



Nuntius

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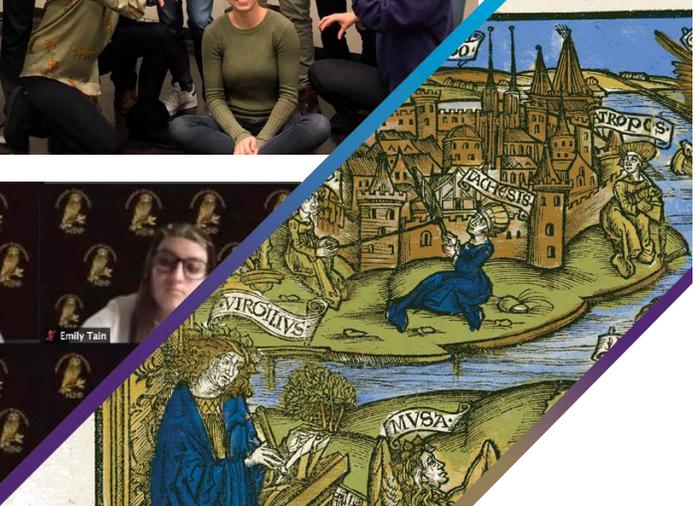
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Lots of fun stuff inside! (And serious too, of course)



LIST OF 2019–20 OFFICERS

Megale Prytanis: Nina Andersen,
Beta Pi at the University of Arkansas
nanderse@uark.edu

Megale Hyparchos: Emily Camden,
Eta Zeta at Truman State University
egc2276@truman.edu

Megale Grammateus: Gwen Weiskopf,
Zeta Beta at Temple University
tug59575@temple.edu

Megas Chrysophylax: Alexander
Augustynski, Alpha Kappa at the
University of Illinois
alex.augustynski@outlook.com

MEMBERS OF THE BOARD OF TRUSTEES

Antonios Augoustakis (2022), Chair
Alpha Kappa at the University of Illinois
aagoust@illinois.edu

Joseph Garnjobst (2021)
Eta Delta at Hillsdale College
Joseph.Garnjobst@hillsdale.edu

Daniel Levine (2022)
Beta Pi at University of Arkansas
dlevine@uark.edu

Mary Pendergraft (2021)
Beta Iota at Wake Forest University
pender@wfu.edu

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Beta Psi at Rhodes College
sick@rhodes.edu

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EDITOR OF *NUNTIUS*

Georgia L. Irby
Omega (College of William and Mary)
glirby@wm.edu

EXECUTIVE SECRETARY

Dr. Katherine Panagakos (2022)
Theta Tau at Stockton University
School of Arts and Humanities
Stockton University
101 Vera King Farris Drive
Galloway, NJ 08205
Office: (609) 652-4618
e-mail: Katherine.Panagakos@stockton.
edu

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.

ΗΣΦ COMMITTEES

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Joseph Garnjobst of Eta Delta at Hillsdale College (2021) Joseph.Garnjobst@hillsdale.edu

Fox Latin Teaching Scholarship Committee

Bridget Thomas of Zeta Eta at Truman State University, chair (2022, bridgett@truman.edu)
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Christine Renaud of Theta Omicron at Carthage College (2020)

Timothy Winters of Eta Omega at Austin Peay State University (2022)

Address from the outgoing Megale Prytanis

SALVETE OMNES,

It has been my absolute pleasure to serve as the Megale Prytanis for the past year, and I know that my fellow officers share in these sentiments. Unfortunately, this address comes at a difficult time for many of us. With schools closing down this past spring, and many still in uncertain positions for the upcoming fall semester, myself and the other officers would like to say how impressed and amazed we are at the continued dedication of Classics students and Eta Sigma Phi members across the country. Translating complex Latin or Greek, or even presenting posters and papers at the Eta Sigma Phi panel at CAMWS over Zoom was not always easy, but nevertheless, we prevailed.

I would like to take a moment, on behalf of all the Eta Sigma Phi officers and of Eta Sigma Phi itself, to extend congratulations of optimus maximus proportions to all who continued to strive forward in their passion and continued education of Classics, even in these unprecedented times. To the students and members of Eta Sigma Phi, we congratulate you on enduring and surviving online classes, and to the



professors and teachers, we especially thank you for guiding us through them.

It is with great sadness that we were not all able to gather together to celebrate these passions at our annual Eta Sigma Phi convention at Carthage College. For many, including myself, this would have been our last convention together. Although it is not the ending that I imagined, I go forward with the amazing memories I have had the honor of collecting in these past four years, both

locally at my own university and nationally with all of you. One of my favorite parts of attending last year's convention was meeting representatives of our field and community from across the country. It reminds me how far our community has come and gives me hope that it will continue to grow in the years to come.

In my last address, I quoted the Broadway show *Hadestown* to represent Classics in our world and to encourage everyone to continue to ask questions. Today, I would like to share another sentiment, and one that has gotten me through much of quarantine. One of the show's defining themes is the return of Persephone and Spring to the earth, and with it a return

of hope for the future. Although we still face some uncertainty, I know that we will all go forward together, united in our passion for these ancient studies, and that Spring will come again.

Thank you, to everyone, and please stay safe.

Nina Andersen
Former Megale Prytanis
University of Arkansas '20
ninaandersen0508@gmail.com



Fasti

2021

January 5: "The Next Generation: Papers by Undergraduate Classics Students," Society for Classical Studies

January 12: Deadline for submission of papers for the 2021 convention

January 20: request National Latin Exam

January 30: request College Greek Exam

February 10: Papers for the ΗΣΦ panel at the Society for Classical Studies 2022 Due

February 15 deadlines:

Summer Travel Scholarship Applications

Summer Scholarship for Fieldwork in Classical Archaeology Applications

Bernice L. Fox Teacher Training Scholarship Applications

March 2–10: National Latin Teacher Recruitment Week

March 11–15: administer College Greek Exam

March 9–13: administer National Latin Exam

April 7–10: Virtual CAMWS

April 16–18: 93rd annual convention at the invitation of Zeta Eta chapter at Truman State University

May 15: Chapter *Res Gestae* due (submit online: <http://www.etasigmaphi.org/res-gestae>)

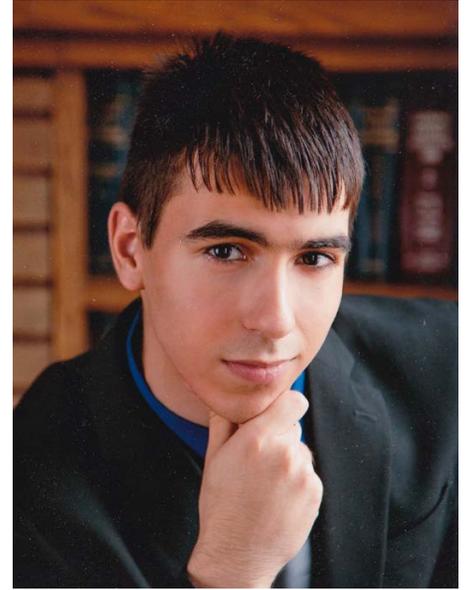
Meet the New Officers



Kylie Spinello



Adam Wyatt



Jacob Sorge

Megale Prytanis

Hello! My name is Kylie Spinello, and I am currently a senior at Temple University double-majoring in Anthropology and Classics. I am originally from New Jersey but wanted to expand my horizons by going to a larger school in a much more diverse city full of history. History has always been a passion of mine, and yet it wasn't until my sophomore year that I officially declared a Classics major. It all started with a Latin course, and not long after I joined Eta Sigma Phi as I loved the community. I cannot imagine how my college career would have gone without it. Eta Sig has given me so many opportunities, and I cannot wait to help others with similar opportunities they might not know about as Megale Prytanis.

Megas Hyparchos

Hello! My name is Adam Wyatt, serving as this year's Megas Hyparchos for Eta Sigma Phi. I am a senior Greek and Roman Studies major at Rhodes College, with a Music minor. Hailing from San Antonio, Texas, my first exposure to the classical world was through well-worn pages of the *Odyssey* and dusty textbooks of high school Latin. My interest in the

classical world lies primarily in Roman history, particularly Roman Imperial and Late Antique history. I also am interested in the intersection of the classical world and early European music, specifically the liturgical traditions arising from Rome, Milan, and other places across the former Roman Empire. Outside of the academic realm, I enjoy reading, strategy games, and cartography.

Megas Chrysophylax

Salve! My name is Jacob Sorge, and I'm currently a 3rd year at the University of Illinois in Urbana-Champaign, majoring in Latin and Clinical Psychology, with a minor in LGBTQ Studies. I have been taking Latin since my freshman year of high school, and my love for the Classics has only grown ever deeper with time—partially for the actual material, and partially for the wonderful, amazing community that I have found most Classicists and Classics organizations to be! For a young freshman just trying to find their place in the world, I was astounded at how diverse and welcoming the Classics were, providing a home and a middle ground for everyone. Whether one was a social outcast, shy and “different” as could be, or if one was the most popular person around, Classics was

just as welcoming a community, and the barriers and differences that were put up between even the most different of peoples fell meaninglessly away at the foot of a shared love of Classics. It has been my most fortunate experience to see that this is not limited to my own local Classics organizations, but rather the apparent norm amongst Classics in general.

To answer the question of which Classical work I should wish to have with me were I to become stranded upon an uninhabited island, I must answer that I would want to be stranded with a copy of Euripides' *Medea*, as it is my absolutely favorite Greek play, filled with interesting windows into Greek society at the time; furthermore, I will admit that I have a soft spot for *Medea*, whose motivations for her acts (heinous though they are) are tragically misunderstood and misattributed. In regards to whom I would most like to converse with from antiquity, I would have to answer Hypatia of Alexandria, as to learn philosophy, mathematics, and astronomy from her would be an incredible opportunity, and, while meddling with the timeline is never a good idea, I would admittedly warn her against her tragic death as best I could.

But, enough about my adoration of the Classics. As *Megas Chrysophylax*, I will make it my mission to ensure the



Hope Langworthy

financial well-being of Eta Sigma Phi so that it may continue to provide its light and community for generations of Classicists yet to come well after my one-year term is up, and so that it may continue to promote and preserve the Classics lest the lessons of the past be all but lost and forgotten.

Megale Grammateus

Hi, everyone! I am Hope Langworthy, a junior at Hillsdale College in Michigan. I entered college as a self-proclaimed “science person,” but after a disenchanting two-week stint as a Biology major, I switched to Latin and Greek. Since then, I’ve been cultivating my love of Classics at Hillsdale and haven’t missed plant taxonomy for one minute. I particularly enjoy sharing this love with others by teaching Latin at local schools and tutoring Latin and Greek on campus. Additionally, I am currently serving as president of Hillsdale’s Eta Sigma Phi chapter, Eta Delta. A native of beautiful southern Maine, I enjoy all things outdoors, especially when paired with good coffee and good conversation. I am thrilled to represent my Eta Delta chapter on the national officer board this year and look forward to serving my fellow members of Eta Sigma Phi!

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.

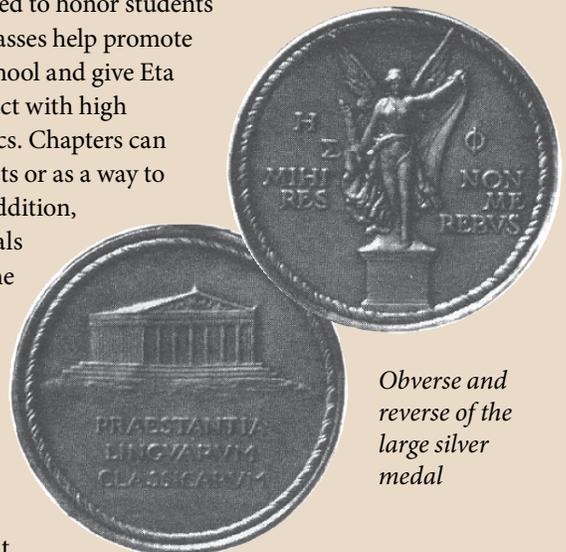
Want to place an ad in *Nuntius*?

Cost per issue for active chapters:	For other organizations:
\$25 (1/4 page)	\$200 for full page on back cover
\$40 (1/2 page)	\$150 for full page inside
\$75 (whole page)	\$75 for half page
	\$50 for quarter page

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

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.



Obverse and reverse of the large silver medal

Medals may be ordered through the Eta Sigma Phi website. See www.etasigmaphi.org for order forms and prices.

Meet the Executive Committee



Dr. Davis, Zeta Beta



Dr. Levine, Beta Pi



Dr. Irby & Pixie, Omega



Jesus Castelan, Beta Psi



Pam Hawkes, Omega



Dr. Panagakos, Theta Tau



Dr. Sienkewicz,
Gamma Omicron



Dr. Augoustakis, Alpha Kappa



Dr. Sick, Beta Psi



Joyce Holmes, Omega



Dr. Pendergraft, Beta Iota



ETA SIGMA PHI ANNUAL SUMMER TRAVEL SCHOLARSHIPS

The Trustees of Eta Sigma Phi are pleased to announce the following scholarships. *Nota bene: Separate application for admission to the desired program must be made to AAR, ASCSA, or VS.*

The Scholarship to the Classical Summer School at the American Academy in Rome has a value of \$3,575. Programs Department, American Academy in Rome, 7 East 60 St., New York NY 10022-1001. <http://www.aarome.org/summer/css/>. E-mail: info@aarome.org. Please contact AAR about their application forms and deadlines.

The Brent Malcolm Froberg Scholarship to the American School of Classical Studies at Athens has a value of \$3,300, not including the remission of one-half of all fees by the American School. (Eta Sigma Phi pays half of all fees and the ASCSA remits the other half.) Recipients may use the funds to attend either the Summer Session or one of the Summer Seminars. Please contact the ASCSA about its application forms and deadlines: 6-8 Charlton St., Princeton, NJ 08540-5232; <http://www.ascsa.edu.gr/>; e-mail: ascsa@ascsa.org.

At either of the above summer sessions, six semester hours of credit may be earned and applied toward an advanced degree in Classics at most graduate schools, provided that arrangements have been made in advance with the graduate school.

Eligibility: Eligible to apply for the above scholarships are Eta Sigma Phi members and alumni **who have received a Bachelor's degree within the last eight years, or shall have received it before the end of the current academic year, and who have not received a doctoral degree.**

The Theodore Bedrick Scholarship to the Vergilian Society at Cumae has a value of \$2,900, which includes the remission of one-half the tuition fee by the Vergilian Society. Note: Only tours in Italy are covered by this scholarship. Please contact the Vergilian Society about its application forms and deadlines: <http://www.vergiliansociety.org/>. Keely Lake, Secretary. E-mail: vergsoc@yahoo.com.

Eligibility for the Bedrick Scholarship: In addition to those eligible for the first two scholarships, Eta Sigma Phi members who have sophomore or junior status during the current academic year may apply. Preference for the scholarship will be given to such undergraduate members.

Selection of recipients is made by the Eta Sigma Phi Scholarship Committee. In selecting the recipient of each scholarship, the committee gives to the quality of the applicant's work in Greek and Latin, intention to teach at the secondary-school or college level, and contribution to the activities of Eta Sigma Phi at the local and national level.

Annual Deadline for completed scholarship applications: February 15th.

The recipients will be announced about April 1.

For more information about these scholarships or Eta Sigma Phi in general, see www.etasigmaphi.org or contact:

Dr. Katherine Panagakos
Executive Secretary of Eta Sigma Phi
Stockton University
101 Vera King Farris Drive
Galloway, NJ 08205
Office: (609) 652-4618
etasigmaphinational@gmail.com



In Memoriam, Brent Froberg

by Antonios Augoustakis

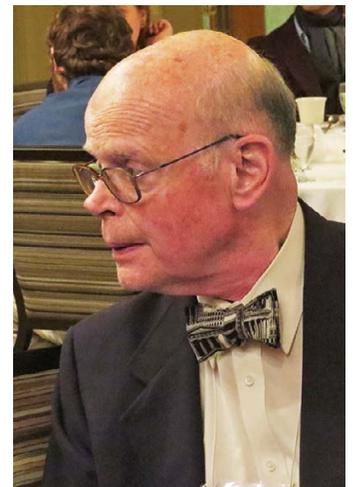
It is with great sadness that this year we lost Professor Brent Froberg (April 8, 1943 – June 8, 2020), honorary trustee and former executive secretary of Eta Sigma Phi, Professor Emeritus of Classics at the University of South Dakota, and teaching faculty at Baylor University until his death. Professor Froberg served our society in manifold ways during his career. He was inducted in March 1962 in the Theta Chapter at Indiana University as a sophomore, where he had already taken coursework on Virgil's *Aeneid* and Elementary Greek. More than half a century ago, Brent, as he confessed, at that point in his life had neither any idea that he would, one day, have enjoyed

membership in Eta Sigma Phi for more than half of its existence, nor had he any notion that he would have found himself actively involved with Eta Sigma Phi for fifty-eight years. In one of our frequent email conversations, Brent intimated that he had not declared a major at the time of his induction, either. It was Professor Norman Pratt's nomination for a Ford Foundation Scholarship that gave Professor Froberg the final push to make a decision and declare his major in Classics.

Professor Froberg grew up in Valparaiso, Indiana, home of Valparaiso University, and was led to the appreciation of the Classics from his early years, *a pueritia*, as his mother, Ruth Froberg, educated her children in the Classical tradition, another Cornelia, as Professor Arthur Stocker once mentioned in the *Ovatio* she received by CAMWS in 1980.

Following in the footsteps of such pedigree, soon afterwards, in 1985, Brent also received an *Ovatio* from CAMWS.

Professor Froberg completed his Master's in Classics at Indiana University in 1965 and his PhD in Classics at the Ohio State University in 1972, under the supervision of Clarence Forbes, with a dissertation entitled "The Dramatic Excursuses in Thucydides' *History*." But even before the completion of his thesis, Brent found himself fully employed in his first academic appointment at the University of Tennessee, in 1968, where Harry Rutledge, a member of the Alpha Tau chapter at Ohio State, had just become the chairman of the Classics Department of the University of Tennessee at Knoxville. Brent spent most



of his professional life at the University of South Dakota in Vermillion, succeeding the great Professor Grace Beede, adviser of the Beta Alpha chapter. At USD, he reached the rank of Professor in Classics, a program that was unfortunately discontinued in 1995, when Professor Froberg retired from the University. During his years at USD, from 1978 through 1996, Brent served as Eta Sigma Phi's executive secretary, managing the affairs of our association in an exemplary fashion, with sacrificial dedication: by means of his donation to Eta Sigma Phi, the Brent M. Froberg Scholarship was established, helping students who wish to spend their summer studying at the American School of Classical Studies in

Athens. As Professor Froberg's favorite author, Thucydides, once said, this legacy is bound to be κτήμα ἐς ἄει.

I had the good luck of meeting Professor Froberg and his wife, Gail, in August 2001, when he and I joined the Classics Department at Baylor University and co-advised its Gamma Omega local chapter. I learned a lot from Brent, especially about his experience serving Eta Sigma Phi for a long time. Professor Froberg knew by heart and remembered even the minutest details of the proceedings of each and every meeting of our Society. He had the amazing ability to transfer you mentally to all these meetings, to introduce you to people long gone whom you would never have had to chance to meet (including Sir Ronald

Syme), but who came back to life by means of Brent's stories and anecdotes. But above all, Professor Froberg was well known to every single one of us (besides his elegant bow-ties), because of his good humor, boundless generosity, and limitless energy.

Outside of Classics, Professor Froberg was devoted to Biblical studies, frequently teaching Sunday school classes. He was a strong advocate for the preservation of the environment and for the ethical treatment of animals. Together with his wife, Gail Froberg, Brent was a valued volunteer at the Gospel Cafe in Waco.

Our society will miss Professor Froberg very much. His legacy will live forever! *Requiescas in pace. May your memory be eternal.*



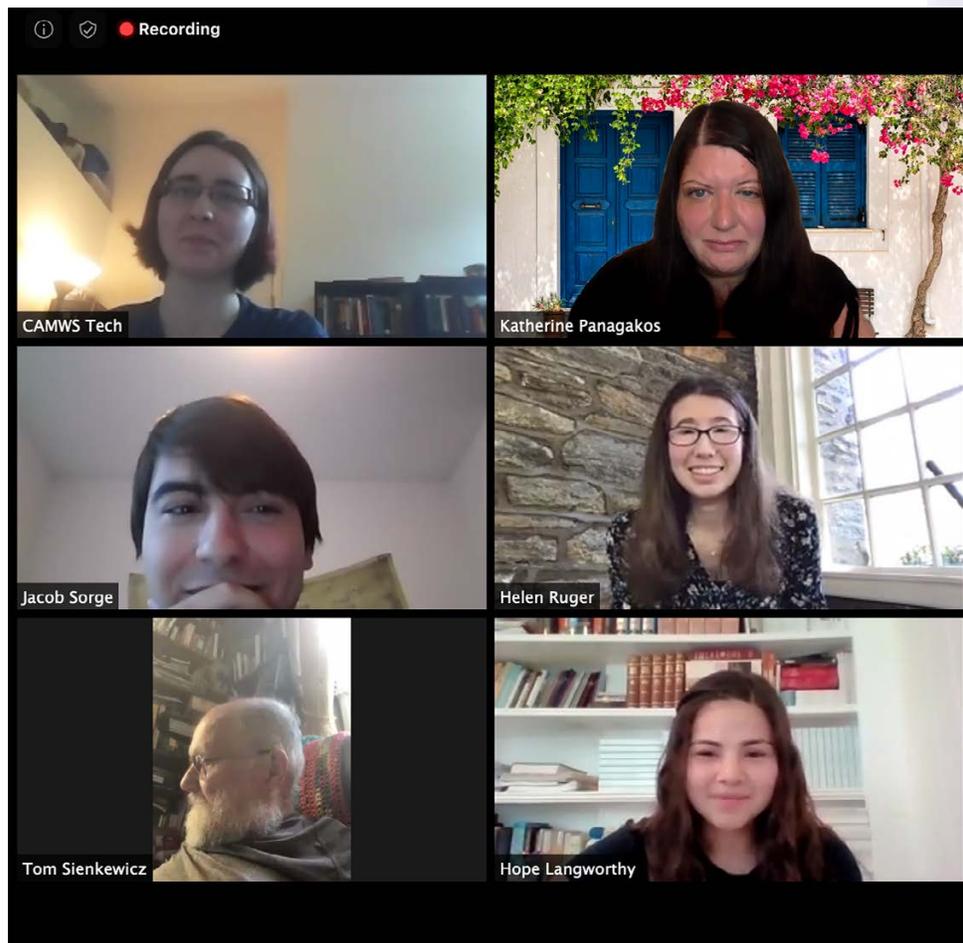
Abstracts of the Eta Sigma Phi Paper Session at Virtual CAMWS 2020

Folklore and Greek Identity in Book 9 of the *Odyssey*

by Bailey Cook (Beta Psi at Rhodes College)

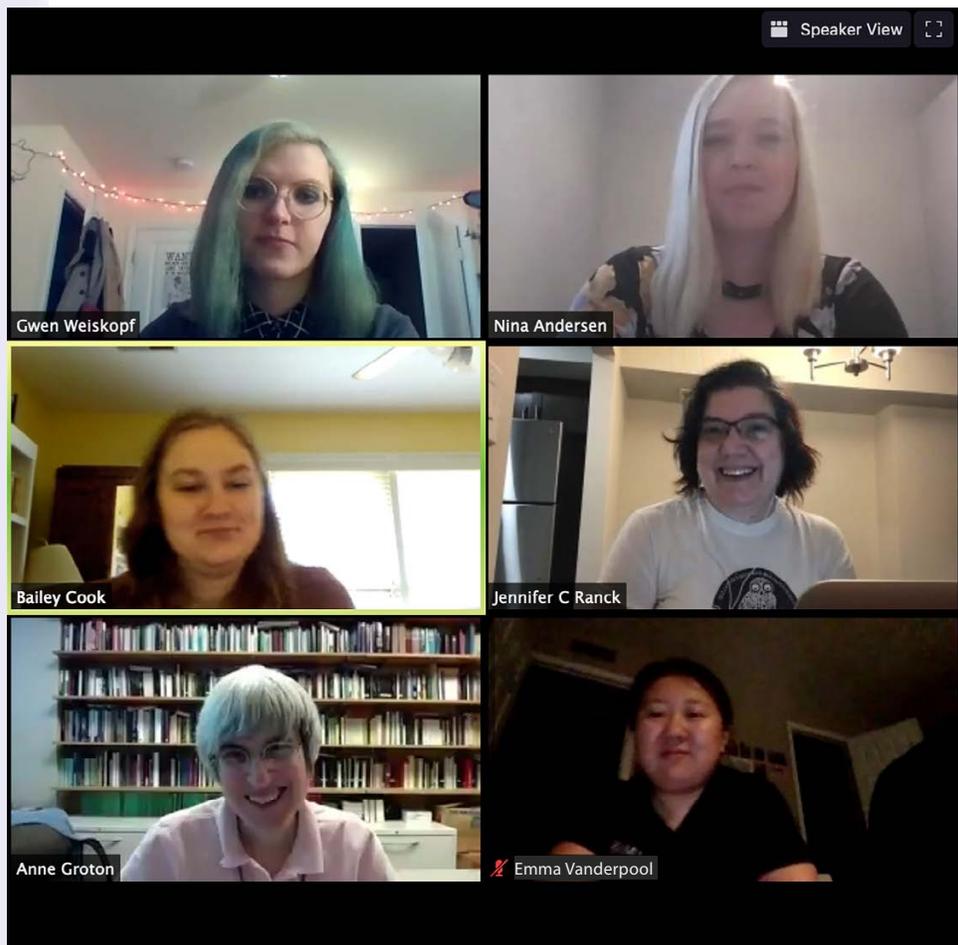
When Odysseus steps into Polyphemus' cave in book 9 of the *Odyssey*, he finds more than just a Cyclops. Polyphemus is the monster of this part of the story. He eats some of Odysseus' companions and would have finished off the hero himself if Odysseus had not devised their escape. Yet, Polyphemus as a character plays a greater role than just "the bad guy," and ultimately embodies the idea of an uncivilized Other. When Homer constructs the Otherness of Polyphemus, he is at the same time constructing the Greekness of Odysseus. Therefore, the ideals of civilization are represented in the hero Odysseus, born against the uncivilized nature of Polyphemus. This paper argues that the interaction between these constructs is shown both through the lack of hospitality seen in Polyphemus, as well as through the incorporation of the folkloric tradition of The Ogre Blinded. By combining these elements to create the character of Polyphemus, Homer is able to establish what it means to be a Greek by illustrating what it means to be a barbarian. This is especially interesting when considering this episode in the context of the 8th/7th centuries B.C.E. If we consider this as a moment when the Greek identity was being fleshed out and established, then this story — with its very defined social expectations — provides an answer to the question of Greekness. However, it is not just Odysseus who shows us how to be Greek, but the silent audience of the story — the Phaeacians. The Phaeacians are not the Cyclopes. They are a civilized people, and they show this through their treatment of Odysseus. The sheer difference in his experience of Polyphemus against his experience of the Phaeacians is another way in which this proper identity becomes established. By showing what not to do, Homer teaches us the right way to act.

This examination of the events of Book 9 seeks to consider the different factors that play into the development of Polyphemus. The folkloric tradition that Homer weaves into his story is part of a larger theme of "us vs. them," with the Greeks on one side and everyone else on the other. The episode with Polyphemus does more than show the trials and pains that Odysseus underwent in his νόστος. It also works to establish a Greek identity in a pivotal moment in time. It amazes the audience with danger and monsters, but at the same time it slips beneath the surface and shows them who they are.



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that silence was a method of making plays more interactive for their audiences, and that Sophocles made use of dramatic irony for this effect, whereas Euripides relied more on the audience putting themselves in the shoes of the chorus; that silence was a way to express that which simply could not be expressed, whether because it was socially taboo or else because it was beyond the ability of words to convey; and, finally, that silence was used as subtle social critique. Regarding the first point, excerpts from Sophocles' *Oedipus the King* and *Oedipus at Colonus* are used in conjunction with Dewald and Kitzinger's "Speaking Silences in Herodotus and Sophocles" to argue that silence made the play more interactive for the audience. An excerpt from Euripides' *Hippolytus* is also discussed to show that this is an effect not limited to just Sophoclean tragedy, but rather a convention used by other Greek playwrights of the time, even if not to quite the same extent or mastery. Next, excerpts from Montiglio's paper *Silence in the Land of Logos* and other excerpts from the essay by Dewald and Kitzinger and the play *Hippolytus* are considered. Assumptions about the universality of human nature in a cross-cultural context are made to show that silence was also employed as a method to express the inexpressible. To further this point, Euripides' *Medea* is cited as an example of a context in which something seem-

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Silence: A Versatile Tool

by Jacob Sorge (Alpha Kappa at University of Illinois at Urbana-Champaign)

In this paper, the usages of silence in Classical Greek tragedy are discussed, using dramas by Sophocles and Euripides as supporting evidence for its claims, as well as considering papers by J. H. Kim On Chong-Gossard and Silvia Montiglio, and an essay by Carolyn Dewald and Rachel Kitzinger. The argument is made

ingly inexpressible (contemplation of filicide) is said aloud, and the ramifications this has on the audience's interpretation of the events that follow are discussed. After the essay by Dewald and Kitzinger, Sophocles' *Antigone* is cited as a counter-example to show how Euripides' silence is much more effective at gaining the audience's empathy than if she had spoken her intentions aloud as *Medea* does. To support the third point that silence was also used as a subtle social critique, excerpts from Montiglio, Chong-Gossard's *Gender and Communication in Euripides' Plays: Between Song and Silence*, Sophocles' *Antigone* and *Oedipus the King*, and Euripides' *Medea* and *Hippolytus*, are introduced. It is argued that Sophocles uses silence to subtly enforce the belief that women should be silent, part of the Athenian *more* of the time, and that the lack of silence of his female characters is often directly relevant to the ensuing tragedy. Euripides, on the other hand, used silence to subtly push back against that status quo, as his female choruses could have often prevented tragedy had they not kept silent.

In conclusion, this paper makes use of multiple academic sources and examples from Sophoclean and Euripidean plays to demonstrate just how versatile a tool silence was to the Ancient Greek playwright.

Abstracts of the Paper Session at Virtual CAMWS 2020 (Continued)

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Cicero's Argument for Expediency in the *Pro Murena*

by Hope Langworthy (Eta Delta at Hillsdale College)

Cicero makes a vehement argument for political expediency in his speech *Pro Murena*. While defending Lucius Licinius Murena, a consul-elect and former general accused of political bribery, Cicero spends much of the speech addressing the prosecutors of the case, Servius Sulpicius Rufus and Cato Uticensis. This paper seeks to explore the motivations behind these addresses and the similarities between them. As he addresses the two prosecutors, Cicero critiques the merits of jurisprudence and Stoic philosophy, the disciplines from which Sulpicius and

Cato respectively made their prosecutions. Scholars generally agree that Cicero criticized the intellectual pursuits of law and philosophy, claiming that they were ill-suited to Roman politics, because he could not attack the personal character of such distinguished men without losing respect from the jury. Further, Cicero wanted to render Sulpicius and Cato irrelevant to the prosecution of the case by removing their legal and moral authority (see Craig, Stem, Harries, and Classen). While not disagreeing with those sentiments, this paper also proposes an additional reason for Cicero's method of argument: that Cicero uses the *Pro Murena* to show that the case was not merely a question of whether Murena was guilty, but rather that it concerned the general safety of Rome. This relates to the fact that, if Murena were to be convicted, Rome would only have one consul in the next year, which would leave the city vulnerable to the impending threat of the Catilinarian conspiracy. Thus, my paper argues that Cicero saw the prosecutors as a bigger threat to the state than Murena himself, because they were acting for personal gain instead of the safety of the state.

To achieve this end, my paper outlines four main commonalities between the two attacks that reveal the threats Sulpicius and Cato pose to Rome. Cicero identifies both law and philosophy as rigidly averse to compromise, lacking popular consensus, impractical and idealistic, and inconsistent with Roman identity. My paper works through these points and notes how Cicero uses each one to show the prosecutors as disinterested in the safety of the state. Additionally, it emphasizes that the political circumstances surrounding the trial make Cicero's argument all the more relevant and urgent. Not only are the motives of Sulpicius and Cato dangerous in general, but they are particularly dangerous given the fact that in 63 B.C., the year of the trial, Rome was embroiled in political chaos. As a result, Cicero sees expedient action as absolutely critical, and far more important than maintaining absolute legal and moral precision. Finally, this paper argues that Cicero saw Sulpicius and Cato as not only dangerous, but as potential enemies of the state, as, in effect, they were trying to remove Rome's source of protection by convicting Murena. Cicero's description of Catiline in the *peroratio* of the speech confirms this, as he creates a parallel between Catiline, an enemy of the state, and the prosecutors. This paper seeks to demonstrate that by turning the attention of the case away from the defendant and toward the prosecution, Cicero was not merely distracting the jury in order to win the case, but rather, in an effort to maintain the safety of the republic, he was exposing a much larger threat that affected the entire state.

The Ages of Man: Nail Art

by Heather Christensen

Introduction: The nails on one hand are decorated to represent Hesiod's Five Ages of Man, with metallic foil placement and jewels symbolizing the evolving relationship between the gods and man throughout the ages. On the second hand, the nail art was inspired by the key symbols and stories of Aphrodite.



About the Author

Heather Christensen is a sophomore at William and Mary, majoring in Geology and minoring in Classical Studies. She is the Social Media Planner of the Omega chapter of Eta Sigma Phi, as well as the Ritual Chair for the Alpha chapter of Nu Kappa Epsilon and the Secretary of the Barksdale Treble Chorus. Heather hopes to pursue a PhD in geology and eventually work at the American Museum of Natural History.

Zoom classes:
nos festinamus
semper ad concilia
velocitatis



All I do is Zoom Zoom No Matter What: Remote Teaching during Pandemic

by Emma Vanderpool

When I made a trip to New Hampshire in mid-March of 2020, I had suspected, upon my return to Georgia, that we would make the move to remote teaching. The school district next door had made this shift a week prior, and I suspected it was only a matter of time before we did the same. Little did I know, however, that almost halfway into a new school year and at a new school in Massachusetts, I would *still* be teaching remotely. I have now, in my short career, spent more time teaching via Zoom than I have in-person with students.

As someone, who has worked consistently towards becoming a Latin teacher since I was a high school student, I was now faced with challenges and hiccups that had not been covered in any teaching program. (We had covered remote assignments for Snow/Blizzard Days in my graduate school courses but not curriculum planning for Pandemic Semesters!)

I've been asked to outline some challenges that teachers have faced and the creative solutions I have used to keep language students engaged. Speaking from my experience, I will be focused on the challenges of remote/virtual teaching (rather than a version of a hybrid model).

Challenge #1: Community Building. One of the unique benefits of language classrooms, in particular Latin classrooms, is the friendships and close relationships between students and between the students and the teacher. But, that can sometimes be lost over Zoom, where conversation can be stilted by lagging or feel distant when many have their video cameras off.

Solution #1: Student-created stories and images allow students to still build and share inside jokes and show individuality. Student-chosen stories or units help you to be responsive to their interests and demonstrate care for them as individuals. Being culturally responsive and offering opportunities for student ownership builds in moments for community building and leads into the next challenge ...

Challenge #2: Engagement. With students now with laptops and phones within reach, they also have far more options as to what they can pay attention to during class. How can you guarantee that students are focusing on class and not on us... Among Us?

Solution #2: I have 65-minute class periods, which is a *long* time to focus over Zoom. Variety and novelty in activities has helped to keep the class moving and forced student engagement by mirroring the fast-paced media they are used to consuming. I try to have at least 5 different activities per class. Gimkit, a live quiz game, as well as Peardeck, a Google Slides questions add-on, have been highly effective in leveraging and monitoring their participation. Balancing independent work and Breakout Rooms depending on the mood and energy level of the day helps to meet students where they are. "Brain Breaks" have been very helpful in delineating class, whether that's just taking a break and asking a silly question OR having them get up and move for 3 minutes.

Challenge #3: "Cheating." With a knowledge almost vaster than the Library of Alexandria at their fingertips, students are able to quickly pull up information and "cheat" on many of our usual types of assessments. Though is it "cheating" or just using their resources?

Solution #3: This has challenged me to develop more open-ended assessments, which utilize higher order thinking skills and which are not focused on fact retrieval but rather what they can do with their knowledge and the connections they can make. I have focused on the types of products I ask for to demonstrate comprehension or growth, e.g., students can choose to illustrate a story rather than just answering written questions. While I had already stopped asking my students to translate as an exercise, it's been helpful to have some of them correct Google Translate to both give them confidence and discourage them from using this often faulty tool.

Challenge #4: Student Anxiety & Stress. During this pandemic our students are experiencing great periods of grief and trauma. They are missing out on pivotal events in their high school careers from sports to prom and are missing normalcy of their friends and school routine. Many are also experiencing housing or food instability, unstable Internet connections, or the difficulties of caring for younger siblings. Despite all of that, many sources of academic pressures, such as standardized tests, have not yielded, and this can lead to decreased attention paid to our classes.

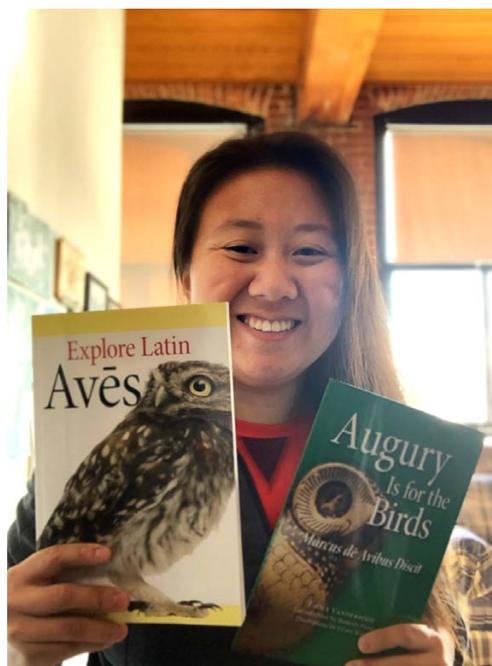
Solution #4: Because we are not constrained by national or state exams, we, Latin teachers, have the ability to adjust our expectations. Our courses can and should still be rigorous. But, we also have more of an opportunity to adjust our pacing and what materials we cover or when, and we have more opportunities to offer grace. When they feel cared about, they, more often than not, care about those separated from us by so much time.

Challenge #5: Teacher Anxiety & Stress. Just as our students are undergoing trauma and grief, so are we, teachers. Now, a lack of support and supplies is not just a hurdle in student learning, but it can have dire, life-threatening consequences for not only our students and their families but for our families as well. We've been asked to rise even higher and quickly adapt all that we know in the name of caring for and educating our students. I've been and seen others more burned than ever before.

Solution #5: It has been ridiculously difficult for me to get to the point where I don't feel constantly frustrated or discouraged by the sudden drop in my efficacy as a teacher, by the feeling that, no matter how hard I try, we are not learning as much as we *should* be and we are not where we *should* be. But, then I remember that there is no *should*, there is just where we *are* right here, right now. All we can do is be as kind to ourselves as we are to our students, and just be with them in the moment — because we need that as much as they do.

About the Author

Emma Vanderpool is a member of the Gamma Omicron Chapter of Monmouth College. She earned her MAT in Latin and Classical Humanities from the University of Massachusetts Amherst and now teaches at Springfield Honors Academy in Springfield, Massachusetts.



Hestia's Journal

by Rachael Roth

Introduction: There are not many stories involving the mythology of Hestia or how she reacted to events in the mythscape. These entries are "Hestia's" thoughts and reactions about her birth to the births of all the Olympians, her family life, and her role in mythology. The setting is still set in antiquity, but the reactions come from a modern perspective. Hestia reacts in these journals as I would react to them, such as being horrified by Zeus's actions or responding with a feminist outlook. Greece in antiquity was incredibly patriarchal, so this piece was to place focus on a woman's perspective without male influence.

α'

The sun is gloriously bright and almost as beautiful as my mother Rhea. She is magnificent and my father, Kronos, is terrible and great. I do not trust him as he looks at me as though I have committed a terrible crime. How could I have? I have only just been born. My mother says I have responsibilities as I am a goddess and I am to be the oldest of my siblings. I am to care for the mortals' hearths and uphold the sacredness of the family. I am pleased with these responsibilities as I like the mortals. They are smaller and weaker than I, but they are so interesting in their short lives. I am obviously invited into their homes and have received offerings even though I am still so young. I am just happy with the lot that I have received. It being everything that I could have wanted, how can I complain? I'm taking these duties seriously because I want to do right by my family and the mortals.

β'

I now have two sisters, Demeter and Hera. I know this because they too have now lived the horror that I went through. Eaten by our own father. He fears us. I knew his looks were unkindly. I miss mother, but I will speak about my sisters to keep the sad thoughts away. Demeter was the first sibling to join me. I cannot see her in here and I will have to transcribe my thoughts later, but I can tell she is serious in nature. Her eyes are so stern for someone so young, it makes me giggle. She tells me she is in charge of the harvest, the food for mortals, and a whole manner of other plants. Hera's eyes are different. Large and wide. They look so innocent and full of emotion. It pains me that I could not protect them. Our father is cruel and power-hungry. I can hear him when he speaks. He says his reign is the "Golden Age." For whom?

γ'

Now I have two brothers; one is quite relaxed, but the other... well...and I thought Demeter was serious. Aidoneus has sad and brooding eyes. He does not know what he is in charge of, but I am sure it will be important. He has such power radiating from him. So does my other brother, Poseidon. He is...an odd one. One minute he is calm and relaxed, the next he is furious.

Perhaps he will upset father's stomach, though his thrashing is difficult as we don't have much room. We grow as if everything is normal, but I guess that is to be expected. Immortal truly means immortal. I often wonder if we will ever get out of here. Why has mother not saved us all? I suppose father is too powerful. Mother is queen of the Titans, but her role is of fertility, of motherhood, of comfort. She would be no match for our father alone. Perhaps she can get help.

δ'

I...I am confused about this new sibling. In truth, I do not think it is a sibling. It's a rock. I guess stranger things have happened, but I'm holding out hope that mother has somehow tricked father. I don't think she would truly leave us to our own devices, but I am starting to become worried. It has been so many long years. Poseidon remains just as changeable as ever. Demeter and Aidoneus brood and scowl, but they don't dare let their thoughts become too pessimistic. It has no place here. I comfort Hera constantly. I would be a good mother if I chose to have children, but I do not think that I want them. What if I hurt them? Or what if they become powerless? What if their father is a monster like my own?

ε'

Freedom! It was a trick! A glorious trick by my mother to save the youngest sibling, Zeus. My mother switched Zeus with a rock and my father bought it! How astounding! Brother fought him and then freed us. He was surprised we were still alive when we were disgorged. Immortal truly does mean immortal. I feel as free as a bird. I will miss my mother though. She went with father's body into Tartarus. We are deciding how to run things now. Zeus is king of course; he saved us. The brothers have drawn lots to see what they will rule. Zeus the sky, Poseidon the sea, and Hades the underworld. I feel sorry for my brother. Though it fits his stern countenance, it will come with many woes.

ς'

Zeus has taken his queen, Hera. He took quite a liking to her and now protects her possessively. However, I have noticed a double standard. He is allowed lovers, but she is not. Incidentally, my sister has chosen to be the goddess of fidelity, marriage, and women. It fits her. I have chosen to forgo marriage and have asked to remain a virgin forever. Zeus agreed to it and I am pleased with what I have. I will continue to bless the mortals' homes and love my family. We have chosen to live on Mount Olympus. It's beautiful and we can survey all the land from here. I also think Zeus just likes to be in his beloved sky. It matters not to me. Where there is a fire, I will be there. I wish the mortals could enjoy it, but Zeus has forbidden it.

ζ

Well it seems as though I have gotten my wish, but at what a cost to a good man and to the mortals. Prometheus is a clever Titan who loves the mortals as I do, so he tricked Zeus and stole fire for them. Zeus is furious of course. He has a quick temper, my brother. Instead of being reasonable he is determined to have “justice.” He punished the mortal with a beautiful woman named Pandora who released a plethora of evils and woes upon the world. Poor Prometheus...he received a terrible fate. After Zeus caught him to a rock and an Eagle will eat his liver forever. An awful price to pay, but now the mortals get to enjoy fire. It has become one more thing the humans use to worship me. How beautiful.

η

Zeus and Hera have had their first child. His name is Ares and he is a violent being despite being so young. The mortals ascribe him to war and battle. He has an aura about him. Though it doesn't affect me, when he is around people, they become angrier and are more prone to start fights. I think it bothers him that I don't become furious in his presence. I don't think I am capable of the acts of wrath my family is capable of. Zeus and Hera despise him, and I cannot understand why. I think Zeus's feelings are genuine, but I think Hera babies him in secret. I feel as though Zeus fears him and can't stand to be challenged. I don't mind him. Though I don't agree with him; he's still my family and I love him anyway.

θ

It seems my brother has been disloyal again. We discovered this when Hera created her son, Hephaestus, alone. Apparently, Zeus has had an affair with Metis, the Okeanid who helped him defeat our father, and she was expecting a child. He swallowed her though, but we know how well that works to stop children. Anyway, Hera does not like the boy. She said he was ugly and threw him from the mountain. He'll stay with Thetis now. He seems to have an aptitude for the forges in Poseidon's kingdom. So perhaps that is his calling. I could see nothing wrong with the boy. His face and body are that of a god's. The only difference is that he has one lame leg. Which...I don't really understand why that is a problem? My brother and sister care too much about vanity.

ι

Athena is finally born! One day Zeus had a terrible headache. Nothing could cure it; it was astounding. It was so horrible that he had Hephaestus break his head open. Then out sprung my new niece! She heavily takes after her mother because she is incredibly wise and she came out dressed in full battle gear. Her eyes are big and gray. She looks like a stern owl. I find her absolutely fascinating. What a wonderful edition to our ever-growing family. Athena is also quite talented with the loom, which is just beautiful to see. Her creations are like no other. She

and Ares often butt heads. He's just strength oriented while she relies more on wisdom. We'll get through our petty fights.

ια

All is quiet currently. My siblings aren't getting into any trouble, so I have time to sit and think. I like watching the mortals in their lives. My family finds them insignificant, but I find that they are incredibly important. My siblings and their children get so furious if they are not worshipped, I just don't care. Their lives are so short but are filled with such excitement and contentment. I don't do much for them...at least it doesn't feel like much. My brothers have their realms and my sisters hold highly important functions in human society. I just protect the home, yet they still honor me. I'm so grateful for their consideration and honoring. I think Prometheus and I are more alike than my siblings and I are.

ιβ

I spoke too soon I think as my brother Zeus has two new children that are not by Hera. Artemis and Apollo are beautiful twins. No doubt their mother thinks they are worth the extra pains of having to find a safe place to give birth. She finally settled on the floating island of Delos. I do wish my sister wouldn't torment the women. I understand she can't punish Zeus, but it's not as if his lovers can say no to him. She couldn't. Back to the twins. They are like night and day. Apollo is gregarious, golden. And vibrant. His sister is so calm. Artemis is cool, collected, and incredibly independent. They both seem to favor the bow, but Artemis certainly loves using it more. She's found all sorts of animals to hunt. The more I look at her the more I wonder if she'll be like Athena and me. Apollo is a fantastic singer. He also seems to know some medicine as he heals his sister's scrapes.

ιγ

Is my brother another monster? How could he do this to Demeter? He described it as completely consensual, but the gashes on Demeter's back tell me differently. My poor sister. What can I do for her? I've been trying to comfort her, but how do you comfort someone who has just had so much taken from them? She's expecting a child. Her name will be Kore. Demeter says she's going to give the child Spring. Assign her to time of renewal and joy. That's a beautiful way to heal from a horrible trauma. I'm glad she isn't blaming the child, but she won't speak to Zeus. Who can blame her? Hera doesn't dare look for punishment and I think this time she doesn't blame the woman. She knows Demeter. It's days like this where I'm glad I'm a Virgin Goddess.

ιδ

Another child is born into our family! His name is Hermes and what a lively little trickster he is! Just born and he already played a prank on our golden far-shooter. Hermes led all his cows away backwards and the clever rascal came up with such a pleasing lie

Hestia's Journal (Continued)

that he got out of the situation without punishment. He doesn't just play clever tricks though. He is incredibly fast and is able to travel to and fro as if he is already there. Zeus hid his mother Maia from everyone, but now I wonder if he took another woman by force. It's impossible to trust him now. However, we have another Olympian to look forward to, so I'm glad to have Hermes with us.

ιε'

She's the most beautiful goddess that I've ever seen. She's golden and smells like sea breeze. Her name is Aphrodite and she's our sister? Aunt? Maybe? Not really? It matters not, but her story is quite fantastic. After our father castrated Ouranos, his genitals landed in the sea where it mixed with sea foam. Aphrodite has been growing this whole time and has now recently sprung forth! It is impossible not to love her, so Zeus has given her dominion over love and beauty. I think it's fitting even though a war almost broke out over her. Many of the unmarried male gods wanted to be with her, but Zeus gave her to Hephaestus. I don't think she likes him even though he is a good man. O don't know how long the marriage will last because I saw her making eyes at Ares...

ις'

There is no shortage of births in my family and almost all of them are caused by Zeus. The new child's name is Dionysus and what a beautiful, jovial child he is. Hermes is absolutely enamored with him and keeps feeding him grapes. Dionysus seems to really love them, and he also has a peculiar ability on plants. Anything used for spirits he can manipulate with ease. I'm doing what I normally do, listening and watching carefully. There is something about this child. Something deep and dark that he's hiding. He always has a placid smile, but...it's almost like a mask covering up something powerful. His poor mother, Semele, she is no more because she saw Zeus's true form. Perhaps he's still angry over that.

ιζ'

Oh, Hades and Persephone married (she is now called Persephone; what a name change)! Her mother is absolutely beside herself and she claims that Hades stole Persephone away and forced her to eat the pomegranate so that she would have to stay with him. My sister is incredibly protective of her daughter. One could argue that she's almost stifling. I understand her worries, or at least I would if I hadn't talked to Persephone herself. She says she simply walked in and made herself at home. Aidoneus, my dear brother, was completely taken by surprise ha-ha! They look happy. I'm just so pleased to finally see him happy.

ιη'

I have been busy as of late. It seems the Romans, sons of Venus's son, have adopted me into their ranks. They call me "Vesta" and

have given me a much larger role. They have given me a large temple and my own priestesses in the city. The priestesses are called the "Vestal Virgins" and they are to remain chaste in my honor. I feel so important! They even have a huge fire for me in their forum that is never supposed to go out. It protects the city and victory in battle! How absolutely exciting! I don't need this from them, but I'm ecstatic to have their attention!

ιθ'

These poor mortals. I care about them so much, but it seems all my siblings do is cause them strife. Sure, they do some nice things, but there always seems to be some punishment afterwards. All Zeus's lovers have met with so much pain. Apollo's lovers have also met with similar fates. Some goddesses have cursed women even if they were loyal followers, look at Medusa. Sometimes it makes me weep that my family treats living beings this way. Living beings that worship us and have their own lives. I don't understand them. I try not to meddle too much. The humans honor me and I give them protection in return. That's it. Why invade into their lives and leave lasting damage? Sometimes I just don't know what to do.

κ'

Through everything, I still love my chaotic, powerful family. I don't agree with all of them and can't trust some of them, but I still love them. I will continue to do what I always do, watch and listen. I will protect them as I can offer my advice when they ask for it. I'll continue watching the mortals as well and making sure their homes don't fall. Such is the life of a goddess ha-ha!

About the Author

Rachael Roth is a senior at William and Mary currently obtaining her Bachelor of Arts in European Studies and Classical Civilization. She has been interested in Mythology and Classics from early childhood to the present day and has applied that passion to her schooling. She enjoys and frequently studies mythology from a variety of societies in antiquity including Greek, Roman, Nordic, and Egyptian.

While she loves history as a whole, she is especially drawn to Rome's history and this has led her to take several years of Latin and become obsessed with Julius Caesar.



To Persephone

by Terri Zach

Introduction: The Abduction of Persephone is a classic Greek tale told from the view of the powerful goddess and mother, Demeter. However, how exactly did the titular character Persephone feel? Was it truly a kidnapping, or did we only get the perspective of an overbearing, helicopter parent? This retelling gives insight into how the young goddess felt during this time and her interaction with her “kidnapper” Hades.

To Persephone

To Persephone, goddess of spring, Dread Queen, I write this to have your tale told. Not from your mother's viewpoint, but from your perspective, to bring justice to you and your lover, Hades.

“If left alone, she shall flee, taken by the one that cannot be seen.”

THE FATES TO DEMETER

Persephone's mother, Demeter, told her that she should not be by herself to harvest the grain. Demeter told Persephone a lot of things, mostly things she should not do. Do not invoke the gods by name, do not play in Helios' cattle fields, do not talk to talking animals no matter how handsome they might be, and so on. Quite literally, everything Persephone did, Demeter had a hand in — to the point the younger goddess felt trapped. Instead of feeling like her own goddess, Persephone simply felt like a clone of her mother.

Today is not significantly different, not at first at least. Persephone is helping some of the nymphs harvest grain for her mother when she hears crying. Curious, Persephone sneaks away from the harvesting to see what is causing the commotion. From afar, she spots a baby at the foot of a hill. Its cries ring out, making Persephone frown. A shepherd walks up before she steps forward, picking the child up and returning to his flock. The baby slowly stops crying, and Persephone lets out a sigh of relief.

“What is this? A curious sight.” The voice is smooth as ice.

When Persephone turns, she spots a man among the trees that shroud her mother's land. He towers over her, his face stern and emotionless. His body is covered by a black robe and in his hand is a cap. The air around him feels cold, still, lifeless. Everything about him makes Persephone realize there is an air of dead seriousness about him.

“Is it normal for gods to stalk mortals now?” Persephone asks outright. The demeanor of the man fades quickly, a bit taken aback at the goddess' forwardness.

“What? No, well, maybe if you are an Olympian...”

“So, you're not a god?”

“I am —”

“Never seen you before.”

“I typically do not allow others to —”

“You must be new!”

“I am *not* new.”

Persephone innocently smiles at the man, who grows increasingly frustrated with her interruptions. “So serious. Do you come here often?”

“Only occasionally. I do my best to watch over and guide the shepherds to save exposed babes,” the god says. “I relate to them the most, seeing as I am something of a shepherd myself.”

Persephone nods, eyeing him once more. Definitely a god, with the ideal Greek male form. The only thing missing is arrogance, though she dares not to say that out loud. Before she can speak again, her mother cries out from the forest. Before Persephone can tell the mysterious god to leave, he is already gone. When Demeter arrives, she chastises Persephone for leaving the fields and drags her back through the forest to her home, nervously looking around. Not that she could possibly see the Unseen One, but maybe catch a glimpse. Demeter ignores Persephone's protests and apologizes.

Three days pass, then ten more until Persephone hears the cries of a baby again. This time, Persephone wanders the pasture, chasing rodents away with Artemis. Once clear of Artemis' sights, Persephone runs to the wails hoping to spot him once

more. The nameless god stands at the edge of the forest, and Persephone joins his side just as a shepherd takes the baby to safety.

“Why do mortals do such things?”

Persephone asks.

“To escape fate normally,” the god answers. “But none can escape such a fate. They may think they delayed it, but all things come to pass when the time is right, regardless of what they do.”

Persephone nods. She is saddened by the idea that such innocence is put in harm's way.

“Fate is a lot like the ocean. You throw a stone in, and it parts very briefly but then comes together once more. Sometimes a little more violently as the waves crash together to fill the space the stone created,” the god continues, moving away from the tree line.

“Why don't we interfere?”

“Who is to say we have not? And if not, why should we?”

“It's an innocent life.”

“Enter the shepherd, the fishermen, the gatherers of many practices,” the god says, staring down at the goddess. “They all understand nature, respect life because it is so integral in theirs. Kindly ones that truly have a great place to go when their time goes. I make sure that they do, just as I make sure those who do such cruel things receive the punishment they deserve. Trying to avoid me is such a big mistake. Such hubris indeed.”

“You are a god of Death?”

The god only smiles gently and shrugs. “Some assume that. Though not quite. I do not rule over Death nor control it. I'm more like...a shepherd of souls if you will.”

Persephone nods quietly. The god pets her head gently, then moves away from her. Before he disappears out of sight, she asks, “May I know your name at least?”

*“I'm more like... a
shepherd of souls
if you will.”*

To Persephone (Continued)

“Maybe one day,” the god replies, seemingly disappearing into the forest just as Artemis arrives, bow drawn.

The goddess of the hunt chastises Persephone, warning her that being alone is not wise. After all, Persephone is not like herself or Athena — she is not made for fighting! Persephone feels a small amount of anger bubble inside her. Nothing gets on a goddess’ nerves more than being compared or treated less than another. However, she lets it pass, knowing Artemis may be right. After all, Persephone is not the goddess of much. Not yet, at least.

Three days pass, then ten more, and their meetings become ritual. Sometimes in the same place, summoned by the cries of babes. Sometimes just out of habit. Then the one day comes on their tenth meeting.

Persephone carefully picks flowers in the meadow of her home, gathering them into a cornucopia to hold them all. There is no cry of a babe, but she leaves the safety of home once more, as she had done nine times before this one. When she reaches the edge of the forest, she peers around in search of her fast friend in the mortal’s realm. He steps beside her, and she smiles gently at him, handing him the cornucopia of flowers to which he takes into his arms.

“My name is Hades,” the god finally says. “Eldest son of the Titans Rhea and Cronos. God of the dead.”

“Nice to meet you, Hades. My name is Persephone, daughter of Demeter,” Persephone says, smiling widely at Hades. “Goddess of...”

“Picking flowers?” Hades jests, nodding to the bundle in his arms.

“I guess,” Persephone says, laughing. “You told me you weren’t the god of Death.”

“And I am not. God of the dead is not the same as Death. As I told you before, I simply shepherd them. I have no control over who lives or dies, only their souls when they enter my realm. I keep them safe, keep them from escaping, keep them from being misused in death.”

Persephone nods. “But not an Olympian?”

“I suppose I am, somewhat, but the mortals give me and those that live with me in the Underworld a different name. Chthonic gods and it stuck with the gods and goddesses as well,” Hades responds.

“Sounds mean,” Persephone says.

“It is what it is,” Hades responds.

“So, you’re weaker than Ares?” Persephone jests, smirking ever so slightly.

“Careful with your words, little goddess,” Hades says, face stern, though there is a light in his eyes. “Your mother must have taught you not to compare gods to one another. Nothing good happens to those that do.”

Persephone laughs and nods. They walk through the forest together, Hades offering his arm to her, which she holds onto

as they glide through the woods. Their conversation is light-hearted, kind. Something neither has had in a long time. When together, they feel whole, filling the gaps that both have had throughout their lives. Nothing disturbs them, and time seems to stand still just so they could be together only a moment longer. Then there is the familiar cry of Persephone’s mother. When Persephone looks up at Hades, she catches the small frown on his face before it goes back to his iconic stoicism. Grabbing his hand, she yanks him to leave the forest, much to the chthonic god’s surprise. The feeling of the grass of Nysa grazes her bare feet as she runs, dragging Hades behind her. Where she steps, the grass turns that much greener and taller. Finally, Hades grabs her arm and pulls her to a halt.

“You must not anger your mother, Persephone,” Hades warns, knowing how Olympians react.

“No, take me with you, please,”

Persephone begs. Her home is a prison, and anywhere will feel more alive than there, where she is forced to be someone else and do things she never wanted to do. “Hades, I beg of you.”

“No. I cannot.”

“You are more powerful than Zeus, yet you fear him?” Persephone says.

Hades’ eyes widen just slightly. “Foolish girl! I told you not to compare gods!”

“Oh, like how you are way more important and powerful than...Ares!”

The sky crackles with thunder, and

Hades swears he hears horses in the distance. When he glares at Persephone, he sees her fiendish grin, and he cannot help but fall in love with the smaller goddess before him. Still, this is not good for either of them. The only place safe from the wrath of the gods was there.

“Clever girl.”

As Hades grips Persephone, pulling her close, they sink into the ground. Persephone catches a glimpse of a farmer, who stares, mouth agape. She waves calmly to him as they descend into the Earth. Only Helios and the farmer witnessed the event. However, Helios knows of Demeter and her control over the goddess. When Demeter, a traitor goddess who helped imprison his kind, approaches Helios, he blames Zeus. Helios tells Demeter that while the Unseen One did indeed take Persephone, he had the right to. Helios favors the Underworld king just slightly more, for letting those like himself and Nyx to remain free of imprisonment and free to roam. Even Zeus could not argue Hades logic of keeping some of the Titans free for their function if nothing else.

“For you see,” Helios explains, “it is Zeus that sanctioned such an action.”

Enraged, Demeter leaves the land, and her story is already told by another and does not bear repeating. Instead, it is time to focus on Persephone and what is done with her.

It feels like falling from the highest mountain. It is dark, but Persephone feels as if the world was spinning. Hades keeps his

*Nothing gets on a
goddess’ nerves more
than being compared
or treated less than
another.*

hold tightly until their feet touch the ground. Looking around, the home was dark, the walls an obsidian black, and the ceiling seemingly acting like the sky. Hades pushes his hair back, sighing heavily. It will only buy them time; he is sure there will be an influx of souls because of this. Between Demeter, Zeus, and Ares, there is no doubt he will have to return Persephone to the surface. As he turns to speak to her, Persephone skips down the long halls, looking around in awe. She lets out a single, beautiful note that echoes the House of Hades for what seems like a pleasant forever. Laughing, she squats down and holds her hand above the ground as one single flower sprouts up, much to Hades' surprise.

"Are you going to offer me food and a drink?" Persephone asks, putting her hands behind her back. "Otherwise, you're breaking *xenia*, and Zeus will be pretty mad!"

"He is already mad with your careless words," Hades says bluntly but leads her to a place where he can get her food.

"I wouldn't say careless like I didn't know what I was doing," Persephone says, skipping next to the lord of the Underworld. "I knew you wouldn't let me get hurt!"

"There are already a few gods of trickery, little goddess. We do not need more," Hades says. "I will have to take you back, you know. If not me, Hermes will be sent here to retrieve you."

"I'm sure you can hold them off!"

The resident of the Underworld loved Persephone, and rightfully so. The young goddess brought light and life into a place that had neither. Through the Elysian Fields, she talked to the souls of those most worthy of a glorious death. The grass gently brushes her feet, and the westerly wind fills her with hope every time. This place is a paradise, and the souls welcome her warmly straight away. None speak ill of the king in the Underworld, many referring him to be the Kindly One. For it is he who granted them such a sanctum in such a dark place. Descending downwards, the Asphodel Meadows reminded Persephone of home. These meadows are not filled with glory and hope, but instead with souls going through routine, dull day to day tasks. They act as if nothing changed. It is here they refer to Hades as *Dis Pater* or the Enricher. It is here the mortal souls continue to believe they make coin and become just slightly more affluent.

Soon, though, Persephone reaches the gates of Tartarus. They are sealed shut, the doors large enough to hold back the cyclops from the surface. Touching the door zaps her hand of any heat it may have had. As she goes to push the door open, a force stops her, and she turns to look at the witch that grabs her hand. Hecate silently shakes her head, placing a finger on her lips, warning her. A being filled with such a great life and hope should not enter a place where the worst dwell: those that try to cheat the fair and just Hades, those that cause kin-murder, those that challenged the gods. Understanding that such a place is for only those that deserve it, Persephone turns away. It ascends to the gateway to the Underworld.

At the gateway, it is there that the loyal three-headed dog, Cerberus, lies, protecting the souls that come in and preventing any from leaving. Six watchful eyes gaze over the souls that head to Charon, the cloaked boatman. The flow is steady as the river Styx. As Persephone approaches, Cerberus inclines its head to her, allowing the goddess to pet the giant beast. As fearsome as Cerberus looks, it takes after his master. As long as none try to get past it, it stays calm and ever-watching of the dead.

As Persephone returns to her love's side, she asks about Tartarus and why it exists. Hades calmly explains that it is where the Titans reside, though a few remain outside, such as Nyx, Helios, and Prometheus. More simply, those that refused to kneel to Zeus. Hades is tasked with making sure the Titans stay chained in the darkness that is Tartarus while also sending those deserving of eternal torment there. It is there that

they spend the rest of their existence doing mindless tasks that can never be accomplished, such as pushing a boulder up a hill just to have it roll back down. Persephone asks what kind of person deserves such a task, to which Hades shrugs calmly.

"I am not quite certain, little goddess," Hades says. "Perhaps those that think to cheat me?"

"Fair, considering how kind you are," Persephone says.

Indeed, Hades the Kindly One treats all his subjects fairly. It is only right; they deserve a just afterlife as it is only the mortals who have left. Those who do the greatest of deeds and feats are granted permission to enter the Elysian Fields, which did not exist until Hades' arrival. How tragic would it be for a hero to live a glorious life to be confined to a mundane afterlife? Fair and just Hades saw to it that it should not be that way. With Persephone, the Elysian Fields and Asphodel Meadows are decorated more brightly as the goddess uses her power to help vegetation grow in such a dark place. The Elysian Fields have the grandest of plants, and the Asphodel Meadows ground is that much softer.

Curious, Hades asks Persephone why she refuses to wear sandals like most. To that, Persephone explains, it brings her closer to Gaia and thus closer to the mortals. Mortal life is fleeting, something that Persephone cannot quite understand why they remain hopeful and happy. Hades listens to the young goddess, smiling just slightly as he remembers the days he had the same wonders. What exactly changed to cause him to forget such things? Time.

The little goddess brings many memories of the surface to the Underworld. Hades quickly learns of Persephone's love for music and arts. For they are truest expressions of the heart, allowing mortals to expose themselves bravely to the harsh world. Be lucky any of those that walk the Underworld with music in their hearts or stories to tell the Queen of the dead. For you will see the kind of smiles in the darkest of places as you remind her of the world she leaves behind for half the year.

*The young goddess
brought light and life
into a place that
had neither.*

To Persephone (Continued)

It does not take long for Ares to show, his qualities making it relatively easy to walk among the dead. Persephone profusely apologizes, but it is not enough to satisfy the bloodthirsty god of war. Hades had a better idea. He instead insisted that Ares help keep Persephone in the Underworld by keeping the gods from entering the realm of the dead. Doing so would infuriate Zeus, to which the god of war quickly agreed to. Anything to annoy Zeus brings Ares some amount of pleasure after all.

Ares, the god of war, is used for entertainment on the surface. Not wanting such an unruly god near him, Zeus sends his least favorite son off into lands to fight. This fighting brings joy to the gods and goddesses, as sacrifices for a good battle are made. Mortals beg for their protection, invoking names such as Zeus and Athena. However, as much as Ares loves war, he does not enjoy being used for entertainment. War is not a joke. It is a severe action and should be taken as such. So, it takes very little of Hades to convince the god of war to turn away from Persephone and annoy Zeus. At first, there is an increase in war, causing the gods and goddesses to beg Ares to stop. When they ask Ares what brought him to spill so much blood, the god answers:

“For the Bringer of Death.”

By that, he references Persephone, but no one understands. Men that fight with Ares chant the name Bringer of Death. Grinning, Ares knows the dead will carry this chant. He may not have been able to punish Persephone, but he knows this may be punishment enough. After all, it is he who enjoys war the most, not the others. Such a young goddess will not be so gleeful to see so many lives lost in her name.

And so, the influx of souls from war arrives, chanting and weeping, “For the Bringer of Death.” Eventually, however, things go quiet. Zeus puts a stop to Ares’ rampage and demands answers. The god of war reluctantly informs the king of the gods where Persephone dwells. He warns the elder god that Hades now loves the little goddess and will not easily give her up. After all, Zeus and the others have taken everything else from him. With Ares’ words weighing on his mind, Zeus goes into Hades’ realm. Fortunately, Hades knew Zeus would not want anyone else to rule over the Underworld. No matter what offer Zeus offers in return for Persephone, the god of the dead refuses. Even as Zeus continues to nag Hades, Hades simply states, “You, who stuck your oldest brother in a place of no light or joy, demand to take the one joy in my life? Would you agree to trade places to take Persephone? No? Not a surprise. You who lived outside of Chronos’s darkness would not dare stay here longer than necessary, for it might change you as it changed me. Go before I tell Thanatos to stay in the Underworld and let your precious mortals live forever. They will lose faith in you and no longer care about the gods and goddesses since nothing you can do will kill them. Maybe they will worship me as king instead? Leave. You are going to anger me.”

Never in the history of the Olympians has anyone truly

angered Hades. Annoyed, yes, that is relatively easy, but angered into doing an act of wrath, never. Upon hearing those words, Zeus quickly gives up and leaves. No Olympian in their right mind would want to rule over the coldest, darkest place in the world except the one that has lived most of his life in the cold and darkness of the Titan, Chronos. No one wants to challenge the god that looks and behaves so much like their father. Zeus returns to the surface to proclaim that Persephone is to reside in the Underworld with their brother, Hades, eldest son of Chronos. As the words are spoken, the world grew that much colder—Demeter’s wrath around the corner upon hearing Zeus’ words. Zeus does not expect any to defy his words, and thus things should continue as normal.

However, souls begin to come in at a higher rate, and when Persephone listens to their cries, realizing it is her mother who sent them there. Her act of wrath was to withdraw the fertility

of the Earth from all mortals. Persephone goes to Hades and laments that she tires of hearing the cries of the mortals cursing her and her mother’s names as they enter the Asphodel Meadows. Before Hades can take action to bring the little goddess to the surface. Hermes arrives at the House of Hades with demands from Zeus to bring Persephone to the surface. Weeping, Persephone cries into the chest of the god she has grown to love. Gentle Persephone, the crying goddess, has become the Bringer

of Death with her absence from the mortal world. War and famine ravage the world because of her hubris. Before leaving, clever Hermes, young god and favored by most of the gods and goddess of both the Underworld and surface, comes up with an idea.

“Let Persephone eat a pomegranate of the Underworld. It will allow her to enter and exit the Underworld freely so that she may return of her own free will. Indeed it will; everyone knows of this. But they do not know this! Those that eat the pomegranate seeds must return to the Underworld, or else the Titaness Nyx will cover the sky and never let light in again!”

Hades nods silently, understanding the rumor Hermes may be able to spread. After all, the Titans were ended before understanding all their secrets. It could very well be the truth. With that, Persephone eats the pomegranate and promises her love that she will return. Hades, not willing to part with her a moment too soon, joins Persephone as Hermes takes them to the surface to face Demeter and Zeus. When they reach Nysa’s fields, everything is barren and dark even as the sun shines brightly in the sky. As Persephone touches the ground with her bare feet, the grass turns green with life. Looking east, she faces her mother, smiling sadly. Relieved to see her daughter once more, she brings Persephone into a hug. The moment it happens, the lands spring to life, spreading far and wide. There is a sigh of relief from Zeus, who worried the goddess might end the mortals all at once. How else will the gods be worshipped and receive sacrifices?

*As Persephone touches
the ground with her
bare feet, the grass
turns green with life.*

“Mother, I have returned,” Persephone finally says, holding her mother’s hands. Even after spending so much time in the Underworld, her warmth did not fade.

“I feared the Unseen One had taken you forever! Against your will, how abominable!”

“I —”

“Demeter, Queen of the harvest, I do apologize,” Hades says, not wishing his love to receive the wrath of a goddess such as Demeter.

“To be expected from gods! Be glad I did not call Hera for help!”

“Demeter, goddess of the grain,” Hermes says. “Persephone has eaten the pomegranate of the Underworld.”

“And?”

“It means she is bound to the Underworld,” Hades says, smiling ever so cruelly.

“Deceitful god!” Demeter cries out. “You will not have her. Such a goddess could not live in such a horrible place!”

“Ah, so you agree, the Underworld is, truly, a horrible place?” Hades says, ever so slightly tilting his head. “Yet, you threw your oldest brethren in there without remorse or second thought? Treatment of such a god is a call for an act of wrath, is it not?”

“A compromise then!” Zeus cries out, doing his best to keep things just between the deities. “For half the year, Persephone will reside here, on the surface. She will be the Goddess of Spring, bringing life to the land as long as she stays. Then, for the other half of the year, she will reside in the Underworld, making the mortals aware of how powerful we truly are! It will invoke them to sacrifice more to ensure a good year and ensure that Persephone with a return!”

Demeter knows of Hades’ power and the leverage he has. After all, he has been neglected and treated more poorly than the other gods. The mortals fear him, but not in the same way they fear the others. The compromise was agreed upon, and Persephone quickly hugged Hades in delight. Such is the beginning of Spring, as Persephone returns to the surface as Kore. As winter approaches, Persephone descends into the Underworld as the Dread Queen to help Hades judge and gather the souls of the dead. For you see, not even the gods and goddesses of Olympus and beyond can escape fate. As such, if they are destined for Hades, Hades will receive them. While Zeus is the king of the gods, Hades remains the All Receiver, for all must go to him in the end. By his side stands the fair goddess of Spring, who

reminds all that nature can be both nurturing and life taking. Beware those who take lives of innocents and stand before her, the Queen of the Underworld.

This is the creation of the seasons, humbling the mortals more so, making them revere their gods and goddesses’ power that much more. Long may the fair King and Queen of the Underworld reign.

About the Author

Terri Zach transferred to William & Mary in Fall 2019 from Thomas Nelson Community College. She is a Geology major and is working on her senior thesis with Professor Chuck Bailey. When she is not working with rocks, she enjoys listening to podcasts and doing some creative writing as a hobby. She has always been fascinated with Persephone’s story in Greek literature, so she was happy to be presented with an opportunity to retell her story.



Isolation:
solum amicos
videre computatro
possum hodie

Abstracts of the Eta Sigma Phi Paper Session at Virtual CAAS 2020

“Legal Language in Ovid’s *Metamorphoses*”

by William McCarter, Penn State

As E. J. Kenney originally showed, Ovid has a proclivity for legal words. This proclivity likely grew out of Ovid’s time working in the Roman legal system, both in his studies of famous orators, Cicero especially, and his experience working in various Roman courts with a number of magistrates. Kenney writes that, while not the only Roman poet to use legal words — Kenney cites Propertius as another — Ovid is unique in that he was originally trained, pursuant to his father’s wishes, to pursue the *cursus honorum*. Kenney goes on to cite several occasions within Ovid’s writing in which he makes obvious legal references.

With that in mind, the primary goal of this paper is to document, in as much detail as possible, the occurrences within Ovid’s *Metamorphoses* of several words with legal definitions, uses, or connotations, and to explain the meanings of these words in wider context of the Latin language. The secondary goal, having established detailed and rigorous definitions for these legal words, is to address the meanings of those words in the episodes in which they occur, as well as in the poem more broadly. Finally, the third goal is to revisit the question of legalism in Ovid. Ultimately, this paper has two conclusions. First, the existing translations of *Metamorphoses* miss several legal nuances. Chief amongst these is the word *vindex*, which A. D. Melville translates as “judge,” but I believe, given its usage both elsewhere and within *Metamorphoses*, actually means “advocate.” Second, nuances such as this add depth to arguments about legalism in Ovid, such as Coleman’s argument against interpreting Ovid’s legal language hyper-literally. Rather than simply to “create an atmosphere,” as Coleman suggests, my analysis serves as evidence that Ovid uses legal language more purposefully.

“Evolution of Sappho through Sexuality, Gender and Art”

by Marisa Marte, St. Joseph’s University

Palatine Anthology 9.571 famously states: “Sappho is not the ninth of men, but is inscribed among the lovely Muses as the tenth Muse.” In this paper, I will examine the art of Sappho and their progression through literary and visual representation from antiquity to modern-day. I will start with art from classical antiquity which has her appear exclusively in her professional role as a serious poetess, to more contemporary, modern art where she is shown more sensualized and sexualized. To support my examination of Sappho in art, I will further discuss the reasons why I believe her portrayal in art became more sexualized. I argue that the evolution of Sappho’s portrayal in art is

linked to changes in societal views of gender and sexuality, and Sappho herself blurs the lines of sexuality and gender. I argue that reading her poems provides a way to cultivate conversation about what categorizes true love and how “love” is subjective, erasing ideas of gender and expanding the understanding of sexuality. While it is debatable whether Sappho’s poetry depicts genuine physical, sexual interactions between and among women, it does appear that Sappho pushes the boundaries of love in ancient and modern concepts. She was ahead of her time. Sexuality and gender are topics worthy of deeper exploration in undergraduate and graduate classrooms. By studying Sappho’s literary and visual portrayals from a non-heteronormative view, many doors are opened into queer interpretation. I will examine the Sapphic *Thaiasos*, and other literary accounts to support my argument and have selected art to support and give a visual representation. Overall, this essay examines many pieces of the spectrum of gender and sexuality, as well as art history for more visual representation and emphasis on my argument on Sappho’s impact.

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“Greek Myths in Children’s Books”

by Jessica Alexander, Queens College, CUNY

This paper will examine how Greek mythology is incorporated into children’s literature using children’s books from 1962 to 2011. *The D’Aulaires Book of Greek Myths*, *Greek Myths for Young Children* by Heather Amercy and illustrated by Blair Dawson, *Treasury of Greek Mythology: Classical Stories of Gods, Goddesses, Heroes and Monsters* by Donna Jo Napoli and illustrated by Christina Balit, and *Island of the Minotaur: Greek Myths of Ancient Crete* by Sheldon Oberman and illustrated by Blair Dawson will be used to examine the different ways authors and illustrators present Greek myths to children of the



20th and 21st Centuries. The overall question this paper will attempt to examine is: how do authors and illustrators handle the death and violence inherent in these myths in order to make them more child-friendly by contemporary standards? And how are they myths pressed into the mold of the “happy ending” that many find necessary for children’s consumption? Authors and illustrators minimize the grotesqueness of death and violence in their retellings of Greek myths, thus altering the way that these myths are first introduced to children. For instance, in *Book of Greek Myths*, stories do not tend to not mention when

heroes kill monsters but indicate it through the illustrations. In *Island of the Minotaur* illustrations tend to be more grotesques looking but the stories end in a happy ending for the heroes. I hope to provide insight into the way that children’s literature’s use of classical myth has developed since the 1960s, building on and extending the recent work of Sheila Murnaghan and Deborah H. Roberts in their *Childhood and the Classics: Britain and America 1850–1965* (2018) and Owen Hodkinson and Helen Lovatt’s work *Classical Reception and Children’s Literature: Greece, Rome and Childhood Transformation* (2018).

Abstracts of the Paper Session at Virtual CAAS 2020 (Continued)

“Man of Many Expressions: Odysseus’ Feminine Character in Homer’s *Odyssey*”

by Stavros Anastasiou, Queens College

Odysseus’ sorrow (ἄχος) in Book 8 of the *Odyssey* upon hearing Demodokos’ song about the Trojan War underlines the overall theme of female expression within the hero, a depiction that acts as a criticism to the overbearing masculinity prominent during Homer’s *Iliad*. Ideas of honor and glory (κλέος), which were central to the Ancient Greek male character, resulted in the lives of many being lost, with the Fall of Troy being deemed as “a thing whose glory shall perish never (*Iliad* 2.324).” It isn’t until Homer’s continuation of Odysseus’ journey that these sentiments are replaced with lamentations and sorrow, with the hero’s crying being compared to “...a [woman’s] cries, falling down and embracing her dear husband (*Odyssey* 8.514-533)” when hearing the song. Although previous scholars, such as Thompson 2008, have recognized the female dynamic in the *Odyssey* in conjunction with Penelope, no one has yet to recognize this phenomenon with Odysseus himself throughout his journey. His encounter with Princess Nausicaa, in particular, shows a prominent subversion of masculinity. When Odysseus emerges from the bushes on the shores of the Phaeacian country in Book 6, he breaks off a branch in order to cover his manhood while addressing the princess, “And now I marvel at you, lady, in wonder, and am afraid to clasp your knees, though my troubles are harsh enough (*Odyssey* 6.168-169).” The respect of a woman’s integrity as well as the anchored male spirit are aspects that, while present in Odysseus’ character, are absent with other epic heroes. By examining the character of Odysseus and the feminine expressions that he displays throughout the *Odyssey*, it becomes clear that this perspective not only acts to challenge negative aspects of the ancient world such as misogyny, but further contribute to the appreciation of the female consciousness in early Classics.

“Lucretius on Suicide”

by Jianing Wei, Boston College

Lucretius dedicates over a sixth of the *De Rerum Natura* to the subject of death. Out of the different types of death, suicide is unique in that the individual engages actively with her mortality as the causal agent rather than a passive recipient. Is suicide positive or negative in the DRN? How should an Epicurean approach it? This talk aims to illuminate Lucretius’ answers to these questions.

Previous scholarship on suicide in the DRN touches on the topic only within larger discussions. Timothy Hill considers the DRN in his analysis of suicide in Epicureanism, mentioning passages to demonstrate the view of most suicide as fear-induced acts of foolishness, also of suicide as preferable to social betrayal. Charles Segal also comments briefly on the paradox of

inflicting death upon oneself due to excessive fear of death. This talk applies their observations to a focused analysis of Lucretius’ view and instruction of suicide in III.79-82, 931-49, and 1039-41.

Suicide is neutral in itself — it is only right or wrong according to the motivation and context. III.79-82 relates how suicide committed out of lust for unnatural immortality is lamentable and self-defeating. On the other hand, III.931-49 shows Nature recommending suicide to the individual for whom more life will not bring more pleasure. Democritus’ lauded suicide in III.1039-41 “responds” to Nature’s call to commit suicide in the right circumstances: he chose suicide because losing the source of his happiness is worse than death, a neutral state of nonexistence. To the Epicurean, Democritus’ suicide is a rational decision to minimize *cura*, commendable in its fearlessness against death. Overall, suicide is foolish when committed irrationally, healthy when chosen wisely. Thus, the Epicurean should consider it rationally with a true understanding of human mortality, as a viable means to maximize her pleasure within the bounds of life.

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“Peniculus in Plautus’ *Menaechmi*: Explicating the Multidimensional Parasite”

by Dami Kim, The Lawrenceville School

Titus Maccius Plautus’ *Menaechmi* is one of the oldest surviving Roman comedies, having survived two millennia. And despite the longevity and popularity of the *Menaechmi*, the trend among scholars has been to interpret Peniculus the parasite as a one-dimensional character of ignoble nature. While some (Duckworth and Serres) acknowledge the distance between reality and the theatrical tendency of exaggeration, others (Corner and Richlin) condemn the parasite’s gluttony and base subservience. Founded upon Plautus’ depiction of Epidamnus as a breeding ground of damnable behavior, critics emphasize Peniculus’s flaws, labeling him a sycophant and wheedler. Failing to look beyond the comic utility of the parasite, these critics have fallen into the trap of stereotyping and over-moralizing, incompletely capturing the scope of the theatrical figure.

In this paper, I add to these interpretations the parasite’s human nuance, not only as a professional entertainer but also *hetairoi* to Menaechmus of Epidamnus. First, I posit that the playwright distorts the real type through exaggeration of the farcical trope, as evidenced in Peniculus’s self-ridiculing opening monologue (*Men.I.i.77-108*). Then, I distinguish the parasite as a privately hired entertainer paid erratically in the form of good food. Identifying the host’s hunger for bona fide respect, Peniculus provides a convincing performance of subservience

that satisfies his employer. Most importantly, I highlight the genuine hetaireria that Peniculus and Menaechmus of Epidamnus appreciate in each other (Men.I.ii.137). I unpack the implications of Peniculus's self-identification as a member of Menaechmus's familia (Men.IV.ii.667). The parasite demonstrates great disappointment that his host does not acknowledge their bond of trust and loyalty. Thus, I conclude that Peniculus pushes boundaries of the comically exaggerated stereotype. This paper offers long-overdue appreciation of his stellar performance, recognizing the validity of Peniculus's very human sense of betrayal from his hetairos.

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The 93rd Annual (VIRTUAL ZOOM) Convention hosted by Eta Zeta at Truman State University

Call for Papers and Presentations

Undergraduate members of Eta Sigma Phi are invited to submit papers for consideration for presentation at the convention on Saturday April 17, 2021. Creative works and artistic performances (musical, dramatic, etc.) may be proposed in lieu of a paper. The papers will be reviewed anonymously, and the members (usually 4) whose papers are selected for reading at the convention will have their registration fees refunded. **Students should be certain that they will be able to attend the convention before submitting papers.**

Requirements:

1. The presentation should deal with some aspect of classical civilizations, classical language, or the classical tradition; they should be directed to an undergraduate audience. (A paper written for a class is acceptable.)
2. Members proposing an artistic performance should submit a digital file along with a detailed written description of the performance, its goals, and its relevance to classical civilization.
3. The paper should be about eight double-spaced pages in length, to be read in 15 minutes or in 20 minutes if there are illustrations.
4. The paper should be submitted as it will be presented. A summary presentation via PowerPoint or other media may not be substituted at a later date.
5. The name of the author or other personal details that would allow identification should not appear anywhere on the paper or abstract.
6. Each submission must include an abstract of about 500 words.
7. The society welcomes multiple submissions from a particular chapter, but be advised that only two presentations will be accepted from any one chapter.
8. All submissions must be submitted via the Eta Sigma Phi website (www.etasigmaphi.org) and be received by **February 19, 2021**. For artistic performances, only the detailed written description must be submitted electronically.

For more information, contact
Katherine Panagakos
Executive Secretary, ΗΣΦ
Languages and Culture Studies Program
Stockton University
101 Vera King Farris Drive
Galloway, NJ 98295



Arachne's Tapestry

by Kate Lucas

Introduction: For a mythology final project, I decided to embroider my own interpretation of Arachne's tapestry. Drawing inspiration from Ovid's description of her work in his *Metamorphoses*, I chose to focus on the follies of Zeus, stitching a series of his transformations.



About the Author

Kate Lucas is a senior at William & Mary, where she studies English literature and Japanese language. She is a longtime lover of Classical mythology and a former captain player for her high school's chapter of the NJCL.



Medusa

by Aria Austin

Introduction: In ancient Greek myth, Medusa is the most famous of the gorgon sisters. However, how Medusa gained her snakey locks varies by whom you ask. In her song “Medusa,” Aria intends to capture the narrative of Athena transforming Medusa into a gorgon as a form of protection rather than revenge. Through using this version of Medusa’s origin and written from Medusa’s perspective, Aria hopes to restore the power to Medusa instead of placing it in the hands of Poseidon.

V1:

I wanted to walk alone in the temple
I should’ve known that it wouldn’t be that simple
Cuz you came around and you laid me down
And you took away my innocence
My skin feels cold in the sunlight
My sisters wonder if I’m gonna be alright
After whatcha you did to me
Yeah the God of the Sea
I won’t bow down at your feet because

Chorus:

You can’t strip away my power
Like you tried to do on the temple floor
I grow stronger by the hour

I dare you to come back and try to get some more
Cuz I’m M to the E-D-U-S-A
I protect women from the men who try to lead them astray
I will turn you to stone if you try to get in my way
Cuz I’m M to the E-D-U-S-A

V2:

They say I’m cursed (a monster). They say I’m evil.
They think it hurts, but it’s not that simple.
Athena changed my hair for my protection
And I’ve come to love my reflection
I don’t draw evil in I ward it away
And my snakey locks are here to stay

Chorus:

You can’t strip away my power
Like you tried to do on the temple floor
I grow stronger by the hour
I dare you to come back and try to get some more
Cuz I’m M to the E-D-U-S-A
I protect women from the men who try to lead them astray
I will turn you to stone with my petrifying gaze
Cuz I’m M to the E-D-U-S-A

You can listen to the song here!: <https://drive.google.com/file/d/1S6hfQtY053sdo8HkJTXsbrzPSpw1rvHt/view?usp=sharing>

About the Author

Aria Austin is a senior at William & Mary majoring in Government with a minor in English literature on the pre-law track. Post-grad, she intends on taking a gap year (or two) to work in Washington, D.C. on Capitol Hill before heading off to law school. Outside of her studies, Aria focuses a lot on her musical endeavors. As a singer/songwriter and poet, she enjoys telling stories with her lyrics and guitar. Greek myths have fascinated Aria since she was a young girl, so combining music and myth was a fun way to spend an evening writing.



Coworkers:
feles gremio
dormit felicissime
congressione

Abstracts of “The Next Generation: Papers by Undergraduate Classics Students”

(at the annual meeting of the virtual SCS-AIA, January 5, 2021)

“Performance Markings in the Bankes Homer”

by Thyra-Lilja Altunin (University of Pittsburgh)

Over the past century, scholars have largely reconstructed the performance tradition of the Homeric epics, the *Iliad* and the *Odyssey*, their meter and composition, social context, and dissemination, yet the *sound* of Homeric song remains shrouded in mystery. What little we know has come largely from the study of the songs depicted in the poems themselves, from the descriptions of Homeric performance in other ancient authors, and through comparison with living traditions of oral composition. Another source of information, rare and underappreciated, is the body of surviving material texts (e.g. papyri) of the Homeric poems themselves.

An example of this sort of text, one that may contain clues to the history of Homeric epic performance, is the “Bankes Homer” (= P. Lond. Lit. 28). This papyrus, dating from the 2nd century CE, is one of the best preserved and longest Homeric papyri that has been discovered, preserving 677 verses from Book 24 of the *Iliad* (lines 127–804). One of its unique features, besides its length, is the markings that are present above nearly every line of text. These appear to be diacritical markings (accents, breathings, and diaseses), metrical markings, punctuation, and symbols for various scholia, which indicate a sort of organization of the text. Scholars have hypothesized that these markings are more than just reading or pronunciation guides, and in fact they are also performance markings (Nagy 2009: 146; Parsons 2011: 21–22); but no scholar to date has made an extensive study of the text and its markings, and the only critical edition (the *editio princeps*) is nearly two centuries old (Lewis 1832).

This paper introduces a new, diplomatic transcription of the Bankes Homer, which I completed in 2019, and presents an analysis of the markings in the Bankes Homer as a whole. The goal is to use the system of accentuation employed in this papyrus to learn about the history of Homeric performance at the time of the papyrus’s creation. My analysis of the Bankes Homer, when compared with the Allen’s *OCT* (1920) and *editio maior* (1931) and West’s Teubner (2001), reveals striking discrepancies in accentuation systems. For example, grave and circumflex accents are written above syllables that any modern student of Ancient Greek “knows” should never carry a grave or circumflex. The noun φῆσι is accented with a grave accent on the penult, φῆσι, four times at lines 9, 26, 45, and 71 (= Allen’s lines 135, 152, 171 and 197); and circumflex accents appear over the letter ε at lines 100 and 127 (= *Il.* 24.226 and 253) and over ο at line 348 (= *Il.* 24.474). Conversely, many words and phrases

are not accented at all, as in the common formula *ὡς εἶπτο* (“so he/she said”). Elsewhere, circumflex or grave accents appear on the last syllable of a verse, suggesting a relationship between the accentuation and the verse structure. I build upon Nagy’s hypothesis that the diacritical markings in the Bankes Homer papyrus reveal a pre-Byzantine system of accentuation in which accents mark phrases. Through the analysis of the full text of the Bankes Homer I am able to conclude that the diacritical markings in the Bankes Homer function in a different capacity than the accents that are included in Greek editions of the texts today. In turn, this leads to questions about their function, what can the patterns that are observed show us?

“Silence: A Versatile Tool”

by Jacob Sorge (University of Illinois at Urbana-Champaign)

In this paper, the usages of silence in Classical Greek tragedy are discussed, using dramas by Sophocles and Euripides as supporting evidence for its claims, as well as considering papers by J. H. Kim On Chong-Gossard and Silvia Montiglio, and an essay by Carolyn Dewald and Rachel Kitzinger. The argument is made that silence was a method of making plays more interactive for their audiences, and that Sophocles made use of dramatic irony for this effect, whereas Euripides relied more on the audience putting themselves in the shoes of the chorus; that silence was a way to express that which simply could not be expressed, whether because it was socially taboo or else because it was beyond the ability of words to convey; and, finally, that silence was used as subtle social critique.

Regarding the first point, excerpts from Sophocles’ *Oedipus the King* and *Oedipus at Colonus* are used in conjunction with Dewald and Kitzinger’s “Speaking Silences in Herodotus and Sophocles” to argue that silence made the play more interactive for the audience. An excerpt from Euripides’ *Hippolytus* is also discussed to show that this is an effect not limited to just Sophoclean tragedy, but rather a convention used by other Greek playwrights of the time, even if not to quite the same extent or mastery.

Next, excerpts from Montiglio’s paper *Silence in the Land of Logos* and other excerpts from the essay by Dewald and Kitzinger and the play *Hippolytus* are considered. Assumptions about the universality of human nature in a cross-cultural context are made to show that silence was also employed as a method to express the inexpressible. To further this point, Euripides’ *Medea* is cited as an example of a context in which something seemingly inexpressible (contemplation of filicide) is said aloud, and the ramifications this has on the audience’s



interpretation of the events that follow are discussed. After the essay by Dewald and Kitzinger, Sophocles' *Antigone* is cited as a counter-example to show how Eurydice's silence is much more effective at gaining the audience's empathy than if she had spoken her intentions aloud as Medea does.

To support the third point that silence was also used as a subtle social critique, excerpts from Montiglio, Chong-Gossard's *Gender and Communication in Euripides' Plays: Between Song and Silence*, Sophocles' *Antigone* and *Oedipus the King*, and Euripides' *Medea* and *Hippolytus*, are introduced. It is argued that Sophocles uses silence to subtly enforce the belief that women should be silent, part of the Athenian *mores* at the time, and that the lack of silence of his female characters is often directly relevant to the ensuing tragedy. Euripides, on the other hand, used silence to subtly push back against that *status quo*, as his female choruses could have often prevented tragedy had they not kept silent.

In conclusion, this paper makes use of multiple academic sources and examples from Sophoclean and Euripidean plays to demonstrate just how versatile a tool silence was to the Ancient Greek playwright.

“Cicero’s Argument for Expediency in the Pro Murena”

by Hope Langworthy (Hillsdale College)

Cicero makes a vehement argument for political expediency in his speech *Pro Murena*. While defending Lucius Licinius Murena, a consul-elect and former general accused of political bribery, Cicero spends much of the speech addressing the prosecutors of the case, Servius Sulpicius Rufus and Cato Uticensis. This paper seeks to explore the motivations behind these addresses and the similarities between them. As he addresses the two prosecutors, Cicero critiques the merits of jurisprudence and Stoic philosophy, the disciplines from which Sulpicius and Cato respectively made their prosecutions. Scholars generally agree that Cicero criticized the intellectual pursuits of law and philosophy, claiming that they were ill-suited to Roman politics, because he could not attack the personal character of such distinguished men without losing respect from the jury. Further, Cicero wanted to render Sulpicius and Cato irrelevant to the prosecution of the case by removing their legal and moral authority (see Craig, Stem, Harries, and Classen). While not

Abstracts of “The Next Generation” (Continued)

disagreeing with those sentiments, this paper also proposes an additional reason for Cicero’s method of argument: that Cicero uses the *Pro Murena* to show that the case was not merely a question of whether Murena was guilty, but rather that it concerned the general safety of Rome. This relates to the fact that, if Murena were to be convicted, Rome would only have one consul in the next year, which would leave the city vulnerable to the impending threat of the Catilinarian conspiracy. Thus, my paper argues that Cicero saw the prosecutors as a bigger threat to the state than Murena himself, because they were acting for personal gain instead of the safety of the state.

To achieve this end, my paper outlines four main commonalities between the two attacks that reveal the threats Sulpicius and Cato pose to Rome. Cicero identifies both law and philosophy as rigidly averse to compromise, lacking popular consensus, impractical and idealistic, and inconsistent with Roman identity. My paper works through these points and notes how Cicero uses each one to show the prosecutors as disinterested in the safety of the state. Additionally, it emphasizes that the political circumstances surrounding the trial make Cicero’s argument all the more relevant and urgent. Not only are the motives of Sulpicius and Cato dangerous in general, but they are particularly dangerous given the fact that in 63 B.C., the year of the trial, Rome was embroiled in political chaos. As a result, Cicero sees expedient action as absolutely critical, and far more important than maintaining absolute legal and moral precision. Finally, this paper argues that Cicero saw Sulpicius and Cato as not only dangerous, but as potential enemies of the state, as, in effect, they were trying to remove Rome’s source of protection by convicting Murena. Cicero’s description of Catiline in the *peroratio* of the speech confirms this, as he creates a parallel between Catiline, an enemy of the state, and the prosecutors. This paper seeks to demonstrate that by turning the attention of the case away from the defendant and toward the prosecution, Cicero was not merely distracting the jury in order to win the case, but rather, in an effort to maintain the safety of the republic, he was exposing a much larger threat that affected the entire state.

“A-Hunting We Will Go...Or No? Hunting and Warfare in the Aeneid”

by Mary Clare Young (Christendom College)

In this paper, I argue that Vergil presents an increasingly negative picture of the Trojan use of violence in the *Aeneid*, using the metaphor of hunting. By linking his descriptions of hunts together into a cohesive narrative thread, Vergil illustrates a deterioration in the Trojans’ use of violence through martial undertones in each hunt and connections between the hunts and subsequent war and destruction.

In order to present models of proper violence on which bases the hunts will be judged, I first discuss Anchises’ famous exhortation in Book VI and Hercules’ fight with Cacus, narrated in Book VIII. Both set the standard for the use of violence: in using violence, Aeneas, the Trojans, and the Romans must always defeat the proud, spare the submissive, and keep peace at the center. Then, I closely analyze each hunt in the *Aeneid*, beginning with the hunts of Books III and I, which occur after the Trojans land in the Strophades and Carthage, respectively. In Book III, both the hunt and the following scene where Aeneas and his men battle the Harpies abound in martial language, which paints each scene as a war, and Aeneas’ deer hunt in Book I also contains martial language depicting it as war; furthermore, each hunt points to subsequent destruction. Though both hunts are justifiable, the Trojans act with inordinate violence and fail to meet the standards of Anchises’ exhortation.

These patterns are also found in the Trojan-Carthaginian hunt of Book IV and Ascanius’ hunt of Book VII. As with the hunts of Books III and I, Vergil describes these hunts in martial language, uses verbal cues to connect all four hunts together, and links the hunts to subsequent destruction and war. These hunts further depart from Anchises’ standard, and they serve more selfish purposes. Especially problematic are Ascanius’ budding tendencies towards the wrongful use of violence.

Eta Sigma Phi on Facebook



Eta Sigma Phi now hosts a Fan Page on Facebook. To “Like” the Fan Page, simply head to www.facebook.com/EtaSigmaPhi. This page helps everyone know where members are active, makes it easy to find friends (especially after conventions), and provides a quick way to disseminate information.

We would also love it if people would put up pictures from their chapters and from conventions, along with posting news about their chapters and providing ideas for activities. Be sure to friend national officers; you can even friend Athena Glaukopsis (your editor’s FB avatar)!

At the conclusion of the paper, I examine the similes in Book XII where Turnus is likened to a hunted lion and a hunted deer. Though the connection between Hercules and Cacus and Aeneas and Turnus, respectively, may depict Aeneas' killing of Turnus in a positive light, as Galinsky argues, I explain how the link between Turnus and Cacus is more of a contrast than a parallel. By the end of the poem, Turnus resembles more the "subiectus," the submissive one whom Aeneas, per Anchises' mandate, must spare. In addition, I discuss how base comparisons in the similes

point to the moral baseness of Aeneas' killing of Turnus, and how this act fails to meet Anchises' exhortation to spare the submissive and keep peace in the end.

When these hunts are viewed collectively, there appears to be a plausible connection between the hunts and subsequent war or ruin, as well as the Trojans' worsening tendency to inordinate and wrongful violence, a sobering tale that Vergil may have intended as a warning for Rome.

Response by Mary Pendergraft

First, my thanks for Prof. Panagakos for giving me this opportunity to read and think about your papers. Eta Sigma Phi has long relied on the many and various skills of Jennifer Ranck — not least in keeping score in Certamen — and I'm grateful that she's here today to help with technology. Next, my thanks to all of you on the panel for sharing with us the results of your hard and careful work. It's probably obligatory to quote Solon here: γηράσκω δ' αἰεὶ πολλὰ διδασκόμενος, "I grow old, always learning many things."

Years ago a colleague remarked that as a student he wanted to study so many different things he imagined crafting an interdisciplinary major — until he realized that Classics *is* an interdisciplinary major. The breadth of the field, and the interactions of old and new, are clear from the topics of your presentations.

Ms. Altunin introduced us to the Bankes papyrus and its very particular notations. Papyrology is an important subfield in the world of Classics; we all depend on its results for the texts we read, but the number of people who do such work is fairly small. One of the many things I learned is the existence of the Bankes system of notation. Like writing itself, this system once was a novel technology. How appropriate that far newer technologies make it possible for us to read about and see images online, and indeed to undergird the whole Homer Multitext project.

Mr. Sorge's paper, in contrast, looks at a much broader question, how tragedians manage silence, or the discussion of silence, to create meaning and to engage the audience. In his discussion of the work of Sophocles and Euripides, and draws on secondary sources that investigate gender and power differences in speech — that is, very contemporary concerns and theoretical methods. It's good to remember one of the earliest commentators on tragedy — Aristophanes — joked about Aeschylus' use of silent characters like Cassandra, Pylades, Niobe.

Ms. Langworthy's analysis of Cicero's persuasive strategies in the *pro Murena* brings new insights into the ways that he contrasts the value of legal expertise or philosophical commitment to the importance of military experience. She stresses how pragmatic the argument is — and how important the concept of Roman cultural practice is. Interestingly, work on the Cicero in general and the *pro Murena* in particular, plays an important

role in the study of rhetoric and communication theory outside the world of classics. Interdisciplinarity, again.

In Ms. Young's paper on the *Aeneid*, she draws connections between hunting and war, and views both activities through the lens of Anchises' injunction from Book 6, especially "*parcere subiectis et debellare superbos*." She deals ably with the challenges of writing about Vergil: the vastness of the bibliography, and the complexity of the poem's internal allusions.

The last two papers in particular remind us that we never study the past in a vacuum. For instance, not long before the deer hunt in Book I, Vergil describes Neptune calming the storm at sea in a simile: "just as, often, when a crowd of people is rocked by a rebellion, and the rabble rage in their minds, and firebrands and stones fly fast — for fury finds its weapons — if by chance they see a man remarkable for righteousness and service, they are silent and stand attentively; and he controls their passion by his words and cools their spirits." Wednesday afternoon, as we watched images of the assault on the U.S. Capitol, any number of Latin teachers posted these lines on Facebook. No respected speaker who could calm the violent crowd was immediately in evidence in Washington.

The danger of an angry mob and the power of language — for good or ill — are still with us. This is the danger Cicero saw threatening Rome through Catiline and his associates; the threat of violence is why he insists that Murena, a proven defender of the republic, must remain as consul.

Studying the ancient world in all its complexity offers us ways to think about our own world — and vice versa. We must refuse to accept naïvely uncritical and distorted views of a more noble and more White past that too many people urge us to emulate. We cannot accept, either, assertions that to study Greek and Latin is not appropriate for students of color or students whose home language is not English, for instance. Ensuring that the complex and rewarding study of classical antiquity is open to all students is the most important one we face as a profession.

About the Author

Dr. Pendergraft is Professor of Classics at Wake Forest University, dept. chair; HSF Board of Trustees; ACL President.

Alone

by Amanda Mullet

Introduction: The Greek mythscape is full of stories about punishment, centered around the idea of vengeance from the gods for instances of wrongdoing in the mortal world. The story of Medusa, a prime example of this archetype, actually has multiple, lesser-known versions, including one in which she was cursed by Athena after being raped inside her temple by the sea god Poseidon. This story re-examines that telling, and challenges the stereotype of vengeful and petty goddesses, instead imaging the story through a female perspective, one focused on love and support rather than violence and cruelty.

There's a certain smell to stone. It changes along with the sun and the soil and the water. The clean dust of sun-baked marble, the cool clarity of damp rock. The thin layer of debris that rises above quarries and the bone-chilling nip of shadowed caves. It's like breathing in the earth itself. The dust of Athens had long clouded the air of the polis, rising from the dirt roads and enveloping the busy markets and homes. It was hard to escape, especially in the long, hot summers, when it clung to the air, seeping into clothes and bedding and lungs. The clearest the air got was at the top of the acropolis, inside the carefully tended temples, where the smell of the marble and the smoke of the fires turned the atmosphere a different kind of hazy, and the blood of animal sacrifices tinged the smell with a metallic odor.

She loved climbing the steps of the acropolis. When she first joined the priestesses, she had been trained and taught up above in the main temples. But now, having gone through her initiation and spent some time in their ranks, she was allowed to tend to one of the lower temples by herself. It was supposedly less of an honor, but she didn't mind. Her aching thighs certainly didn't.

Every week, she has to drag some poor creature up the steps, bleating and tired, unaware of the blood about to pour from their throat, bursting at the sky and falling down onto the altar below. They were always hesitant to travel up the steps, cows and sheep being herding animals primarily, and she sometimes had to push at them to get them to move, shoving at their hard flesh with her palms.

It was her least favorite part of the position, killing the animals. But it was what was required by Athena, and so she carried out the task every week without fail. The rest of her job was perfect. She was, by nature of joining the ranks of priestesses, virginal, and that was how she preferred it. All her life she'd been pursued by men: young, old, handsome, ugly — they all chased after her, to the point where her sisters or her father often had to accompany her whenever she left the home. Her sisters were immortal, and most mortal men didn't dare risk their wrath. There was strength in numbers. But that all changed once she became a follower of Athena. Her job as tender of the lower

Temple of Nike was not something to scoff at. It guaranteed her a certain degree of safety, which her looks had often denied her. Her excuse of holy celibacy was better received than her past refusals ever were. It still didn't stop the eyes that followed her as she walked through town, the way men followed her longer than could be put up to coincidence before parting from her path towards the temple.

She enjoyed being able to walk alone, up the steps to the temple. In the shadow of her goddess' protection, she was safe. Athens was always the territory of Athena, but she thought that even if she'd been born as far away as Crete or Rhodes, she would have ended up here. Athena was the most powerful of female goddesses, regardless of Hera's role as Queen of Olympus. Queens were bound by rules, and she was born from Gaia, mother Earth. Athena had sprung from Zeus's head. She was never destined to hold any position but the one she already had. And she spawned from the Lord of the Skies himself, with none of the dilution of divine blood that came from pairings of Gods and mortals. She was entirely of him, and that held power. That power was what had drawn Medusa to her. She was the most a woman could ever hope to be. More even, in her divinity.

There was a cloudless sky this morning, and as it was not a sacrificial day, Medusa was able to take her time walking up the Temple. The sun beat down heavy on the back of her neck, and she twisted her hair up, clutching at the haphazard knot with one hand, holding up the hem of her skirt with the other. Men had been waxing poetic about her beauty since she was an adolescent, most of which she disregarded. But her hair was different. It fell, wheat-colored and thick, all the way to her waist. She seldom bound it unless she was venturing near the fire, careful then to keep it out of reach of the flames. Her sisters kept their hair tied up out of convenience, far from the matronly styles of Demeter and Hera, and although Medusa loved them dearly, she preferred her own methods. It set her aside in her role as priestess, marking her apart from them in a positive way, rather than as the only non-immortal, the only non-champion, the youngest and the fairest. She tired of those labels, those burdens. Sometimes, when she walked through the agora, burning eyes following her every step, she wondered what it would be like to cut it all off. To shear her hair and dirty her face, rip her clothes, to scream and rant and rave. Painful, perhaps, but Gods of Olympus, the quiet that would follow. The stillness.

But she shook off those thoughts, focusing instead on the sweat dripping down between her shoulder blades as she took the final steps into her temple. Or, rather Athena's temple. She didn't quite feel ownership over it, she could never possess that which belonged to the Gods, but more of a sense of attachment. It was her place, where she went every day to be closer to her goddess. When she was alone, tending to the sacred flame, she almost felt as though it were her and her deity, sitting together,

*Men had been waxing
poetic about her beauty
since she was an
adolescent...*

looking out over the city. She knew it was ridiculous, but it helped her to feel...holy. Worthy of something.

Today, she was just glad to be alone, high above the polis, in her own space. It was smaller than all the other temples, just three walls and four columns at the open front. In the center sat a fire, which she carefully tended each day. It was mostly quiet, with few patrons.

Those who ventured up this far usually kept going, straight to the top. So most days she was alone, tending the fire, staring out over the buildings below, a lone watchmen over the world, like Helios in his chariot.

She was busy tending to the kindling in the brazier, hair and skirt carefully pulled away from the reach of the flames, when she heard the sound of footsteps behind her. Stepping carefully away from the fire, she brushed off her skirts, ready to help whomever had come to seek the guidance of Athena.

The man in front of her had sharp eyes and the smile of a shark. There was something unsettling about him, the look in his eyes and the oddness of his posture. He almost seemed to shimmer in the heat, and as he took a step forward it looked like the ground was moving around his feet as he walked.

She suddenly felt very alone in the temple.

Time stopped, then rushed forwards all at once.

It happened quickly. Looking back, it seemed to her that she only remembered a few specific details. She remembered her head slamming against the marble floor. She remembered the bruising grip on her wrists. The smell of the smoke became rapidly overwhelming, like the fire had risen suddenly. She remembered being unable to see the sky, lying on her back. She remembered fighting. Screaming. She remembered no one coming. She remembered him leaving. Completely unhurried, walking as though he had all the time in the world. She remembered the blood.

Afterwards, after he left, she remembered lying on the floor for some amount of time. It could have been minutes, or hours. The sun was setting by the time she could feel herself inside her own body again. Alone, resting on the marble floor, she slowly reached a hand up to her hair, tangled and dirty. She started pulling at it, trying to feel, feel something. It only made the pounding of her head worse, but she continued. Lying there she remembered feeling very alone. And for the first time in her life, she felt herself unwatched. Like the eyes of the universe had turned from her.

Little did she know, Apollo, the artist, looked on. In her he saw his sister, his twin, his deliverer, and he turned away, resolving to hold her closer, let her wander less freely if even the temples of goddesses were not safe.

Hermes, winged shoes carrying him through the air, looked on, and then away, vanishing to his next destination.

Hades, still and silent under the ground, looked on. The troubles of his brothers were never his responsibility, and he

returned to his fields of the damned. His brother would find his place there eventually.

Helios, the constant watcher, looked on. His gaze was blinding, unblinking, but he didn't budge from his place in the sky.

On his throne in the heavens, Zeus looked on. Recognizing his brother's face, he turned away. He did nothing every day. Why would he intervene now?

But Medusa knew none of this. She could not bear witness to their cowardice any more than the rest of her mortal kin. Divinity could only be judged by the divine. It was some time later that she saw a woman kneel down beside her. She didn't move or respond, but she heard the screech of metal on marble as the strange woman's armor brushed the ground. From her kneeling position before Medusa, the woman slowly removed her helmet. Then her bracers, her chest plate, her heavy shoes.

Medusa observed this through the corner of her eyes only.

She stayed, gazing downwards, until the woman, moving slowly, crawled over to her. She remembered thinking in that moment, how strange it was to see a woman who wore such armor crawl. Her hair was short and rugged, and when Medusa finally met her gaze, the woman's eyes were burning with tears. She took Medusa in her arms, and for the first time in her existence, the gray-eyed goddess allowed herself to cry. She brushed back Medusa's hair, removed the grabbing hands still tangled within,

smoothing it back against her skull, and there, in her holiest of spaces, clinging to her priestess, she cried. Out of rage, out of fear, out of despair. She wept for herself, born into battle, and her mother, so wholly desired by Zeus she was consumed by his lust and his fear. She wept for her priestesses, so often victimized or punished. She wept for her arms aching with the weight of her spear, she wept for herself, for the girl in her arms, for the thousands of girls just like her too far from her protection. She wept for Medusa.

Miles below in the heart of the city, her sisters let out a noise that bordered on the animal, and they felt their hearts break within them.

In the pits of Tartarus, the Danaids wept for her, beating their chests and smashing their jugs of water, knowing they would simply reappear in their hands the next moment. In a heavily wooded clearing, the huntress let out a cry, and her followers howled along with her for their kin.

Far above at the height of Olympus, the queen of the Gods stifled a sob, for every affair and every girl that she had been so angry at in her own fear. For herself, for her body, violated, never her own. For the children of her husband from unwilling mothers.

Tied to the front of a chariot, a lion roared, in anger and in grief, for the cruelty of men and the freedom she lost.

On the floor of her temple, Athena cried for all of them. All the goddesses, more powerful than mortal women but still no safer, and all the women that prayed to them for protection they

*... and there, in her
holiest of spaces,
clinging to her priestess,
she cried.*

Alone (Continued)

couldn't provide. Her fury and her grief shook the mountain, and in that moment she almost reached again for her spear. But she looked down, at the young woman she held, who clung so tightly to her battle-weary frame, and she allowed them to vanish, deep into the space between worlds, where the Gods themselves existed.

The cave they arrived in was a manifestation of sorts. It was real, of course, but it was exactly as the goddess has designed it. Cool, dark, far from the glaring sun and bright marble of the temple. She summoned the sisters, quiet, angry, lovely caretakers, to see to Medusa, while she scraped together a plan. She knew the girl would never be safe, not even here. If she wasn't safe in the heart of Athens, the seat of Athena's power, inside her own temple, she could be safe nowhere. So in her grief and her love, she knelt down once more before her loyal servant. Medusa's hair had chunks missing from where she had pulled at it, and Athena laid a hand on her scalp, removing the rest with an ease only available to the gods. With one quick motion, the strands were replaced by thin, coiling serpents, producers of poison, long considered the weapon of women. They laid themselves carefully around Medusa's head, the back of her neck and her forehead, wrapping around her skull. Each one closed its eyes, sending a brush of comfort wherever they touched her skin, almost like an embrace.

Medusa's eyes still filled with tears, and Athena brushed her thumbs underneath them, wiping away her sorrow. She placed a careful hand over her eyes, obscuring her vision for only a moment. With a final kiss on her brow, the goddess lifted her hands, leaving, returning back to her rightful state of being, leaving her priestess with one final gift.

Men will always seek women who wish to be left alone. And they did. Over time, a collection of statues formed in the cave, the product of Athena's gift of protection. They crowded

the space, making it eerie and silent as a tomb. Seeing how she would flinch every time she passed them, Medusa's sisters eventually began moving the remains outside the cave, to a nearby ledge. There, they would push them off, letting the greed and lust and hatred of those who sought them shatter on the ground below.

It sent dust up into the air, covering the nearby mountain. Everyone who approached the cave had to climb a veritable mountain of shale and shatter stone that lay at the foot of the

hill. And this was how it was, for decades. Until another mortal found a way to undermine the strength of a goddess, to destroy the peace Medusa searched so long for.

And in the renewal of her sorrow and her grief at the passing, the fury at the injustice done and the weapon made of her gift, the gray-eyed goddess took the image of her most beloved worshipper and placed it on her shield, so that every man who fell before

her faced down the image of a woman who had been so long pursued, eyes blazing in righteous fury, finally united with her goddess at last.

*Men will always seek
women who wish to be
left alone.*

About the Author

Amanda Mullet is a freshman at William & Mary, and plans on majoring in English. She is from northern Virginia, just outside DC, and lives with her parents, older sister, and two adorable puppies. Her love of Greek mythology and interesting female characters began at an early age thanks to her mother, an author, and the sheer quantity of books she read as a child about heroes and monsters. Her interest in classical mythology is primarily from a storytelling perspective, and she loves learning about the lesser known and forgotten myths of history.

A note from the editor who once again has shamelessly used the *Nuntius* to showcase the work of her wonderful, creative students. After the year we've had, we deserve a little fun! I hope you enjoy the art and literature of W&M's latest crop of scholars of ancient mythology (Aria Austin, Heather Christenson, Kate Leucas, Amanda Mullet, Rachael Roth, Terri Zach — who all opted for the extra work of producing creative projects in lieu of the straightforward objective exam. They assured me that they found their projects therapeutic). Peace, joy, and health to everyone!

Eta Sigma Phi Receives Generous Bequest from Dr. Rudolph Masciantonio

In 2007, Dr. Rudolph Masciantonio established a fund with the Philadelphia Foundation (<https://www.philafound.org/>) in which a number of organizations devoted to the study of Greek and Latin are named as beneficiaries, including Eta Sigma Phi. The fund is worth just under \$8 million. Eta Sigma Phi has received two checks thus far totaling around \$50K. The Board of Trustees is still in the planning stages on how best to use these generous funds.

Dr. Rudolph Masciantonio was born September 28, 1940 in Philadelphia, the son of Rudolph and Mildred Baldino Masciantonio. He earned a B.A. from La Salle University (1961), an M.A. in Classical Languages from the University of Pennsylvania (1966), and an Ed.D. from Temple (1978). Dr. Masciantonio taught in the public schools in Philadelphia from 1963 until his retirement in 1994, including South Philadelphia HS, Harrington School, and Mitchell School. His highly commendable and pioneering objective was to bring Latin and Greek to elementary-school students in the inner city through 15-minute etymology and mythology lessons taught by traveling teachers. Although many considered Latin too difficult (and too privileged) for inner-city students, Dr. Masciantonio proved to nay-sayers that Latin improved the vocabulary and reading skills of average students. In the 1970s, Dr. Masciantonio



delved into real estate and owned 21 properties in an old part of Center City. He retired in 1994 after serving as the department head for foreign languages for the Philadelphia School District (1971–9), Assistant Director of Foreign Language Education (1979–83), and Director of Foreign Languages (1984–94).

Dr. Masciantonio's publications include: *The Classical Greek Program in the School District of Philadelphia* (Philadelphia: School District of Philadelphia, 1968); *How the Romans Lived and Spoke: A Humanistic Approach to Latin for Children in the 5th Grade:*

Romani viventes et dicentes (Philadelphia: School District of Philadelphia, 1968, 3rd ed., 1972); *Voces de Olympo: Echoes from Mount Olympus: A Humanistic Approach to Latin for Children in the Sixth Grade* (Philadelphia: School District of Philadelphia, 1970); *Latin Materials for the Inner-City Public School* (Oxford, OH: American Classical League, n.d.); *A White Paper on Latin and the Classics for Urban Schools* (Oxford, OH: American Classical League, n.d.); *Latin: The Key to English Vocabulary a Gamebook on English Derivatives and Cognates to accompany Voces de Olympo* (Philadelphia: School District of Philadelphia, 1976); *Tangible Benefits of the Study of Latin: A Review of Research* (Washington, DC: ERIC Clearinghouse on Languages and Linguistics, 1977); *The Ancient Greeks Speak to Us: A New Humanistic Approach to Classical Greek and Greek Culture for Secondary Schools* (Philadelphia: School District of Philadelphia, 1978); *Star Trek with Numbers* (Oxford, OH: American Classical League, 1980); *Latin: The Language of the Health Sciences* (Oxford, OH: American Classical League, 1992); *Legal Latin* (Oxford, OH: American Classical League, n.d.); *Build your English Word Power with Latin Numbers* (Wauconda, IL: Bolchazy-Carducci, 1997).

Sources:

WhWhEast 25 (1995–6) 722; *Philadelphia Inquirer* (23 September 2016).

The official obituary omits mention of the many honors that Dr. Masciantonio received from Classics groups, including ovationes, and THE FIRST EVER LIFETIME ACHIEVEMENT AWARD from Eta Sigma Phi, through his induction into Zeta Beta Chapter at Temple University.

Student Recognitions on the 2020 National Latin Exam

Here is the list of Colleges and Universities who administered the 2020 National Latin Exam. Those marked in bold have active chapters of Eta Sigma Phi.

Baylor University (TX)

Catholic University of America (DC)

Colgate University (NY)

Higher School of Economics (RUSSIA)

Hong Kong University of Science and Technology (CHINA)

John Paul II Junior College (BELIZE)

Kalamazoo College (MI)

Loyola University Chicago (IL)

Monmouth College (IL)

OLLI at Furman University (SC)

Purdue University (IN)

Roger Williams University (RI)

Seton Hall University (NJ)

St. Norbert College (WI)

Stanford University (CA)

Temple University (PA)

Thomas More College of Liberal Arts (NH)

Truman State University (MO)

University of Illinois at Urbana-Champaign (IL)

University of Mary Washington (VA)

University of Oklahoma (OK)

Xavier University (OH)

COLLEGE/UNIVERSITY AWARD WINNERS

Baylor University

Instructor: Julia Hejduk

Prose III

Lauren Ketchum, Cum Laude

Kyle Simon, Cum Laude

Meghan Thomas, Cum Laude

Shubhneet Warar, Magna Cum Laude

Poetry IV

Caroline Bradley, Silver Maxima Cum Laude

Burke Craighead, Silver Maxima Cum Laude

Tyler Ho-Sing-Loy, Silver Maxima Cum Laude

Kara Jones, Cum Laude

Josiah Major, Cum Laude

Mary Overcash, Gold Summa Cum Laude

Zachary Smith, Magna Cum Laude

Lucas Stevens, Cum Laude

Natalie Widdows, Gold Summa Cum Laude

Matthew Young, Silver Maxima Cum Laude

Latin VI

Ethan Bryant, Gold Summa Cum Laude

Rachel Donnelly, Silver Maxima Cum Laude

Eleanor Liu, Silver Maxima Cum Laude

Eva Parmenter, Magna Cum Laude

Bailey Sloan, Silver Maxima Cum Laude

Benjamin Young, Cum Laude

Catholic University of America

Instructor: Bohdan Lonchyna

Latin II

Michael Matkovic, Silver Maxima Cum Laude

Christophe Sanchez-O'Brien, Cum Laude

Poetry IV

Christian Bordak Roseman, Silver Maxima Cum Laude

Elizabeth Hashimoto, Cum Laude

Paul-Herve Quesnel, Magna Cum Laude

John Roha, Gold Summa Cum Laude

Colgate University

Instructor: Daniel Tober

Latin II

Mary Adams, Magna Cum Laude

Dillon Aryeh, Silver Maxima Cum Laude

Michael Belleville, Magna Cum Laude

Trevor Guerrina, Magna Cum Laude

Abby Hamilton, Gold Summa Cum Laude

Hunter Marrero, Gold Summa Cum Laude

Poetry IV

Sophia Clark, Cum Laude

Nathaniel Freishtat, Cum Laude

Grant Roess, Magna Cum Laude

Hogan Thomas, Magna Cum Laude

Minturn Wright, Silver Maxima Cum Laude

Latin VI

Emma Darcy, Cum Laude

Keeley Garvey, Silver Maxima Cum Laude

Hannah Kloster, Silver Maxima Cum Laude

Sherlock Shi, Silver Maxima Cum Laude

Morgan Van Kesteren, Silver Maxima Cum Laude

Higher School of Economics

Instructor: Konstantin Bannikov

Latin II

Anastasia Egorova, Magna Cum Laude

Margarita Sharova, Silver Maxima Cum Laude

Alena Shuvar, Magna Cum Laude

John Paul II Junior College

Instructor: Julia Quebral

Latin II

Doris Tut, Silver Maxima Cum Laude

Kalamazoo College

Instructor: Elizabeth Manwell

Latin II

Liberty Bonevich, Silver Maxima Cum Laude

Emiley Hepfner, Gold Summa Cum Laude

Caroline Lamb, Magna Cum Laude

Isabella Luke, Cum Laude
Alexis Ramirez, Cum Laude
Kayla Skiver, Gold Summa Cum Laude
Nick Wilson, Gold Summa Cum Laude

Latin VI
Annabelle Houghton, Magna Cum Laude

Loyola University Chicago

Instructor: Jonathan Mannering

Poetry III
Gia Clarke, Silver Maxima Cum Laude
Lauren Daugherty, Silver Maxima Cum Laude
Honore Walsh, Silver Summa Cum Laude

Poetry IV
Christian Pham, Gold Summa Cum Laude

Latin V
Rebecca Caithamer, Gold Summa Cum Laude
Rachel Nezzar, Gold Summa Cum Laude
Lauren Ruesink, Gold Summa Cum Laude

Latin VI
Matthew Walcutt, Gold Summa Cum Laude

Monmouth College

Instructors: Adrienne Hagen, Claire McGraw

Latin II
Courtney Fisher, Cum Laude
Harmony Miller, Silver Maxima Cum Laude
Bailey Shimmin, Magna Cum Laude

Poetry IV
Dylan Prentiss, Cum Laude

Latin VI
Hannah Hofmann, Cum Laude
Nathan Williams, Gold Summa Cum Laude

OLLI @ Furman

Instructor: Ginny Anderson

Latin II
Susan C. Kirton, Gold Summa Cum Laude

Prose IV
Michael Kilgore, Gold Summa Cum Laude

Purdue University

Instructor: Daniel Conner

Latin II
Jack Balay, Silver Maxima Cum Laude
Isreal Butler, Cum Laude
Shashank Dimri, Silver Maxima Cum Laude
Madison McMahon, Magna Cum Laude
Andrew Rayman, Gold Summa Cum Laude

Roger Williams University

Instructor: Anthony Hollingsworth

Latin III
Evan Clark, Gold Summa Cum Laude
Andrew Manusky, Gold Summa Cum Laude
Cameron Miller, Silver Maxima Cum Laude
Shannon Petrie, Magna Cum Laude

Seton Hall University

Instructor: Charles George

Latin III
Bryan Bangs, Silver Maxima Cum Laude
Janae Barracato, Silver Maxima Cum Laude
Matthew Cunha, Magna Cum Laude
Emma Newgarden, Gold Summa Cum Laude
Camryn O'Neill, Gold Summa Cum Laude
Markela Quin, Gold Summa Cum Laude
Shardai Smith, Magna Cum Laude

St. Norbert College

Instructor: Michael Holstead

Latin II
Halle Martin, Silver Maxima Cum Laude

Stanford University

Instructor: John Klopacz

Latin VI
Matthew Groeneveld, Gold Summa Cum Laude
Jordan Lee, Gold Summa Cum Laude
Ji Hun Wang, Silver Maxima Cum Laude

Temple University

Instructor: Jaclyn Neel

Latin II
Lindsey Eldred, Magna Cum Laude
Victoria Ruth, Gold Summa Cum Laude

Prose IV
McKenzie Christensen, Silver Maxima Cum Laude
Melanie Reuter, Magna Cum Laude
Eloise Salen, Gold Summa Cum Laude

Latin V
Eleanor Grundberg, Magna Cum Laude
Rebecca Masgai, Gold Summa Cum Laude

Latin VI
Taryn Atmore, Silver Maxima Cum Laude

Thomas More College of Liberal Arts

Instructors: Fred Fraser, Evan Simpkins

Latin II
Dominic Divozzo, Silver Maxima Cum Laude

Student Recognitions (Continued)

Rosanna Dussault, Gold Summa Cum Laude
Thomas Greninger, Gold Summa Cum Laude
Nicholas Hannon, Gold Summa Cum Laude
Mary Harty, Silver Maxima Cum Laude
Paul Harty, Gold Summa Cum Laude
Edwin Serrano, Silver Maxima Cum Laude
Damianos Soutsos, Gold Summa Cum Laude
Michael Swiatek, Gold Summa Cum Laude
Benjamin Wassell, Silver Maxima Cum Laude
Jonathan Wright, Gold Summa Cum Laude

Prose IV

Anna Gawley, Magna Cum Laude
Bridget Ruffing, Cum Laude
Lydia Smith, Gold Summa Cum Laude
Adam Swift, Gold Summa Cum Laude
Cana Teague, Cum Laude
Christopher Walters, Magna Cum Laude

Latin V

Owen Zaleski, Cum Laude

Truman State University

Instructor: Bridget Thomas

Latin VI

Adam Schmitz, Gold Summa Cum Laude
Christina Slipke, Gold Summa Cum Laude

University of Illinois at Urbana-Champaign

Instructor: Ariana Traill

Prose III

Matthew Hoppesch, Magna Cum Laude

Prose IV

Charles Oken, Silver Maxima Cum Laude
Vasim Patel, Gold Summa Cum Laude
Zhuohun Wang, Cum Laude

University of Mary Washington

Instructors: Liane Houghtalin

Poetry IV

Katharine Bogen, Magna Cum Laude
Ramsey Cotton, Magna Cum Laude
Margaret Damico, Silver Maxima Cum Laude
Ella Green, Cum Laude
Annie Grisham, Cum Laude
Stephen Haselhorst, Silver Maxima Cum Laude
Cameron Hiney, Magna Cum Laude
Vivian Hyatt, Magna Cum Laude
Ethan Marsh, Gold Summa Cum Laude
Lucas Pokrywka, Cum Laude
Rachel Porchie, Cum Laude
Megan Riley, Silver Maxima Cum Laude
Amanda Smith, Silver Maxima Cum Laude
Benjamin Tarnacki, Magna Cum Laude

Joshua Taylor, Cum Laude
Robert Thompson, Magna Cum Laude
Jessica Thorne, Silver Maxima Cum Laude
George Webb-Watkins, Magna Cum Laude
Mary Zagrobelny, Cum Laude
Kalina Zizulka, Magna Cum Laude

University of Oklahoma

Instructor: John Hansen

Latin III

Grace Adams, Magna Cum Laude
Anna Banowsky, Gold Summa Cum Laude
Jack Bennett, Gold Summa Cum Laude
Rilla Bretz, Magna Cum Laude
Cameron Brown, Magna Cum Laude
Evan Chamberlain, Gold Summa Cum Laude
Ian Henthorn, Magna Cum Laude
Jacob Hitchcock, Gold Summa Cum Laude
Kelly Kornell, Magna Cum Laude
Mallory Lanier, Magna Cum Laude
Matthew Lisenby, Cum Laude
Kale Parker, Gold Summa Cum Laude
Lydia Robb, Silver Maxima Cum Laude
Madeline Schulz, Cum Laude
Shyla Slay, Cum Laude
Gene Stejskal, Silver Maxima Cum Laude
Tarin Stephens, Magna Cum Laude
Mary Teske, Magna Cum Laude
Amber Wood, Magna Cum Laude

Prose IV

Corona Anderson, Magna Cum Laude
Gabriel Anguiano, Gold Summa Cum Laude
Caleb Leach, Cum Laude
Shelby Mann, Magna Cum Laude
Lukas Sturm, Gold Summa Cum Laude

Poetry IV

Dalton Jones, Cum Laude

Xavier University

Instructors: Thomas Strunk, Shannon Byrne, Katie Deboer

Latin VI

Matthew Blain, Magna Cum Laude
Lilianna Darnell, Gold Summa Cum Laude
Tim Ganshirt, Cum Laude
Nicholas Minion, Magna Cum Laude
Allison Rutherford, Magna Cum Laude
Justin Scott, Magna Cum Laude
Derek Seifert, Silver Maxima Cum Laude
James Stebbins, Silver Maxima Cum Laude
Aaron Ticknor, Magna Cum Laude
Joshua Williams, Gold Summa Cum Laude



Eta Sigma Phi

H. R. Butts

Summer Scholarship for Fieldwork in Classical Archaeology

Eligibility

- Active membership in Eta Sigma Phi
- Preference will be given to undergraduates who have not yet had experience in archaeological fieldwork, but experienced fieldworkers and graduate students are also welcome to apply.

Award

\$2000.00 to support fieldwork experience at an archaeological site in the Greco-Roman world.

Application

<http://www.etasigmaphi.org/scholarships/archaeological-fieldwork>. In addition to the application, applicants will submit a transcript of all undergraduate work, two (2) letters of recommendation, and a statement not to exceed 500 words, stating briefly their background and preparation for the program to which they are applying and how participation in this program fits their future plans. The Committee expects applicants to have contacted the director of their preferred field school(s).

Deadline (receipt) February 15th

Announcement

The recipient will be announced at the national convention (March/April). The selection committee is appointed by the Eta Sigma Phi Board of Trustees. For further information and questions, please contact the committee chair, Professor Ruth Palmer, Ohio University: palmerr@ohiou.edu.

Eta Sigma Phi, the National Honorary Society for Classical Studies

Res Gestae

Omega at William and Mary

In 2019–2020, Eta Sigma Phi became an official Recognized Student Organization at William & Mary and gained an official email address (etasigmaphi@email.wm.edu). The organization also went through the student organization funding approval process for the first time and received a budget of \$1,340 from Student Assembly. Unfortunately, due to the COVID-19 crisis, we are unable to take full advantage of this money; however, by starting this process future generations of the club will have an easier time accessing funding from the school. Furthermore, we inducted more than twenty new members, growing the organization size to fifty officially registered individuals. Finally, we hosted social events and grew interest in the club's activities.

In 2020–2021, we intend to further expand the organization by hosting social meetings, study sessions, and a homecoming panel of Classical Studies alumni. Due to the COVID-19 crisis, all of our events in the fall semester will be held over Zoom, but we are hopeful that we will be able to hold some in-person events in the spring. Our biweekly, one-hour Zoom study sessions will be in 20/40 format, where 20 minutes are spent on socializing and the other 40 are spent doing Latin or Greek homework in a virtual communal environment.

Moreover, we set up a Facebook account and have revitalized the Eta Sigma Phi Instagram account in order to draw more engagement via social media and disseminate Classics-focused learning and social opportunities to a wider audience. In the spring semester we hope to hold a panel discussing graduate school opportunities for Classical Studies majors and minors. Overall, we would appreciate the help of the Classical Studies Department in scheduling and planning the Homecoming panel and the graduate school discussion panel, as well as the induction ceremony in the spring.

Ultimately, we know that the COVID-19 crisis has caused many changes to our original plans for the coming year, but we hope to build on the great work of 2019–2020's executive board and leave a fruitful legacy for the executive boards that come after us.

Alpha Theta at Hunter

The Alpha Theta Chapter of Hunter College continues to operate as both a student club and a chapter of Eta Sigma Phi. We also continue to pursue our goal of creating a community where people of different majors and academic backgrounds can come together to celebrate the Classics.

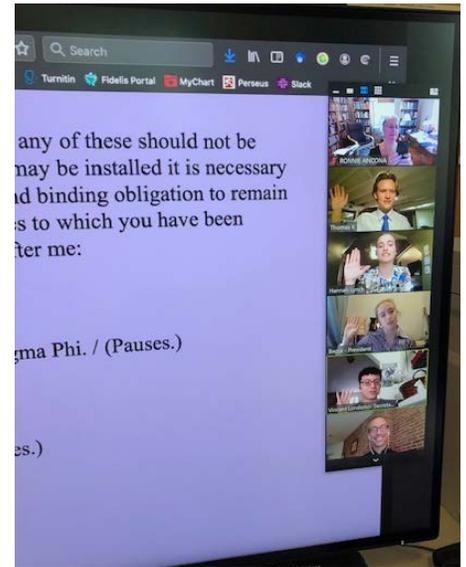
This Fall we had one of our largest initiation ceremonies, inducting a total of seventeen new members into our chapter

and having over a dozen guests of faculty, friends, and family. We began with the initiation of our new officers: Prytanis, Johanna Clark; Hyparchos, Thomas Kolokithias; Chrysophylax, Thomas Mistler; Grammateus, Rebecca Tauscher. The officers recited Latin and Greek passages and shared information on the history of Eta Sigma Phi. Our new members were welcomed into our chapter and we spent the rest of our time sharing information about upcoming lectures, as well as scholarship and study abroad opportunities. The best part was getting to know all seventeen new members while enjoying a yummy Greek meal. It was exciting to see how our Classics community had grown! The following are the names of the students inducted in Fall 2019: Arwa Abdelhamid, Bernadette Mustacchio, Elena Kalvar, Hannah Lynch, JennyLyn Welch, Joselyn Garcia, Pawan Pahilwani, Steven Quintana, Thomas Knapp, Claire Leto, Vincent Londono, Yasmine Bousaid, Claudia Dana, Will Rowe, Antonella Diaz, Alison Eagle, and Ivanna Gonzalez.

As our Fall semester came to a close, we hosted a Saturnalia Party. Our chapter came together to enjoy Roman and Greek music while celebrating with cookies and coffee. We played a game of Kottabos that we had made with a Velcro dart board. The highlight was when we played trivia games that we



Alpha Theta at Hunter College Initiation, fall 2019



Above, Alpha Theta at Hunter College Initiation, spring 2020

[do we have captions for other two? are they the Saturnalia party?]

had generated with the help of our fellow members. The trivia even included material we needed to review for finals! Members enjoyed choosing their player names, many of which came from mythology and class readings.

Soon enough our Spring 2020 Initiation was upon us and we were inducting new officers: Hyparchos, Rebecca Tauscher; Grammateus, Thomas Knapp; and three new members: Zoe Taber, Ring Hendricks-Tellefsen, and Jacqueline Cahill. Members of our chapter who had recently returned from Hunter's Bluhm Scholars study abroad program in Greece shared their experience and encouraged new members to apply.

Just when we were about to host our annual "Life After the Classics BA" event, Hunter College, like so many other institutions around the country, transitioned to distance learning because of COVID-19. We look forward to being able to host the event next spring. Our chapter has managed to continue planning for next year, even while at a distance. Current officers will be helping new officers to take on their duties as spring term winds up and into the summer.

We look forward to returning next year (whether in person or virtually)



and celebrating our chapter's growing community and ongoing love of Classics at Hunter College.

Beta Iota at Wake Forest University

This year, two Beta Iota chapter members (treasurer Zoe Schneider and incoming secretary Jordan Houston) made powerful speeches before Wake Forest University's Student Government, successfully securing funding to support the Classics department's year-long Classics Beyond Whiteness series. Beta Iota also participated in the Classics department's annual Major-Minor

Reception; members painted polychrome columns to provide a more historically accurate backdrop for the photo booth at the reception. Finally, in April, Beta Iota chapter held a virtual initiation ceremony celebrating the newest class of initiates and inducting new officers, as well as honoring faculty achievements of the past year and welcoming Dr. Amy Lather as our new chapter advisor.

Beta Kappa Chapter at Notre Dame of Maryland University

The 2019–2020 academic year brought us unwelcome surprises as the pandemic

Res Gestae (Continued)

spread throughout the world and shut down all activity after mid-March. However, Beta Kappa has a strong record of activities from September until March. On October 17 we celebrated Vergil's birthday a little late with lunch and the induction of two new members, Hermione Riggs and Kaliah White. On Sunday, October 20 we held our annual Sister Gratia Memorial Lecture with alums, friends of the classics, local Latin teachers and people intending to join our January tour of Italy in attendance. Dr. Henry Bender gave a thought-provoking, illustrated presentation entitled "Pompey and Caesar: The Rhetoric of Architecture." Refreshments and time for questions followed the lecture.

In January we had a wonderful experience in Italy, where we visited archeological sites and museums in Rome, Naples, Pompeii, Herculaneum and Oplontis. There were 25 in our group, half students and half older folks. The weather was unbelievable for January and the group enjoyed the entire experience under sunny skies and without the usual January chill in Italy. We are very grateful for the Sister Gratia Scholarship fund and the financial assistance of Dr. and Mrs. Paul McHugh for helping us take advantage of this opportunity.

In the spring semester our two newest members joined a group of students in our Morrissy Honors Program for a course in epic entitled "From Homer to Star Wars." This was an enriching experience, even after it moved to a virtual delivery in the middle of March.

On February 10 we went to Loyola Blakefield High School to view the traveling exhibit "Fourteen Black Classicists." We enjoyed conversation with curator, Michele Ronnick, and a lecture by Dr. Lawrence Jackson, a Loyola alumnus and Bloomberg Distinguished Professor of English and History at Johns Hopkins University.

On March 5 we attended a museum talk by Nicole Berlin at the Walters Art Museum. Her presentation, "Power and Politics: the Empresses of Ancient Rome," focused on the portraits of Livia and Julia Domna in the Roman Gallery. We took advantage of our time there to

examine artifacts in the Greek Gallery, particularly those relating to Homer's *Iliad* and *Odyssey*, and to view Maerten van Heemskerck's amazing "Panorama with the Abduction of Helen Amidst the Wonders of the Ancient World."

Like all our Eta Sigma Phi chapters, we were disappointed when the annual convention had to be canceled and we look forward to attending next year.

Beta Nu at the University of Mary Washington

Beta Nu held its eighth annual used book sale in September 2019 in conjunction with the University of Mary Washington Classics Club. Beta Nu's share of the proceeds each year go to support the awards (certificates, books, and Eta Sigma Phi bronze and silver medals) for its essay contest and to fund its annual Eta Sigma Phi lecture.

This year marked the 20th anniversary of Beta Nu's annual Classical Essay Contest for local middle and high school students of Latin. The topic this year was inspired by the Latin motto, *Aut viam inveniam aut faciam*. "Either I shall find a way, or I shall make one." The prompt for the essay, "Describe one major problem that you see in the world today, being sure to explain why it is important; and propose how the problem may be fixed," produced some excellent entries. We judged them in February — in time to determine the awards before our campus, like campuses across the country and throughout the world, closed due to COVID-19.

Unfortunately, our plans to initiate new members this spring and to host Dr. Molly Swetnam-Burland from William and Mary as our annual Eta Sigma Phi lecturer had to be put on hold because of the pandemic. We will initiate those members in the fall of 2020 — via a virtual ceremony if necessary. We also hope to host Dr. Swetnam-Burland in the fall. We were pleased, however, to use some of our speaker funds already this April to bring Dr. Bartolo Natoli (Randolph-Macon College), author of the book *Silenced Voices: The Poetics of Speech in Ovid*, to speak virtually to the University of Mary Washington's advanced Latin

class on Ovid. *Aut viam inveniemus aut faciemus*.

Epsilon Sigma at Augustana College

This year at Augustana our chapter continued the traditions that have come to define our chapter to the Augustana community. Namely, we hosted our fourth homecoming Olympic Games. At the games we give various campus organizations the chance to relax during homecoming week and compete all while tying each event back to the Classical World. Some of the events included long jump, foot races, and chariot (wheelbarrow) races. We also provided the campus the opportunity to read New Testament selections in the original Greek through meetings of the club *Ekklesia*, which moved to a digital platform undeterred by the effects of the coronavirus. However, we spent a lot of time this year growing closer within our chapter with regularly scheduled movie nights and meetings to relax and remind fellow majors of the available support network.

Our chapter spread its influence at Augustana in scholarly ways as well through the various lectures that we have hosted. We had Dr. Kroum Batchvarov from the University of Connecticut to talk about his experience with maritime archaeology in the Dead Sea. Katherine Beydler from the University of Michigan came to Augustana to present her lecture on the archaeology of Roman Medicine. Lastly, our "Antiquity in the New Millennium" speaker was Dr. Nandini Pandey from the University of Wisconsin Madison who gave a virtual presentation on the "Diversity and Domination at the Roman Dinner Table."

This year we added three new members to the ranks of our chapter, Ezekiel Jakubowski, Kellis Montgomery, and Jamesia Walls. However, this year we must unfortunately say *valete* to nine of our graduating members. The majors that are graduating this year are Sean Bennington, Mia Lambert, Sarah Litwin, Andre Morgan, Mark Sharp and Jamie Suiter. The minors graduating this year are Samantha Flipp, Brenna Parson, and Cassidy Potter. We wish them the best



Epsilon Beta at GWU Initiation 2020

and know that they will go forth and succeed in all of their future endeavors.

Respectfully,
Shawn Geison
Hyparchos
Epsilon Sigma Chapter

Zeta Iota at the University of Georgia

This year our chapter focused on promoting the classics within the student body at our University. After our first meeting, we had our Toga Bowling event. Shortly following this event, we had our Book Sale fundraiser which was very successful. Our next event was a networking event for our undergraduates with our professors and graduate students. The last event for our fall semester was a game night event as a de-stressor for finals. We were only able to complete two events for the spring semester, and our conference was unfortunately canceled.

Nevertheless, we held a second networking event and a dinner night.

Theta Lambda at Hamilton College

The Theta Lambda chapter had an active year, hosting regular study groups, a social gathering to welcome new Greek and Latin students into the fold, and a trip to the Hamilton College Wellin Museum to learn about Greek and Roman antiquities in the collection. Tina Naston ('20) gave a public presentation about her work on the archaeological excavations at Pylos, Greece in the summer of 2018. But by far the biggest accomplishment this year was the launch of the *Haley Classics Journal*, a peer-reviewed, undergraduate journal dedicated to promoting the scholarship of a diverse set of students on a diverse set of topics. The first issue of the journal is available online at <https://issuu.com/>

haleyclassicaljournal. The second issue is due out this summer (2020). The editorial board includes: Christina Naston ('20), Editor-in-Chief and founder of the journal; Tyler Boudreau ('20), managing editor; Jacob Hane ('22, not yet inducted into HΣΦ!), lay-out editor; and Allyson D'Antonio ('20), copy editor. HΣΦ member Catharine Pierce ('20) served as a peer reviewer and editor.

We wish to congratulate our seven graduating seniors: Tyler Boudreau, Allyson D'Antonio, Alexandra Ham, Theo Golden, Samuel Greene, Christina Naston, and Catharine Pierce

Iota Mu at Virginia Wesleyan

This year, with generous assistance from Virginia Humanities, VWU Theatre, and VWU's Lighthouse Center for Exploration and Discovery, Iota Mu chapter hosted Peter Meineck's Warrior

Res Gestae (Continued)

Chorus project, in which local veterans performed a staged reading of selections from Greek Tragedy and Homer's Odyssey. A talk by Dr. Meineck and the performance itself were both well-attended, and a number of the veterans expressed an interest in continuing to meet together with the aim of founding a local chapter of the Warrior Chorus project.

This event marks the ninth year of our Classics Lecture series, begun when we hosted Kurt Raaflaub in 2011, and which has continued up to the present (and, hopefully, far into the future!) with an average of one speaker per year of national reputation on a topic of broad public interest (two last year, when we were fortunate to host Georgia Irby of William and Mary and William Bruce of the University of Kansas).

In addition, this spring, to complement Peter Meineck's visit, Classical Studies major Cecilia Ward collaborated with Travis Malone of the Theater Department to stage a modernized adaptation of Menander's *Aspis*, which was heralded as a success by all who attended.

Valedictory:

We were saddened to lose Kathryn Briscoe, who had taught our Archaeology and Women in the Ancient World classes for five years, to her dream job in Charlottesville, but we are happy for her and her employers, who have acquired a new employee who is *docta et perita in rebus classicis*.

Outings:

Our Winter Session course hosted several trips to sites of interest to students of classical reception in Virginia (Jamestown Archaeological

Site, Charlottesville, VA); we also made outings to the Chrysler Museum's Director's Lecture Series on Renaissance Architecture and Thomas Jefferson, and the excellent exhibit on Palladio and Thomas Jefferson which accompanied these lectures.

Inductions:

Finally, we inducted three new members to our group in our spring induction ceremony on Tuesday, May 5.

Kappa Iota at Asbury University

Our chapter met in November of 2019 to think about what we can do to create a higher profile for and promote classics on campus. In February 2020, seven new members were inducted. All officers for the 2020–21 academic year are in place.

Lifetime Subscription to *NUNTIUS*

If you wish to continue receiving news about Eta Sigma Phi after graduation, you can receive a lifetime subscription to *NUNTIUS*, with payment of a one-time fee of \$50.00 made payable to Eta Sigma Phi and mailed, along with this form to:

Dr. Katherine Panagakos
Stockton University School of
Arts and Humanities
Stockton University
101 Vera King Farris Drive
Galloway, NJ 08205
Phone: (609) 652-4618
e-mail: Katherine.Panagakos
@stockton.edu

Name: _____

Street Address: _____

City: _____ State: _____ ZIP: _____

Chapter: _____

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

Initiates

Initiates Reported January 1, 2020 through December 31, 2020

Gamma at Ohio University

Reid Chapman, Kristin Harnish, Jacob Levin, Stephen Seymour, Sophie Tate, Travis Otworth (October 16th, 2020)

Epsilon at University of Iowa

Emily Bunch, Quadajiah Fitch, Cor Zeng (March 10th, 2020)

Eta at Florida State University

James Bonilla, Christina Dragen-Dima, Katherine O'Connell, Elizabeth Steward (March 7th, 2019); Evan Ramsey, Alec Ecomomakis, Grace Robbins (November 18th, 2019) Luis Sanchez, Sadie Uhl, Ethan Dubroff, Noah Dubroff, Mathias Bishop, Susanna Holt, Alana Zimath, Noah Silverstein (March 3rd, 2020) Kai Nieves, Ava Romano (October 8th, 2020)

Iota at University of Vermont

Ariadne Argyros, Owen Churchill, Ryan Dupuis, Madlen Fields, Shannon Foley, Jean MacBride, Eileen Parks, Heather Sliwoski (April 20th, 2018) Henry Bartsch, Max Byrd, Alexandra Chase, Kelsey Crocco, Noelle Dana, Jillian Eller, Rachel Fickes, Celine Fraser, Ben Gaucherin,

Maddie Hutchinson, Meghan Keefe, Julia McCarthy, Catie Michael, Alexandra Seiler, Justine Smith, Jenny Stearns, Henry Stone (April 19th, 2019) Jeannette Chien, Meghan Dunn, Finian James Gallagher, Annaliese Holden, Katherine Holland, Anastasia McNeil, Connor Phair, Nancy Snow (April 21st, 2020)

Kappa at Colorado College

Griffin Fleischaker, Allie Freeburg, Ian Widmann, Magdalena Horowitz, Tianyi Bai, Madeline Olsen, Emma Carlson, Abe Rosenthal, Finlay Roberts, Kathryn Kenny (May 7th, 2020)

Lambda at University of Mississippi

Annabelle Harris, Nathan DeBar, Ila Cummings, Maisie Smith (April 15th, 2020) Hannah Berch, Minnie Blackman, Paige Choppin, Alexis Grupp, Bridget Hardiman, Tyler Price, Katie Robbins, Madeleine Saunders, Catherine Smith, Caleb Whittington (September 24th, 2020)

Omicron at University of Pennsylvania

Matan Davis, Max Jokelson, Max Frantz, Cate Simons, Alyssa Mule, Maggie Danaher, Rachel Zachian, Peter Carzis, Abhinav Suri (March 1st, 2019)

Omega at William & Mary

Associate Member: Madeleine Nelson (March 20th, 2019)

Alpha Gamma at Southern Methodist University

Brandon Thomas Ahearn, Saad Ali, Owen Anderson, Steven Bradley Anderson, Hailey Ashmore, KeAndre Clark, Madison Clewis, Talin DeJong, Emma Grace Eades, Regan Gleghorn, Elisabeth Gonzalelz, Grace Griggs, Reeth Magoo, Emma McRae, Conner Packebush, Jackson Reynolds, Joseph Vance Rose III, Grant Marshall Rosenthal, Marcia Elizabeth Skrmetta, Heather Brooke Smith, Morgan Smith, Caroline Thomas (March 5, 2020)

Alpha Theta at Hunter College

Zoe Taber, Jacqueline Cahill, Ring Hendricks-Tellefsen (February 26th, 2020) Boaz Kaufman, Leana-Rae Hernandez, Emma Daniel, Sergio Remon Alvarez, Nicole Saranita (September 23rd, 2020)

Alpha Sigma at Emory University

Stephen Adams, Jason Michael Berger, Christina Chance, Jared Druss, Caroline Dong, Sophia Ferry, Willem Alexander

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.



Initiates (Continued)

Goedecke, Lemar Graham III, Margaret Greene, Gloria Jung, Meagan Kelly, Hannah Kidane, Suheykla Kipcakli, Divya Kishore, Nelson Navarrete, Joe Santifer IV, Thomas Sarsfield, Xavier Stevens, Amy Ursitti, Ruby Vickers, Isabel Danu Wallgren, Elise Williams (October 23rd, 2020)

Alpha Upsilon at The College of Wooster

Alexander Cohen, Jordan Wilson, Bella Konrad (September 12th, 2020)

Beta Gamma at University of Richmond
Prudence Hu, Patrick Jeffry, Paige Levine (April 24th, 2020)

Beta Theta at Hampden-Sydney

Jonah C. Popp, Allan J. Miller, Benjamin F. Mahone, Jacob W. Myers (April 7th, 2019)

Beta Iota at Wake Forest University

Lindsay Rucker, Gracie Stanek, Ben Wilcox, Elise Wright (April 23rd, 2020)

Beta Chi at Loyola University Maryland

Lauren Battista, Santino Casola, Joshua David, Erin Quinlan, Michael Richards, Shannon Ward, Patrick Waters (March 6th, 2020)

Beta Psi at Rhodes College

Jesus Castelan, Marisa Hudspeth, Athena Tiwari, Catherine Snyders, Sarah Shambaugh, Adelaide Elliot-Joy, Loyd Templeton (February 20th, 2020)

Gamma Theta at Georgetown College

Preston Crump, Shawn Fairchild, Elizabeth Haller, Landan Ross, Avery Russell, Olivia Spain, Chloe Teets, Harper Shelton, John Spurlock (March 5th, 2020)

Gamma Omicron at Monmouth College

Dylan Prentiss, Elisa Riedesel, Mikayla Moore, Kolby Carnes
Honorary Member: Dr. Claire McGraw (January 24th, 2020)

After completing her Ph.D. at the University of Missouri, Dr. McGraw has taught Latin I and II; Mythology: The Trojan War and Its Aftermath; Medical

Terminology, and Scientific Terminology at Monmouth College, all with distinction, and has attended all of the many scholarly talks and student co-curricular events that the department has hosted. She has shown her commitment and significantly contributed her skills to the local Classics community (of which Eta Sigma Phi is an important part), and thus has richly earned this honorary membership.

Delta Theta at Dickinson College

Tyler Barlow, Lexi Chroscinski, Peter Cook, Leanna Farley, Katrina Faulkner, Drew Kaplan, Hannah Merrill, Mandy Porter, Sarah Serenyi, Jack Tigani, Benji Weinstein, Brianna White, Jocelyn Wright (February 27th, 2020)

Delta Lambda at The College of the Holy Cross

William Brown, Emma Powell, Eleanor Oser, Smarika Suwal, Zach Tympanick, Rose Kaczmarek, Coleman Smith, Anastasia Kalibakos, Stephen Pittman, Kendall Swanson, Carl Quist, Katherine Georgiou (March 20th, 2020)

Delta Tau at University of Delaware

Jamin Ryder Adkins, Jane Allen, Riley Calpin, Lauren Rane Clizbe, AnaCristina Conde, Arimas, Nick Dodd, Emily Haldas, Alex Haughwout, Leah Hetrick, Matt Janis, Bridgette Kegelman, Andrew May, Tyler Davis Mayhew, Charlie McNamara, Theodore O'Neill, Nora Pickering, Dana Sorey, Marissa Terwilliger, Skye, Spencer Pierce Watson, Andrew Wilps (November 10th, 2020)

Delta Chi at St. Olaf College

Devin Noëlle Campos, Benjamin Stephen Epley, Alexander J. Famous, Benjamin Finnestad, Elsa Francis Harbison, Katherine Elizabeth Johnson, Emily Kate Knuths, Penelope A. Lancrete, Vania Tianran Liang, Anson R. Martin, Wynn Anderson Walk-Martin, Tor Hetland Nelson, Abigail E. Newcomb, Jonah Daniel O'Bert, Anne Hunter Packard, Ellen Joann Rabe, Mari Vevle Reid, John Daniel Reynolds, Ryan Allan Sasse, Samuel William Schmitz, Olivia Goujuan Simonson, Jason Zhiqiang Tan,

Matthew Russell Vinton, Rachel Helen Wyffels, Jeannine Lois Zerwas (March 4th, 2020)

Delta Omega at Macalester College

Charlotte Houghton (January 28, 2020)
Amy Vandervelde, Elizabeth Gehling, Ruby Rich, Kathryn Alldaffer, Gabrielle Isaac-Herzog, Katherine McCarthy, Noah Wilkerson (May 4th, 2020)

Epsilon Beta at George Washington University

Parker Blackwell, Gabrielle Centurione, Shadow Curley, Rachel Fryer-Dommel, Max McDonald Malik, Marguerite Smith, Emily Tain, Natalie Wright (November 30th, 2020)

Epsilon Xi at Gustavus Adolphus College

Astrid Axtman, Mallory Denzer, Gillian Duncan, Annie Gladitsch, Jordan Johnson, Abbit Kavouras, Cullen Osen, Justin Schriever, Sandesh Sukhram, Solveig Stafford, Torben Urdahl (May 1st, 2020)

Epsilon Omicron at University of Massachusetts Amherst

Michael Joseph Acampora, Christopher Cataldo, Sean Frederich Cerqua, Cameron Spencer Douherty, Karli Joanne Doney, Aidan Duggan, Aidan Fannon, Krishangee Gauree, Christopher Michael George, Jemma Kepner, Marguerite Knapp, Chini Lahoti, Joseph Fitzgerald Murphy, Skylar Peck, Kelsey Salatka, Olivia Stauder

Associate Members: Lauren Caldwell, Natalie Elizabeth Daifotis, Catherine Kiall, Chloe Kolbet, Kate Kreindler, Sydney Preston (March 17th, 2020)

Epsilon Sigma at Augustana College

Kellis Montgomery, Ezekiel Jakubowski, Jameshia Walls (April 21st, 2020)

Epsilon Tau at Beloit College

Megan Taylor, Zachary Weinberg, Isabella Valdez (May 1st, 2020)

Epsilon Phi at Knox College

Kaitlyn Agress, Alyssa Ahlert, Leah Aspinwall, Emilie Barrett, Jada Bishop,

Jennifer Murphy, Katie O'Brien, Christa Vander Wyst (May 15th, 2020)

Epsilon Psi at Santa Clara University

James Republican, Trevor William Lewis, Devon Lynn Cable, Cameron Christian Bick, Kelby Joseph Uebelhor, Kristopher Michael Churton, Konnor Harada, Maxwell Gavenman, Madelyne Dilg, Sofia Lee Giannone-Dillingham, Richard Beile, Abigail Jo Nairn, Patrick MacGregor, Sarah Beatrice Lizarde, Michael Crowley (May 27th, 2020)

Zeta Gamma at San Diego State University

Angela Graham, Amber Kubasak, Danielle Lacey (April 30th, 2020)

Zeta Iota at University of Georgia

Haley Hingingbotham, Lianna McAuffe, Dane Kreeft, Caitlyn Pallas, Brendan Everling, Josh Howe, Betty Barsic, Annalee Arnold, Ryan Caviness, Emma Barnes (February 28th, 2020)

Zeta Kappa at Trinity College

Whitney Hall, Erin Molchan, Nick Price, Jessica Weiss, Kyre A. William-Smith, James Calabresi, Ondra Zindr, Ansel Burn, Jane Fantozzi, Kristen Morissette, Ben Gambuzza, Sophie Priddy, Keith Tanner, Zac Schurman, George Adams, David Marottolo, Jake Armentrout, Peter Teel, Ananya Usharani Ravishankar, Bailey McKeon (May 15th, 2020)

Zeta Nu at University of Maryland, College Park

Isabel Knudson

Associate Members: William E. Linney III, Erik W. Roodzant

Honorary Member: Virginia F. Chinn (March 5th, 2020)

Mrs. Chinn home-schooled her large family, getting them started in ancient Greek, and sent many of them to the University of Maryland, where three of them were outstanding students of Greek and became members of Eta Sigma Phi. Now she is attending classes herself as an advanced special student, polishing her knowledge of the language and earning grades of A+. We are delighted to acknowledge her contributions

to the study of Greek at the University of Maryland.

Zeta Xi at Iowa State University

Jacob Baker, Courtney Carter, Ben Mayer, Michelle Pino, Devyn Samuelson, Sadie Smeenk, Luke Timmerman, Dawson Weathers (October 20th, 2020)

Zeta Rho at University of Texas at Arlington

Thomas E. Barnett (May 1st, 2020)

Eta Eta at Virginia Tech

Claudia Abernathy, Kylie Bowers, Hannah Brown, Andrew Chesser, Jasmine Colson, Cynthia Harrison, Jacob Joerg, Christopher McDonald, John Peake, Katelyn Russell (March 4th, 2020)

Eta Iota at University of Arizona

Katrina Kuxhausen-DeRose, Andrew Estes, Shannon Meisberger, Sam Whitthorne, Robert Gamba, Marge Stafford (May 1st, 2019) Amanda Platt, Emily Hale (May 15th, 2020)
Tyler Wilhelm, Alia E. Bushaw (September 15th, 2020)

Eta Lambda at University of Dallas

Patrick Andrews, Alex Broussard, Diego Brand, Emma Kate Callahan, John Duong, Nathan Quinn Kalsch, Samuel Korb, Samuel Skinner, Zane Williams (November 14th, 2019); Patrick Callahan, Rose Dougherty, Morgan Flottmeier, Madeline Hanna, Anastasia Heiser, John James, Abigail Lyons, Sean Mangan, Lydia Walters (October 18th, 2018)

Eta Mu at University of California, Davis

Buenaventura González, Andrew Haley, Paul Hamann, Samantha Rodriguez, Elizabeth Velázquez, Terek Walker (July 18th, 2020)

Eta Xi at Cal. State University, Long Beach

Elise Lopez-Beltran, Lizbeth Jardon, Greg Vasquez, Allison Lloyd (March 13th, 2020)

Eta Pi at Hobart & William Smith

Patrick Overton, Shea McIntyre, Alex Hollocher, Deidre O'Malley, Peter

Gaudette, Ashfaqur Rahman, Jonathan Phillips, Sarah Zeger, Lex Jones (March 4th, 2020)

Eta Tau at University of North Carolina at Asheville

Ariel Chiagozie Akuneme, Samantha Decker, Jared Daniel Hedges, Sam F. McIntosh, Samantha Rozell, Brodereck Stahl (April 22nd, 2020)

Eta Phi at Union College

Julius Barbanel, Alexis N. Candido, Jania A. Clare, Michael Conte, Turner Geenty, Molly H. McLeod, Christine Nguyen, Michael S. Papaleo (June 22nd, 2020)

Theta Gamma at Roger Williams University

Caitlin Mallahan, Emily Borgess, Morgan Clark, Liam Moore, Rachel Gover, Nicholas Kafelijis, Thatcher Phillips, Shannon Petrie, Ashton Waldron (May 1st, 2020)

Theta Delta at Seton Hall University

Michael A. Albero, Owen M. Gilligan, Emma S. Newgarden, Sloane M. Nicoletti-Watson, Camryn A. O'Neill, Ingrid Y. Quintanilla, Norae S. Thomas (February 25th, 2020)

Theta Omicron at Carthage College

Heidi Fischer, Bard Swallow, Noah Griser, Chloe Harper, Bradley Morelli, Brennan Ott, Caroline Pratt, Drew White, Kathryn Morris, Nathaniel Cochran, Patrick McManaman, Timothy Dunnigan, Tyler Adam, Nathaniel Heegeman (February 28th, 2020)

Theta Sigma at Wright State University

Mickayla Hite, Rachel Hicks, Christopher Molokwu, Jarrod Davis, Matthew Casey, Jackson Tofte, Krista Long (February 8th, 2020)

Theta Tau at Stockton University

Michael Robigus Bonafide, Jeannette Fructesea Dougert, Jerry Rusor Green, Emily Aurora Kramer, Justin Iustinianus Melchionne, Eric R. Tellus Shugarts, Jacob R. Sterces Verret, Megan Coates; **Honorary Member:** Laura M. Zucconi (February 5th, 2020)

Initiates (Continued)

Dr. Laura Zucconi is a member of the Historical Studies Program who specializes on the ancient Mediterranean. Her research interests are the interplay of religion and medicine, Levantine archaeology, digital humanities, and the use of games in education. She regularly teaches courses on the connections between the Mediterranean and the Near East. She is an adamant supporter of students studying languages, especially Greek and Latin.

Theta Psi at Washington and Lee University

Elizabeth B. Grist, Claire E. McKenney, Melissa V. Yorio (March 17th, 2020)

Iota Alpha at The College of New Jersey

Jaclyn Corbo (February 3rd, 2020) Peter Debaecke, Zachary Kozack (May 14th, 2020) Catherine Hayes (September 26th, 2020)

Iota Beta at Northwestern State University

Scarlett Lachney, Bailey Perrilloux, Meghan Quaglino, Holly Penta, Skylar Sanders, Isabelle Foisy, Zoe Moncla, Haley Joncas

Honorary Member: Dean Kostantaras (March 3rd, 2020)

Dr. Dean Kostantaras is taking over as advisor. He is a new faculty member who teaches Greek history.

Iota Zeta at Christopher Newport University

Elizabeth H. Burns, Anna Harrison, Lucas James Hayes, Kayla Pauley, Lydia Shearin, Colin Bunn, Amanda Maci McCuistion, Alexis Roe, Philip Piserchia, Audrey Lawton, Melanie Naples (April 13th, 2019)

Iota Kappa at Loyola University Chicago

Ryan Jensen, Lauren Elizabeth Thérèse Ruesink, Alex Scheidecker, Ted Sheils, Kenny Wallace, Honore Walsh (February 17th, 2020)

Iota Mu at Virginia Wesleyan University

Mary-Catherine Rigg, Hailey Schumacher, Cecilia Ward (May 5th, 2020)

Iota Rho at Christendom College

Mary Black, Bridget Crnkovich,

Alinemary English, Rachel Giaccio, Marcus Hynfield, Theresa Ohotnicky, Michael Twohig (September 5th, 2020)

Iota Psi at University of California, Los Angeles

Olivia Hughes, Yuyin (Gloria) Yang, Declan Trudel, Alejandro Adame, Dido Wang (May 29th, 2020)

Kappa Epsilon at Haverford College

Katie Bradley, Gwynne Dulaney, Leah Packard Grams, Alex Tucker, Claire Blood-Cheney, Taylor McClain, John Burgess, Hope Johnson, Oliver Hughes (May 11th, 2020)

Kappa Eta at Asbury University

Micah Anderson, Kendall Applegate, Benjamin Porter, Alison Chrisco, Kate Greener, Dallas Kastens, Elise Prater (February 26th, 2020)

Chapters Filing Annual Reports for 2020–2021

The following chapters filed Annual Reports for the 2019–2020 academic year: Omega at William and Mary, Alpha Theta at Hunter College, Alpha Xi at Washington University in St. Louis, Alpha Sigma at Emory University, Theta Lambda at Hamilton College, Theta Tau at Stockton University, Eta Mu at UCLA, and Kappa Eta at Asbury University. 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.

Class at university pandemical
convenes replete with challenges technical
zoom-bombed by the cat
and hot spots fade flat
one day perhaps we'll find zoom class comical



THE ETA SIGMA PHI BERNICE L. FOX TEACHER TRAINING SCHOLARSHIP

Eligibility: Eta Sigma Phi members

- who are now teaching, or preparing to teach, at the pre-collegiate level,
- who have received a Bachelor's degree in the last ten years;
or who expect to receive it before the summer of current academic year;
- and who have not received a doctoral degree.

The Award of \$750

will support a summer activity contributing to the recipient's preparation for teaching (e.g., American Classical League Institute, the Kentucky Language Institute, the *Rusticationes* of SALVI) or university courses leading to certification.

Nota bene: The Paideia Institute has agreed to match the Fox Scholarship for those using the funds to attend one of the Institute's seminars. Thus a recipient would receive \$1500 to be used toward tuition and fees.

To apply go to <http://www.etasigmaphi.org/scholarships/teacher-training>

Annual Application Deadline: February 15th

The recipient will be announced at the national convention.

This scholarship honors Bernice L. Fox, who taught English, Latin and Greek at Monmouth College in Monmouth, Illinois, from 1947 to 1981, and who served as chair of the Department of Classics from 1970 until her retirement in 1981. Throughout her long and dynamic career, she worked tirelessly to promote the Classics in Illinois high schools and colleges. In 1956 she founded Monmouth College's Gamma Omicron Chapter of Eta Sigma Phi. She was the author of *Tela Charlottae*, the Latin translation of E. B. White's *Charlotte's Web*. In 1991 Monmouth College conferred on her the honorary degree of Doctor of Humane Letters. She died in 2003.

For further information and questions about this scholarship, contact Dr. Bridgett Thomas, Truman State University Chair of the Fox Scholarship Committee: bridgett@truman.edu.

Eta Sigma Phi, the National Honorary Society for Classical Studies

Winners of the 2019–2020 Eta Sigma Phi Maurine Dallas Watkins Sight Translation Contests

71st Annual Greek Translation Contest

Advanced Greek (22 entries)

- 1st Emeline McClellan, Zeta Iota, University of Georgia (The Lawrence Crowson Prize)
2nd Andrew Kennedy, Eta Delta, Hillsdale College
3rd David Sullivan, Zeta Iota, University of Georgia
Honorable Mention: Alexander Augustinsky, Alpha Kappa, University of Illinois, Urbana-Champaign
Honorable Mention: Jonathan Davis, Tau, University of Kentucky

Koine Greek (19 entries)

- 1st Nathan Moore, Zeta Iota, University of Georgia
2nd Emeline McClellan, Zeta Iota, University of Georgia
2nd Vania Liang, Delta Chi, St. Olaf College
3rd John Loveall, Zeta Iota, University of Georgia
3rd Andrew Kennedy, Eta Delta, Hillsdale College
Honorable Mention: Nissa S. Flanders, Eta Kappa, Catholic University of America

Intermediate Greek (25 entries)

- 1st Vania Liang, Delta Chi, St. Olaf College
2nd Nathan Moore, Zeta Iota, University of Georgia
3rd John Loveall, Zeta Iota, University of Georgia

70th Annual Latin Translation Contest

Advanced Latin (31 entries)

- 1st Nissa S. Flanders, Eta Kappa, Catholic University of America
2nd Dalton Sala, Eta Delta, Hillsdale College
3rd Evan Tanner Petrie, Tau, University of Kentucky
3rd Jonathan Davis, Tau, University of Kentucky
Honorable Mention: Katerina S. Banks, Tau, University of Kentucky
Honorable Mention: Anthony DiCarlo, Eta Mu, University of California, Davis

Intermediate Latin (18 entries)

- 1st Robert Mazur, Theta Tau, Stockton University
2nd Vincent McCarthy, Eta Mu, University of California, Davis
3rd Christine Daniels, Eta Mu, University of California, Davis
3rd Avery Horn, Eta Mu, University of California, Davis

54th Annual Latin Prose Composition Contest

Advanced Prose Composition (16 entries)

- 1st Katerina S. Banks, Tau, University of Kentucky
2nd Nissa S. Flanders, Eta Kappa, Catholic University of America
3rd Vincent McCarthy, Eta Mu, University of California, Davis



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The Next Generation: Papers by Undergraduate Classics Students



A Panel Sponsored by Eta Sigma Phi
for the 153rd Annual Meeting of the Society for Classical Studies
January 5–8, 2022
San Francisco, CA

Eta Sigma Phi, the national honorary society for classical studies, invites papers from undergraduate members of the SCS. Papers may deal with any aspect of the ancient Greek and Roman world (e.g., literature, art, archaeology, history, religion, philosophy) or with the reception of classical cultures in modern times. Eta Sigma Phi is particularly interested in offering a variety of well-researched topics that represent the emerging interests of the newest members of the discipline. An established scholar will be invited to serve as respondent to the papers.

The honorary society hopes 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 of the next generation.

Any student enrolled full-time in an undergraduate program at an accredited college or university during the academic year 2020-2021 is eligible to submit a paper. Authors interested in proposing a paper for the panel should submit the entire paper along with an abstract (of 650 words or less) as a pdf attachment via the Eta Sigma Phi website (www.etasigmaphi.org). The paper must be read aloud at a moderate pace in 20 minutes, so it should be no longer than ten double-spaced pages, excluding endnotes and bibliography. The receipt deadline for papers and accompanying documents is **February 12, 2021**.

Each submission will be evaluated anonymously by several scholars selected by Eta Sigma Phi. Students who submit papers for the panel must be members of the SCS. **NB: In order to defray the cost of attendance at the meeting, Eta Sigma Phi will reimburse student panelists for their membership and registration fees.** Travel costs are the responsibility of the student and/or the home institution.

Please direct questions to the Executive Secretary of Eta Sigma Phi, Katherine Panagakos, Languages and Culture Studies Program, Stockton University, Galloway, NJ 08205, katherine.panagakos@stockton.edu.

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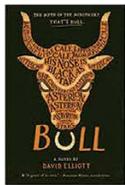


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