Connors, James Moriarity (April 22, 2016)

**Delta Pi (Randolph-Macon College)**  
Grace McIntire, Zachary Sayles, Rachael Smith (March 4, 2016)

**Delta Tau (University of Delaware)**  
Aubrey Eve Arnold, Nicole Gregory, Kaitlyn Lawrence, Shae Marie Parks, Naomi Major, Jessica Sugarman, Kyle Kreider, Nicholas Ustaski (March 22, 2016); Kate Huffman, Jennifer L. Philbin (May 5, 2016)

**Delta Chi (St. Olaf College)**  
Katherine W. Bickley, Katharina A. Biermann, Mary Landis Gaston, Grace M. Gresham, Stephanie A. Hagan, Andrew B. Hallberg, Herman S. Hannan, Christopher P. Hinton, Michael Litkewitsch, Jack Q. Smith, Nathan M. Swan, Audrey M. Walker, Erin E. Wiebe (March 14, 2016)

**Delta Omega (Macalester College)**  
Michelle Coblens, Katherine Reilly, Jingjia Liu, Elizabeth MacMillan (April 21, 2016)

**Epsilon Iota (University of Florida)**  
Mackenzie Ecker, Emily Radomski, Emily Bozigar, Haley Enrlich, Eduardo Iglesias, Jessica Turk, Brianna Tringali (March 24, 2016)

**Epsilon Xi (Gustavus Adolphus College)**  
Amanda Downs, Daniel McCrackin, Cassandra Pull, Megan Kallestad, Tanner Petroske, Tatiana Ickler, Ryan Prichard,

William Riihiluoma, Kelsey Backer, Hannah Kerber, James Harlan, Kris Reiser (April 29, 2016)

**Epsilon Omicron (University of Massachusetts Amherst)**  
Remi J. Abolafia, Jeffrey Anderson-Burgos, Benjamin James Andreassi, Emily Berardi, Olivia Simpson Blais, Marisa Clark, Madeline Collins, Emma Marie Cunneen, Brendan Deady, Frances Mary Fleming, Nya Gavin, Kristin Graham, Nicholas G. Hill, Casey Leigh Kampegaard, Colin Lacey, Alan Lee, Aaron M. Lobo, Taylor Duerring Loubris, Andrew J. Moles, Jack Griffin Mulvaney, Joseph William Proctor, Kelly O'Connor, Maura Quinn, Adam Ryan, Kathleen Stoppiello (April 8, 2016)

**Epsilon Rho (College of Charleston)**  
Emily Morgan Beck, Joshua Chase Cohn, Gwendolyn Lois Gibbons, Joshua Lawrence Joseph Perez, Kayla Ann Marie Souders, Waverly Brook Strickland, Rebecca Jasmine Todd, Tess Ann Van Scott (April 14, 2016)

**Epsilon Upsilon (University of New Hampshire)**  
Christopher Barry, Rachel Berg, Jacob Compagna, Jess Gero, Michaela Hrynowski, Zak Schlichtmann, Jack Vachon, Adam Way, Qizhen Xie (March 22, 2016)

## Lifetime Subscription to *NUNTIUS*

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Name: \_\_\_\_\_

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Chapter: \_\_\_\_\_

*Note: Please use a relatively permanent address in order to ensure continued receipt of the newsletter.*

## Chapters Filing Annual Reports for 2018–2019

### **Epsilon Psi (Santa Clara University)**

Alexandra Bertaccini, Emma Ruth Brethauer, Madison Givens, Mitchell Hart, William Ho, Rachel Dean Jepsen, Hayden Kolodziejski, Alexander Liang Quin Liu, Adithya Prabhakaran, Nicolas Sonnenburg, Sarah Ellen Watson, Reid Yamauchi, Emily Young, Aurora Zahm (May 12, 2016)

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

Mark Anson, Sophy Daneault, Richard Leary, Krystal Solano, Natalie Thompson, Madison Whitton; HONORARY: Walter Penrose (February 19, 2016).

Dr. Walter Penrose is a historian of ancient Greece with special interests in gender, sexuality, and Amazons. For several years now he had fostered our members' interest and expertise in ancient history in his teaching, as well as providing individual mentorship and support for their applications to graduate school.

### **Zeta Eta (Loyola Marymount University)**

Joseph Berg, Jacqueline Castner, Cathleen DeLeon, Elizabeth McLaughlin, Christian Moreno, Mario Moreno (February 11, 2016)

### **Zeta Mu (Troy University)**

Alaina Hornberger, Cameron MacDonald, Sara Elizabeth Parker, Ivy Ragland, Riley Sombathy, Whitney Spake, William Worley (April 1, 2016)

### **Zeta Nu (University of Maryland, College Park)**

Lauren Baker, Edward Borders, Helen Bynum, Joseph Cheli, Judah Eisenman, Casey Ohringer, William Soergel, Holly Storm; ASSOCIATE: William Austin, Saúl Cardona-Luciano, Wayne Keyser, Michael Kubik, Richard Ruda, Shannon Wooldridge; HONORARY: Francisco Barrenechea, Jorge J. Bravo III, Jane Brinley, Morgan Palmer (March 3, 2016).

Francisco Barrenechea is an Assistant Professor of Classics at the University of Maryland, College Park. He holds a Ph.D. in Classics from Columbia University and before coming to Maryland, he taught at the University of Chicago, Bryn Mawr College, and the University of Texas at Austin. He is a popular teacher whose teaching and research interests include Greek drama,

The following chapters filed Annual Reports for the 2018-2019 academic year: Mu at University of Cincinnati, Alpha Xi at Washington University in St. Louis, Alpha Upsilon at the College of Wooster, Beta Kappa at Notre Dame University of Maryland, Beta Psi at Rhodes College, Delta Sigma at the University of California Irvine, Delta Upsilon at Valparaiso University, Epsilon Sigma at Augustana College, Eta Mu at University of California Davis, Theta Pi at Kenyon College, Theta Sigma at Wright State University, Iota Sigma at Grand Valley State University, and Iota Omega at University of Virginia. 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.

especially Old Comedy and Euripides, and their reception in his native Mexico.

Jorge Bravo is an Assistant Professor at the University of Maryland, College Park. He holds an A.B. in Classics from Princeton and a Ph.D. in Ancient History and Mediterranean Archaeology from the University of California, Berkeley. He is co-director of the American Excavations at Kenchreai, Greece, where he leads a summer field school, and he is completing a volume of the Excavations at Nemea series on the hero shrine of Opheltes at Nemea.

Jane Brinley teaches Latin at the School Without Walls in Washington, D.C. She has taught Latin at the secondary level for twelve years and is a vital, active member of the Washington Area Latin Teachers Association. She holds a B.A. degree from the University of Chicago and a Master's in Latin from the Catholic University of America. Her academic interests include the influence of the Classics in the early history of the United States and the role of the Classics in the history of African American education.

Morgan Palmer holds a B.A. in Classics from Brown University and a Ph.D. from the University of Washington. She has taught at a number of schools, most recently Montclair State University and the University of Maryland, College Park. She was unable to join Eta Sigma Phi as an undergraduate because her alma mater did not have a chapter.

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

Michael Camele, David Fish (April 30, 2016)

### **Zeta Upsilon (Sweet Briar College)**

Rachel Hannah Altier, Kathleen Allison Hurley, Kiley Mineko Jolicoeur, Claire Elaine Zak (March 15, 2016)

### **Zeta Chi (Xavier University)**

Caroline Blandford, Stephen Bothwell, Viktoria Schmacher, Emma Barlow, David Nussman, Alexander Liossis, Morgan Doty, Patrick Berryman, Nicholas Tarnowski, Ryan Spolar, Ty Richer (April 16, 2016)

### **Zeta Psi (Hollins University)**

Meaghan Alyssa Harrington, Alethea Jesse Vest (April 22, 2016)

### **Eta Alpha (University of North Carolina at Chapel Hill)**

Abigail Dupree, Elizabeth Li, Perla Priest, Emma English, Alexander Griffin, Anna Dallara, Amanda Kubic, McKenzie Hitchcock, Austin Glock Goodwin Andrews, Kristina Cheung, Mary Rachel Bulkeley, Devan Haddock, Thalita Cortes (September 9, 2015)

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

Olivia D. Brady, Anna Conrades, April Kannady, Emily Summer Nicholson, Austin Redding, Joseph Slama (April 17, 2016)

### **Eta Eta (Virginia Tech)**

Jesse Case, Rachel Handres, Virginia Kibler, Victor Lalwani, Lisa Moskowitz, Abby Roberson, Samuel Ross, Elizabeth Villaflor (February 29, 2016)

# Initiates (Continued)

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

Jacob Widner, Meghan Sink, David Prabhu, Kemble Manning, Marcus Lobo (April 12, 2016)

## **Eta Mu (University of California, Davis)**

Nicholas Baba, Ranelle Bradley, Jonathan Burks, Charles Hamilton, Gene Goranov, Emily Hoff, Mariana Huben, Danica Magana, Celina Petersen, Indica Sur, Trina Thai, John Tupasi, Helena Bayat, Huanchen Chen, Tiffany Chua, Emilie Defazio, Jonathan Fernandez, Mariana Filip, Jorge Gonzalez, Matthew Lancaster, Hargun Oberai, Margaret Paz, Shrey Rastogi, Lauren Rudewicz, Christopher Wilkins (May 17, 2015)

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

Carolina Coguox; ASSOCIATE: Kristen Skjonsby (March 4, 2016)

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

Elizabeth Browne, Shant Eghian, Colleen Glidden, Adrianna Karalis, Lucas LaRoche, Meghan Lotti, Elizabeth Sullivan, Peter Twomey, Joseph Wiley (Feb. 18, 2016)

## **Eta Tau (UNC Asheville)**

Katrina Griffin, Giacomo Riva, Elizabeth Hunt, Alden Roberts, Oliver Richards (March 18, 2016)

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

George Bezold, Justin Cross, Grace Harvey, Alexander Kee, Jasmin Linares, Judith Long, Brittany Orton, Cierra Pegram (April 22, 2016)

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

Alexandra Brady, Jane Braswell, Jennifer Deasy, Riley Duncan, Shaun Espenshade, Cassandra Garison, Alexis Hucek, Sydney Jackson, Grace Kraus, Alyse Saliba, Caroline Savoie, Abigail Spiro, Kris Urs, Matthew Walker (March 4, 2016)

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

James Lowery, Simran Mahbubani, Lauren Harrell, Alexa Pappanastos, Jessica Lowther (April 6, 2016)

## **Theta Delta (Seton Hall University)**

Brian Pulverenti, Kiersten Fowler, Malika Baker, Marguerite O'Brien Reyes, Timothy Hughes, Cierille Boco (April 8, 2016)

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

Grace Anthony, Heather Finch, Gaelin Helfer, Curtis Whitacre (February 22, 2016); Kathareeya "Katie" Zonyai, Dylan Ingram, Claudia Garrote, Julia "Cheeky" Herr, Olivia Gibson, Maura Griffith, Caroline Manns, Joy Kim (May 4, 2016); Heewon Yang (May 12, 2016)

## **Theta Zeta (Case Western Reserve University)**

Angel Bai, Ann Elise Campo, Nikhil Edward, Lance Graul, Boaz Heller, Bradley Odhner, Emma Staley, James Sullivan, Avery Tippet (February 20, 2016)

## **Theta Eta (Transylvania University)**

Jake R. Gifford, Kate Hindman, Joey Otero, Morgan Nicoulin, Amanda Schweighauser (April 15, 2016)

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

Brent Baughan, Madison Karabinus, Cayley Rydzinski, David Shacklette (April 5, 2016)

## **Theta Pi (Kenyon College)**

Sarah Ash, Natalie Kane, Nathaniel Sloan, Emily Stegner, Eva H. Buchanan-Cates, Margaret Merlino (March 24, 2016)

## **Theta Rho (University of Miami)**

Eunice Rabert-Perez, Sophia Raia, Dima Jaraki, Bianca Velikopoljski, Katie Singer, Lina Maklad, John Wiltshire, Kaitlyn Drozdowicz, Nicole Torek, Abigail Pelletier, William Coffey, Mazieyar Azad, Sarah Ortiz, Malik Herrera, Meghan Fournelle; HONORARY: Professor John Paul Russo, Professor Aaron Kachuck (April 15, 2016)

Both of these professors teach classics at the University of Miami and act as tireless advocates for the study of appreciation of the ancient world. They act as inspiration for those of us just beginning our studies of Classics and were pivotal in getting our Theta Rho Chapter reactivated.

## **Theta Psi (Washington and Lee University)**

Arianna (India) Dial, Emily Kochard, Lillian MacDonald, Bruce McCuskey, Parrish Preston, Kristin Sharman, James Kleitches (May 11, 2016)

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

Nicholas Parr, Michael Di Nizio, Roderick Macioch, Becca Colnes, Priti Patel (May 2, 2016)

## **Iota Zeta (Christopher Newport University)**

Catarina Izzi, Gillian Hardy (March 30, 2016)

## **Iota Theta (Whitman College)**

Christopher Cox, Isabelle Cetas, Keith Eubanks (April 16, 2015)

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

Theresa N. Amato, Jacob Ryan Borge, Maria Miranda-Chavez, James J. Egan, Aaron C. Kinskey, Noelle T. Wands, Timothy Warnock, Stephanie Wong (February 26, 2016)

## **Iota Mu (Virginia Wesleyan College)**

Erin Combs, Marcus Taylor, Brianna Graham, Vona Goodpastor, Jessica Spaulding, Stephanie Checchia, Laura Robusto, Ariel Bright, Alexis Green (March 8, 2016)

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

Danarenae Donato, Jon M. D. Hunsberger, Jehan Momin, Elizabeth Sullivan, Jack J. Robinson (April 18, 2016)

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

Emily Brown, Elise Carney, Laura Cermak, Milanna Fritz, Colleen Haupt, Matthew Summers, Mary Townsend, Gemma Youngman; HONORARY: Kevin Tracy (April 29, 2016)

Since joining the faculty of Christendom College, Dr. Tracy has been a zealous supporter of Classics. He has frequently participated in our weekly Latin lunch table and Latin reading group. His Elementary Greek course has one of the highest enrollments of any Greek course at the college in the last several years. He will be a great asset to Iota Rho Chapter and to the entire Society.

# 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.

\_\_\_\_\_ Number of Cords at \$16 each = \_\_\_\_\_

\_\_\_\_\_ Number of Hoods at \$21 each = \_\_\_\_\_

Name: \_\_\_\_\_

CHAPTER: \_\_\_\_\_

Street Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ ZIP: \_\_\_\_\_

DATE OF GRADUATION CEREMONY: \_\_\_\_\_

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