



# Nuntius

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## In This Issue

- 2 HΣΦ: Statement of Purpose and Benefits of Membership
- 2 About NUNTIUS
- 2 List of Officers
- 2 Members of the Board of Trustees
- 2 HΣΦ Committees
- 3 Address from incoming Megale Prytanis, Debeaux Bowman
- 3 FASTI
- 4 Meet the New Officers!
- 6 Annual Summer Travel Scholarships
- 7 The Next Generation: Papers by Undergraduate Classics Students
- 9 Abstracts of the Papers Presented at the 93rd Annual Convention
- 10 Eta Sigma Phi Rudolph Masciantonio Diversity Outreach Grant
- 11 "The Sensations of Chariot Racing" by John Harrop (best paper)
- 17 Life After the Classics BA
- 18 Minutes of the 93rd Annual Eta Sigma Phi Convention
- 18 HΣΦ Medals
- 19 Report of the Chair of the Board of Trustees, 2021
- 19 Summer Scholarship Winners
- 20 OVATIO for Professor Rebecca Harrison
- 21 On the Selection of Lifetime Achievement Awardees
- 22 93rd Annual Eta Sigma Phi "Virtual" Convention Report of Executive Secretary
- 25 Back Issues of NUNTIUS Wanted
- 26 Resolutions from the 93rd Annual Convention
- 27 "Sisterhood" by Natalie Berner
- 33 Pub Trivia (Taberna Trivia): Questions for the 2021 Eta Sigma Phi Convention
- 39 H. R. Butts Summer Scholarship
- 40 Yoga Latine
- 41 2021 Convention Awards
- 42 Res Gestae
- 44 HΣΦ Website
- 45 Lifetime subscriptions to NUNTIUS
- 46 Initiates
- 49 New Chapter
- 50 Student Recognitions on the 2021 National Latin Exam
- 52 Winners of the 2021 Eta Sigma Phi Maurine Dallas Watkins Sight Translation Contests
- 53 Why Administer the National Latin Exam to College Students?
- 54 The Next Generation: Papers by Undergraduate Classics Students
- 55 HΣΦ Regalia (Honor Cords, Hoods, Jewelry and Lapel Pins)
- 56 The 94th Annual HΣΦ Convention

## HΣΦ Virtual Convention

We persevered! See stories on pages 9, 11, 18, 22, 26, 33, 41.

From the Executive Secretary report recapping activities since the 91st convention

## LIST OF OFFICERS

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

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

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

## About NUNTIUS

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

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

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### Translation Contest Coordinator

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### Fox Latin Teaching Scholarship Committee

Bridget Thomas of Zeta Eta at Truman State University, chair (2022, bridgett@truman.edu)

Tom Keeline of Alpha Xi at Washington University in St. Louis (2024)

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David Sick of Beta Psi at Rhodes College (2022)

Sophia Picard, Eta Zeta at Truman State University, Megale Chrysophylax (2022)

### H. R. Butts Field Archaeology Scholarship Committee

Ronnie Ancona of Alpha Theta at Hunter College (2024)

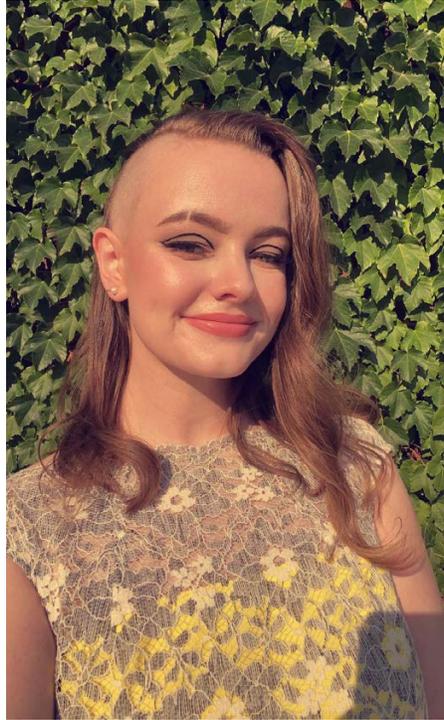
Ruth Palmer of Gamma at Ohio University (2024)

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

# Address from incoming Megale Prytanis, Debeaux Bowman

Salvete omnes! I would first like to say how grateful and extremely excited I am to serve as Eta Sigma Phi's Megale Prytanis this year. I wouldn't have had this opportunity without the help and encouragement of my professors, my friends, and the members of this organization, so a very special thank you to all those people.

In the spring, the Eta Zeta chapter at Truman State University hosted our first ever virtual convention. Despite this unprecedented modality, the convention was a smashing success with many thrilling presentations, workshops, and competitions. One of the best parts of the annual convention is the sense of camaraderie that develops within our organization, and I hope all who attended still felt the φιλοσοφοῦμεν καὶ φιλοκαλοῦμεν just as I did. I also know that no matter the delivery method (and let's all cross our fingers it will be safe



for in person), the Alpha Kappa chapter at the University of Illinois has a great convention in store for us in the spring. I look forward to seeing many of you again and meeting many more of you for the first time at the next convention, but in the meantime make sure to keep up with Eta Sigma Phi on social media! Follow us on Instagram at @eta.sigma.phi.1914 and "like" the Eta Sigma Phi page on Facebook. We would love to interact with you there!

As we continue on through this pandemic I wish you all a healthy and happy rest of your 2021. I'm sure the classics are a refuge for many of you just as they are for me, so I am delighted to be a part of Eta Sigma Phi and bring that to others. May the fates be favorable to us all.

Valete

Debeaux Bowman

Megale Prytanis

Truman State University '22



## Fasti

2021

September 2: *Battle of Actium*

September 24: request College Greek Exam

October 15: deadline for nominating Lifetime Achievement Awardees: submit nominations to the Chair of the Board of Trustees or the Executive Secretary

October 15: *Vergil's birthday*

November 15: annual reports of chapter officers due *December 8: Horace's birthday*

December: *Saturnalia, eugepae!*

2022

January 5-8: Society for Classical Studies, San Francisco, CA

January 6: The Next Generation: Papers by Undergraduate Classics Students

January 20: request National Latin Exam

February 10: Papers for the HΣΦ panel at the Society for Classical Studies 2023 due

February 15 deadlines:

Summer Travel Scholarship Applications

Summer Scholarship for Fieldwork in Classical Archaeology Applications

Bernice L. Fox Teacher Training Scholarship Applications

Nominations for the Masciantonio Award

February 18: deadline for Maureen Dallas Watkins Greek and Latin Translation Contest requests and submission. for submission of papers for the 2022 convention

February 21-25: administer Maureen Dallas Watkins Greek and Latin Translation Contest Exams

March 4: deadline for receipt of completed Maureen Dallas Watkins Greek and Latin Translation Contest tests

March 7-11: National Latin Teacher Recruitment Week

March 7-18: administer College Greek Exam

March 14-18: administer National Latin Exam

March 23-26: CAMWS, Winston-Salem, NC

April 8-10: 94th annual convention at the invitation of Alpha Kappa chapter at the University of Illinois at Urbana-Champaign

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

# Meet the New Officers!

## Megale Prytanis, Debeaux Bowman (Eta Zeta, Truman State University)

Salvete omnes! My name is Debeaux Bowman and I am a senior Classics and Linguistics double major at Truman State University. I joined Eta Sigma Phi in Spring 2019, and since then I have

been elected to our chapter's executive board and helped host the ΗΣΦ 93rd Annual "Virtual" Convention. I had such a great time working with my fellow exec members of the Eta Zeta chapter planning the national convention, and I seriously enjoyed meeting some of you there! I can't wait for all this year has to bring for me as your Megale Prytanis.

I've always been interested in language and grammar, so my high school Latin classes really captured my attention and cemented my interest in classical studies. I read quite a few Greek Tragedies in high school as well, and to this day those tragedies still hold a special place in my heart. In my free time I love being outdoors: walking, hiking, roller skating, cloud-watching, and hammocking are some of my favorite things to do to get outside. I also love to make things; cooking is my favorite way to create since you



*From top, left to right:  
Debeaux Bowman, Eva Leaverton,  
Grace Robbins, and Sophia Picard*

get to eat at the end, but I also have a few hobbies and crafts that I love.

I am once again so grateful for this opportunity and I look forward to all the work (and play) we will do together this year!

## **Megale Hyparchos, Eva Leaverton**

**(Theta Tau, Stockton University)**

Hello! My name is Eva Leaverton and I'm currently a junior at Stockton University double-majoring in Anthropology and Greek and Latin. I also have a minor in Holocaust and Genocide Studies. My love for Classics began in elementary school during a unit about constellations and mythology, and my interest continued to grow when my mother gifted me an illustrated version of Bulfinch's *Mythology*. From there I began learning Latin in my freshman year of high school and I'm now learning Ancient Greek. In the fall I look forward to learning Modern Greek, organizing activities for Stockton University's Order of the Greco-Roman Enthusiasts (OGRE), and continuing my work as Megale Hyparchos of Eta Sigma Phi!

## **Megale Grammateus, Grace Robbins**

**(Eta, Florida State University)**

Salvete, omnes!

My name is Grace Robbins, and I am your Megale Grammateus for this year. I am so excited to serve Eta Sigma Phi on the national level alongside my other

executive board members, and I hope to bring new energy to the engagement and revitalization of our chapters across the country in the midst of a global pandemic. I am a fourth-year student at Florida State University in Tallahassee, FL, studying Classical Archaeology with minors in Museum Studies and Anthropology. I studied Latin for all four years of high school and three years in my undergraduate, and really enjoyed translating excerpts of *The Aeneid* and the works of Cicero. I, just as so many others, have found translating Latin and Greek to be the gateway to the world of the classics, allowing generations to be re-introduced and entrenched in the grandeur and theatrics of antiquity. I particularly have found my love for the classics—and the popular question of “what *do* you do with that degree?”—to be the reason for my decision to pursue a career in cultural heritage and museum studies, with a focus on public engagement and inclusion and accessibility. Still few people understand what it is we study and why it is important to study it, not to mention how multi-faceted and three dimensional the world of the classics is. I want to use the spaces of museums and cultural heritage sites to act as agents for transparency in our field, to demonstrate how language from a thousand-year-old text or an artifact from the ground is just as valuable to us today—if not more—as it was in its conception. I served as the Prytanis of the Eta Chapter at FSU from 2019–2021 and witnessed the importance of our community to students during the pandemic. I want to ensure we can cultivate this “connectedness” across chapters despite logistical barriers, and I plan to do so by keeping in more

constant contact with existing chapters and reaching out to recently inactive chapters to encourage revitalization and engagement in the spirit and traditions of our society. In a time where studying Latin and Greek continues to fluctuate and shrink on many campuses, the visibility of our society is needed. I am eager to work with the officers to bring to fruition our vision of engagement this year! Ad Meliora!

## **Megale Chrysothylax, Sophia Picard**

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

Hello! My name is Sophia Picard, and I am a rising junior at Truman State University in Kirksville, Missouri. I have had the pleasure of studying both Latin and Greek under Dr. Clifton Kreps for the past two years, and I look forward to exploring both under the direction of the rest of Truman's fantastic Classics faculty. I have especially enjoyed studying *Oedipus Tyrannus* in the original language this past spring. Although I study liberal arts during the school year, during the summers I work as a park aide at a state park in South Central Iowa. I enjoy the juxtaposition between the mental effort of studying Classics and the physical effort of working in the park.

As a national officer this year, my main goal is to spread awareness of Eta Sigma Phi on a national level. I hope that we can introduce members of different chapters to one another and promote relationships between chapters.

*Noli simul flare sorbereque.*

Don't whistle and drink at the same time.

Plautus, *Mostellaria* 79

## 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](mailto: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: 321 Wall Street, Princeton, NJ 08540-1515; <http://www.ascsa.edu.gr/>; e-mail: [ascsa@ascsa.org](mailto: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](mailto: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](http://www.etasigmaphi.org) or contact:

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# The Next Generation: Papers by Undergraduate Classics Students

## “Performance Markings in the Bankes Homer”

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 2<sup>nd</sup> 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 diacritics), 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 φρῆσι is accented with a grave accent on the penult, φρῆσι, 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”

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 Eurydices’ 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

## The Next Generation (Continued)

*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*”

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 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*”

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.

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.

## Abstracts of the Papers Presented at the 93<sup>rd</sup> Annual Convention

### "Homer's Song of Sympathy: Andromache and Her Portrayal in the Iliad"

Isabelle Hoover, Alpha Upsilon at The College of Wooster

Women and slaves of the ancient world have been overlooked by scholars for centuries. While a recent academic movement has provided the modern world with an improved image of these people who have been long omitted from the central narrative, many women in ancient literature have yet to be given the attention that they deserve, one of whom is Andromache, the wife of Hector. Through Andromache, Homer underlines the pain and suffering of those who do not participate or have a say in warfare—women and children—yet who still must endure the often-brutal consequences of this violence. In the *Iliad*, Homer lauds his heroine and makes her a woman worth revering. As a result, the audience is moved to pity and feels deep empathy for Andromache and her plight after the death of Hector. Andromache's sad turn of fate and consequent social death is marked by the throwing of her veil, which signifies the moment when she consigns her past to oblivion and turns her back on her former life, reinventing herself as a slave.

I argue in the first half of this paper that Homer purposefully bestows the epithet *λευκώλενος* upon Andromache; the name's significance to Hera and its positive female connotations are cause for his deliberate choice. In using it, the poet intends to transform Andromache into a heroine worthy of the audience's adoration and, when tragedy strikes, its deep pity. Homer heightens the emotions of his listeners by creating a dramatic and painful fall for the wife of Hector—she is raised high upon a pedestal before her descent into slavery—after all, she who is high-reaching, even compared to a goddess, has a far greater fall than if she had been an unexceptional woman and wife. By elevating her in this way before Hector's death and her inevitable

hardship, Homer elicits the compassion of his audience upon her tragic downfall.

I examine in the second half Andromache's reaction to the death of her husband, paying particular attention to the symbolic act of throwing her veil. I argue that Andromache undergoes social death, wherein she turns her back on her past life and identity and reinvents herself as a slave, signifying this abandonment of her former existence by tossing her veil far from her head. The garment, and all that it symbolizes, is now useless to her. In creating this dramatic moment, Homer further evokes his listeners' pity for the wife of Hector. He urges its empathy not only for noble Andromache, but also for the suffering and trials in general of women and children in warfare.

### "Apuleius on the Law Court: A Case of Areopagitic Justice in the Metamorphoses"

Adam Wyatt, Beta Psi at Rhodes College

The Trial of the Stepson, from Book X of Apuleius's *Metamorphoses*, is one of many instances in the text depicting administration of justice. While other justice scenes in the text, such as the *risus* trial in Book III, have received much scholarly attention, this case is often neglected in analyses of Apuleius. This paper analyzes the Trial of the Stepson, both its connection with other stories in the novel and its parallels with the establishment of the Areopagus from Aeschylus's *Eumenides*. It also argues that the Trial of the Stepson serves as a commentary on the provincial justice system of the Roman Empire of the 2nd century, and that scholars ought to take a closer look at this case on its merits.

During the 2nd century, when Apuleius was writing, magistrates accrued more power over the provinces as the Roman Empire reached its territorial height. One such area was

## Papers Presented at the 93rd Annual Convention (Continued)

magisterial authority in criminal cases, a change that many provincials, likely including Apuleius, resented. Apuleius himself was subject to one such trial for charges of practicing magic, during which he delivered his *Apologia*. Given this context, Apuleius conveys apprehension toward provincial justice in various tales throughout his novel.

The *risus* trial, the most noted court scene of the novel, has many allusions to Roman literature. The context and construction of Lucius's defense speech mirrors the Cicero's *Pro Milone*. Amidst the Ciceronian speech, the text also bears resemblance to the work of early Roman comedians such as Plautus. Underpinning Ciceronian forensic oratory with comedy serves to highlight to absurdity of the entire trial, implicating the provincial justice system as one rooted in farce.

### “Reforging Homer’s Ecphrasis: The Destructive Effects of War in Auden’s Achilles’ Shield”

Elizabeth Hughes, Eta Delta at Hillsdale College

Written by W.H. Auden in 1955, *Achilles’ Shield* expresses the devastation of a post-war society and transforms the *Iliad*’s ecphrasis in order to demonstrate the problems of the Homeric good life. In this poem, Auden inverts the expectations of his classical audience, for while Homer places beautiful images on his shield and highlights the good life, Auden dispenses with such images and magnifies the destructive nature of war. As he draws from specific passages of the *Iliad*, Auden divides his poem into four sections that focus on war’s effects on civic life, pastoral life, religion, and the youth. First, he illustrates that war destroys good government by degrading man’s reason, thus demolishing Homer’s image of the just city. Furthermore, because men have lost their reason, they also lose their conception of virtue, and an impersonal authority replaces a government based on deliberation. Second, Auden shows how this impersonal authority negatively impacts the city’s pastoral life. Since the government fails to provide for its citizens, the agriculture fails to yield any produce, and the sickly landscape reflects the depravity of the people; just as the citizens are debased through the loss of their reason, so also is the land bare and desolate through the lack of good governance. This grim picture directly contradicts the glorious vineyards and fields that Hephaestus forges in Homer, who makes it clear that this productivity results from the king’s excellent leadership. Third, Auden transposes Homer’s shield into a Christian context and reveals war’s effects on religion. Through this transposition, he emphasizes that war blinds men to Christ’s love, and this blindness mars the state of their souls. Because men have ceased to value their Savior’s sacrifice on the cross, men’s own sufferings lack meaning in this post-war society. Finally, Auden considers war’s damaging influence on the youth. While Homer upholds the innocence of children, Auden deprives them of their purity and infects them with violent

crimes. The landscapes in each poem represent the nature of the children as well. In the *Iliad*, the children play in a well-tended vineyard, and the bountiful harvest mirrors the children’s abundant supply of innocence. Auden, however, surrounds the children with weeds, which mirror the children’s spiritual neglect as well as their crimes. Ultimately, Auden concludes his poem with a horrified Thetis, who recoils when she realizes the consequences of her son’s war-loving nature. Through this conclusion, Auden allows the reader to identify with Thetis, for just as the goddess was expecting a beautiful Homeric shield, so also was the classical reader expecting to see the good life. By reforging Homer’s ecphrasis and creating new images on his shield, Auden forces his reader to consider whether the good life is possible within a world oppressed by war.

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This grant can be used to enable the chapter to purchase teaching materials, book prizes, museum admissions, and other activities (such as field trips) for the outreach group. Grants are made to Eta Sigma Phi chapters, not to their host departments, colleges, or universities.

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Rudolph Masciantonio devoted his teaching career to bringing the Classics to inner-city grade school children in the Philadelphia Public Schools. His generous bequest to Eta Sigma Phi funds this Diversity Outreach Award.

# “The Sensations of Chariot Racing”

John Harrop (Best Paper)

Spectating a sport is a full body experience. Today, the crack of two colliding football helmets is as thrilling as any visually spectacular catch; know the rumble a roaring rally car rolls through your chest is as electric as the speed; consider a sweet, sinking swish, the scent of the seventh inning stretch, and even the breathless silence of an eighteenth golf green. These features of sport scenes construct the spectator’s experience, and while the visuals of a game might be the most extensive, they are not always the most fascinating. Attending a Roman spectacle was a similarly, wholly immersive affair, and the study of chariot racing can be assisted by considering the entire perspective of the audience. Since no technology was available to broadcast or report with any immediacy the action of an event, citizens needed to welcome the entirety of the circus experience to witness a race; however, today, the capabilities of the broadcasting industry eliminate the need to participate in a sensation as immersive as stadium spectating. In fact, some of the feelings listed at the beginning of this essay might be foreign to a digital fan, a circumstance exacerbated by the current Corona Virus pandemic. Thus, a review of Roman chariot racing, without visual, electronic reference, relies on analysis of all the senses to comprehensively explore the race environment. When helpful, a sense will be compared to the same sense in a modern sporting context, where architecture and venue economics will be the basis for inferences on the sensation of modern spectatorship. Together, this paper can fully immerse its reader into an imagined Roman chariot race by explaining each of its sensory experiences, providing detailed examination of the most fascinating culprits of sound, smell, taste, feel, and sight.

In ancient Rome, unlike regular season sporting events in the twenty-first century, a chariot race was not simply an evening pastime or the background noise for an afternoon nap. Attending a *ludi circenses* was a full-day event packed with entertainment from morning to evening including more than the central chariot races. In the first book of *Ars Amatoria* (2 CE), Ovid narrates his experience at a race in the Circus Maximus, specifically how to spend the time courting a woman in the stands. So, the stands were not segregated by gender. Additionally, they were crowded as Ovid relishes in the chance to press his body against a pretty woman sat next to him, “*quod tibi tangenda est lege puella loci*”<sup>1</sup> (since you must touch the girl because of the quality of the place). In the upper section, the seats are tall enough for his woman to need a *cava scamna*<sup>2</sup> (foot stool) lest her feet dangle. Behind his lady, a spectator’s knees drive into her back (*premat opposito mollia terga genu*),<sup>3</sup> indicating that the space between rows was limited and cramped. There

is a lot of heat in a crowded stand too, so Ovid uses his *tabella*<sup>4</sup> (program) to raise a cool breeze. Claustrophobic and warm then is the feeling of being in the stands, at least in the upper section of the Circus Maximus.

Seating also affects the visual experience of the race. In the Circus Maximus, at the top were low class citizens in dirty, muted drabs, and as the eyes trapped down towards the arena, pure white robes brightened the seats:

*venimus ad sedes, ubi pulla sordida veste  
inter femineas spectabat turba cathedras.  
nam quaecumque patent sub aperto libera coelo,       28  
aut eques aut nivei loca densavere tribunus.*<sup>5</sup>

We came to the seats, where the commonfolk with dirty vestments were watching between the women’s seats, For whichever spaces lay under the exposed sky were filled with either knights or tribunes clothed in white.

Distinguished citizens who owned pristine garments would have highlighted the front rows. A similar trend is observable in modern professional ice hockey arenas. In Image 1, a scene at the Enterprise Center, home of the St. Louis Blues, the seats against the glass, which are usually only afforded by wealthy spectators, are occupied by attendees dressed in team jerseys. These jerseys match exactly the colors of the team but can exceed \$200,<sup>6</sup> another symbol of their class. As the seats gets higher (and cheaper), fewer and fewer spectators are wearing genuine team regalia which mutes the color of the stands.

Returning to the Circus Maximus, the location of each seat offers a unique viewing angle. The higher the bench, the smaller the visible action, and proximity to the *meta* (the turning post) increased one’s chance of witnessing an exciting crash or overtake. Rose’s analysis of spectator comfort and calculations of optimal viewing angles, which are guided by modern sports venue architecture standards and ancient recommendations like those of Vitruvius, allowed him to evaluate the popularity of each *cuneus* by how much race action it visually accommodated, ranking each with a score of 1 to 7 in Figure 1. The assessment marks the seats before and after a turn as most prized. These positions offered visuals down or up a straightaway and closeups of the high-risk hairpin chaos at the *meta*. Center of the straightaway means a spectator could only see the race on one side of the *spina* and largely missed any intensity on the corners.

Likewise, an examination of F1 race circuits can be conducted. Figure 2 is a map of one circuit from the 2019 Formula One

1 Ovid, *Ars Amatoria*, I.142

2 *ibid*, I.162

3 *ibid*, I.158

4 *ibid*, I.161

5 Calpurnius, *Eclogae*, VII.26-29

6 Fanatics, Inc., “Official Shop, A Fanatics Experience,” accessed December 6, 2020, [https://shop.nhl.com/st-louis-blues/reverse-retro/t-25605345+c-8957761368+z-98-2452055261?ab={wt-static\\_graphic}{pt-tlp}{al-A\\_spot}{ct-Special\\_Edition}{St\\_Louis\\_Blues}](https://shop.nhl.com/st-louis-blues/reverse-retro/t-25605345+c-8957761368+z-98-2452055261?ab={wt-static_graphic}{pt-tlp}{al-A_spot}{ct-Special_Edition}{St_Louis_Blues})

## “The Sensations of Chariot Racing” (Continued)

World Championship, the Belgian Grand Prix. The white boxes are grandstands for which tickets are available for purchase. Because of the nature of the sport, short circular courses are abandoned in favor of technical, winding circuits. Grandstands hold spectators at exciting, picturesque corners and chicanes. The costliest weekend seats are in stands G1 and G8. For the upcoming 2021 season, one seat is available for €530.<sup>7</sup> The similarities drawn from a popularity map of the seats of the Circuit of Spa-Francochamps and the Circus Maximus reveal that prized seats are elevated and sloped so that a clear line-of-sight can be had by each spectator and are positioned before or after a tricky turn for a chance to witness an exciting crash or overtake. In fact, after a turn appears to be favored over before. Grandstand G2 exceeds the price of the unmarked grandstand just to its left by €110.<sup>8</sup> It is reasonable to assume that the same rule applies to Circus Maximus seating. For fans it is important to be sat at the site of the ensuing wreck rather than the inciting incident.

Line-of-sight is not the only noteworthy visual feature of a day at the circus. Color is a captivating facet of the stadium experience. The Circus Maximus was a bowl of white. Imagine the sea of 100,000 white-clad fanatics at Beaver Stadium’s annual white-out. Circus Maximus attendees, too, wore white, and their numbers may have exceed 200,000 when the stadium was its largest. The Roman white-out was not an organized event, though. The dress code was part of their legislation, the *lex Julia theatralis*, as discussed by Suetonius in a well-known passage from *Divus Augustus* (c. 121 CE).<sup>9</sup> In it, Suetonius corroborates many of the seating regulations already addressed and most importantly he notes the required attire when attending the theater. Dark cloaks were discouraged and ushered to the edges of the complex if worn. The theater is not the Circus Maximus, but Suetonius writes that these laws are subject to the *ludos*, of which chariot racing is included. Previously cited, Calpurnius mentions the upper sections of seating were full with *pulla*

7 Spa Grand Prix, “Official Ticketing,” Spa Grand Prix, accessed October 20, 2020, <https://www.spagrandprix.com/en/ticketing/ticket/list>.

8 Spa Grand Prix, “Official Ticketing,” Spa Grand Prix, accessed October 20, 2020, <https://www.spagrandprix.com/en/ticketing/ticket/list>.

9 Suetonius, *Divus Augustus*, XLIV.1-2, “*spectandi confusissimum ac solutissimum morem correxit ordinavitque, motus iniuria senatoris, quem Puteolis per celeberrimos ludos consessu frequenti nemo receperat. facto igitur decreto patrum ut, quotiens quid spectaculi usquam publice ederetur, primus subselliorum ordo vacaret senatoribus, Romae legatos liberarum sociarumque gentium vetuit in orchestra sedere, cum quosdam etiam libertini generis mitti deprendisset. militem secrevit a populo. maritis e plebe proprios ordines assignavit, praetextatis cuneum suum, et proximum paedagogis, sanxitque ne quis pullatorum media cavea sederet.*”

*sordida veste* while the front rows were snow white.<sup>10</sup> Martial (c. 40 CE–100 CE) further addresses the color of garments in the stands in his Epigrams, *amphitheatrali nos commendamus ab usu, cum teget argentes alba lacerna togas* (we commit ourselves to the custom of the amphitheater when white wool covers chilly togas).<sup>11</sup> Though the *lex Julia theatralis* is designed to address the theater and the amphitheater, it is reasonably assumed that the expectations were carried into the Circus Maximus, as Rawson suggests and since the following chapter of the *Divus Augustus* covers Augustus’ own attendance at the circus.

So, white dominated the color spectrum of the *ludi circenses*, and colors would have popped against the white canvas of spectators. Caligula (37–41 CE) supposedly utilized *minium* and *chrysocollam*, likely mixed into the sand, to color the circus red and green.<sup>12</sup> Nero (54–68 CE) likewise stained the sand of the Circus Maximus with chrysocolla.<sup>13</sup> After the dust settles, audience members or their togas may have been spattered or stained by the sand, tinting that white canvas so slightly. Even more spectacular than colored sand is sparkling sand, which Elagabalus (218–222 CE) employed by sprinkling gold and silver dust onto the ground.<sup>14</sup> These effects perhaps explain the appearance of the games described by Calpurnius.

*quid tibi nunc referam, quae vix suffecimus ipsi  
per partes spectare suas? sic undique fulgor  
percussit. stabam defixus et ore patenti  
cunctaque mirabar necdum bone singula noram,  
cum mihi iam senior, lateri qui forte sinistro  
iunctus erat, “quid te stupefactum, rustice,” dixit      45  
“ad tantas miraris opes, qui nescius auri  
sordida tecta, casas, et sola mapalia nostri...”<sup>15</sup>*

How now should I tell you things which scarcely I was able to witness in their complexity? The glitter pierced everywhere so greatly.

I am standing fixed, and with my mouth agape  
I am astonished by it all and I do not yet notice every good thing,

When now a senior, who was by chance next to me on the left, said to me, “why are you so surprised, country boy, that you are amazed at the opulence, you, unaccustomed to gold, who only knows dirty roofs, huts, and cottages...”

Calpurnius’ experience as a Roman spectator is almost psychedelic. Shimmering glitter dazzles him from all around

10 Calpurnius, *Eclogae*, VII.29

11 Martial, *Epigrammata*, XIV.137

12 Suetonius, *Caligula*, XVIII

13 Pliny, *Historia Naturalis*, XXXIII.27

14 Anonymous, *Historia Augusta, Heliogabalus*, XXXI.8

15 Calpurnius, *Eclogae*, VII.35-47

(*fulgor percussit*). He is stupefied by the splendor of the arena. All of these effects are extremely expensive too, making a show at an amphitheater or circus otherworldly for citizens of rural or impoverished Rome.

Fan clothing and car liveries are the foremost examples of color in Formula 1, but there are special instances of spectacle that blot the scene with vibrant motion. Sparks can fly where swift metal meets stone or contacts another car or debris. Cars also are equipped with brake lights to warn drivers behind of dropping speeds. In hazier conditions like the 2019 German Grand Prix, they are required to stay on and glow even brighter and blink when brakes are applied. In a race where speeds are routinely held just shy of 200 mph, brake lights appear as streaks of red light to the audience. Perhaps, these trails of sparks and red can be equated to the *fulgor* Calpurnius describes in his *Eclogues*. A mesmerizing flash of brilliant light that racing invariably produces—maybe one reason why it has persisted for thousands of years. There are also eleven colored flags used by race officials to communicate with the drivers. However, since these flags have little influence on the spectators, they will be ignored. These flags are a feature of the race's rules and operating structure. Time spent examining them would not yield insight to a spectator's experience.

In the Circus Maximus, similar features existed. There were mechanisms to count laps and the starting gate was a fascinating contraption, but again these affected the race itself and not the spectators' experience. One mechanism, though material evidence is lacking, that could have affected the spectating experience was a liquid dispensing system used to spray *sparsiones* onto an audience in the theater and amphitheater. The color and scent are frequently mentioned by historical authors like Ovid who highlights a distinct lack of red coloring in the theater: *tunc neque marmoreo pendebant vela theatro, nec fuerant liquido pulpita rubra croco* (Then neither awnings were hanging from the marble theater nor was the pulpit red from liquid saffron).<sup>16</sup> Seneca's *Epistulae* (c. 65 CE) also describes a method by which *crocum* was sprayed to extreme heights by hidden pipes.<sup>17</sup> If no *sparsiones* were used in the circus, then the colorfully stained clothing from the theater would still speckle the stadium as spectators wandered between venues. Even further, the scent of the perfume certainly clung to the fabric.

The smell of the *ludi circenses* is partly a subjective opinion. While culprits and origins of smells can be identified, which smells were good or bad, tolerable or intolerable, meaningful or ordinary can hardly be distinguished. Eleanor Betts reminds those studying ancient senses that there are limitations to the reconstruction of any sensory experience and to be careful not to make assumptions about the significance of stimuli to ancient people. It is unlikely that they would have reacted or been impacted in the same way as a modern participant.<sup>18</sup> Guided

16 Ovid, *Ars Amatoria*, I.103-104

17 Seneca, *Epistulae*, XC.15

18 Eleanor Betts, *Senses of the Empire: Multisensory Approaches to Roman Culture*, p. 24

by this principle, natural stenches like body odor may not have been as intrusive as today, so it is not possible to conclude its emotional impact. It is easier for some sensations, though, like the smell of saffron. The scarcity of the smell as a result of the flower's expensive cultivation tied the *ludi circenses* to memories of spectacular extravagance.

In addition to liquid *sparsiones*, *missilia* (also *sparsio missilium*), gifts tossed into the crowd, spread sweet scents throughout the circus. The range of items varied widely but food was extremely common. Statius' *December Kalends* (c. 89–96 CE) lists the types of foods one can expect to rain down at race:

*iam bellaria linea pluebant:*

And already good things rained down:

*hunc rorem veniens profundit eurus.*

These the dews the easterly sprinkled

*quicquid nobile Ponticis nucetis*

Whichever are best of Pontic nuts,

*fecundis cadit aut iugis Idymes,*

And dates from Idume's fertile hills,

*quod ramis pia germinat Damascos*

And plums pious Damascus grows,

*et quod percoquit aebosia Caunos*

And figs Ebusos and Caunos ripen,

*largis gratuitum cadit rapinis.*

Freely the lavish spoils descend.

*molles gaioli lucuntulique*

And pastries and 'little Gaiuses'

*et massis Amerina non perustis*

Ameria's undried apples and pears,

*et mustaceus et latente palma*

Spiced cakes and ripened dates,

*praegnantes caryotides cadebant.*<sup>19</sup>

Shower from an unseen palm.<sup>20</sup>

The effect can be likened to walking food vendors at a modern sporting event. Random wafts and tastes of delicious foods that excite the audience. In the same way that popcorn, peanuts, and hotdogs are staples of an American baseball experience, the delicacies dropped on chariot racing fans establish another lasting memory between the *missilia* and the Circus Maximus.

Other smells associated with chariot races mostly originated from the arena, one of which is the smell of speed. Sweaty horses and wooden wheels burning from friction permeate the air. At the turning post, Horace recalls how the wall is narrowly avoided by a *fervidis rotis* (burning wheel).<sup>21</sup> Vergil (70–19 BCE) also describes a mid-race chariot by its *fervidus axis*.<sup>22</sup> Intense, unrelenting friction from the metal bearings could char these

19 Statius, *Silvae*, 1.6 *Kalendae Decembres* 10-20

20 Statius, *Silvae*, 1.6 *Kalendae Decembres* 10-20, trans. A.S. Kline

21 Horace, *Odes*, 1.1.4-5

22 Vergil, *Georgics*, 3.107

## “The Sensations of Chariot Racing” (Continued)

more flammable components, creating smoke and a burning smell. Even further, if the axles were lubricated with axle-grease—a lard which Pliny calls *axungia*<sup>23</sup>—it is possible that the wheels could have erupted into flames, fanned to life by the swift breeze of the chariot’s movement.<sup>24</sup> This would defend a literal “fiery” translation of *fervidus* in Vergil’s and Horace’s depiction of a chariot wheel, where it could have before been translated as violent or rapidly moving.

Likewise, noise has strong roots in racing. Formula 1 and NASCAR events are so deafening that earplugs and headphones are standard. At a Roman chariot race, the first extraordinary auditory experience would have been the *pompa circensis*. Dionysius of Halicarnassus (c. 60–7 BCE) retells at length the motions of the procession in *Antiquitates Romanae*:

The contestants were followed by numerous bands of dancers arranged in three divisions, the first consisting of men, the second of youths, and the third of boys. These were accompanied by flute players, who used ancient flutes that were small and short, as is done even to this day, and by lyre players, who plucked ivory lyres of seven strings and the instruments called barbital...

After these bands of dancers came a throng of lyre players and many flute players, and after them the persons who carried the censers in which perfumes and frankincense were burned along the whole route of the procession...<sup>25</sup>

By this account, there is evidence of music resonating in the arena, or as much of it as could be heard over the rest of the parade. During the procession, the crowd quieted. Ovid’s conversation is interrupted in the *Amores* by the *pompa circensis*, and he tells himself and his neighbor to hold their tongues and their spirits (*linguis animisque favete*).<sup>26</sup> Still, he encourages audience interaction. Images of deities were in the procession and required spectators to cheer.

Yet, crowd conversation and cheering were the most prominent sources of noise at a chariot race, but what were the types of discussions occurring between Romans? Leonard Koppett distinguishes four types of spectators—the rooter, the bettor, the analyst, and the thrill-seeker—in his monograph *The Essence of the Sport is Deception*.<sup>27</sup> The rooter is blindly loyal. In the world of chariot racing, the rooter would be affixed to a faction. These tend to be the types of spectators at chariot races. The mentality of a typical rooter is summed perfectly by Pliny (61–113 CE) in a letter to Clavisius,

*si tamen aut velocitate equorum aut hominum arte traherentur, esset ratio non nulla; nunc favent panno pannum amant, et si in ipso cursu medioque certamine hic color illuc ille huc transferatur, studium favorque transibit, et repente agitadores illos equos illos, quos procul noscitant, quorum clamitant nomina relinquunt.*<sup>28</sup>

If however they were attracted either by the speed of the horses or the skill of the drivers, then there might be some rationality. Now they favor the color, they love the color, and if in the middle of a course and the race itself these colors changed from here to there, the zeal and the favor would change, and suddenly those drivers, those horses, whom they recognize far off, the names of whom they shout, they would abandon them.

Brian Sutton-Smith suggests that, for the rooter, the game is significant because it inverts the expectations and experiences of everyday life.<sup>29</sup> Romans who were losers in the average day could partake in the victory of their favorite faction, making them a winner by association with no risk. Conversation with rooters is intense; conversation with rival rooters may be hostile. The *ludi circenses* was a place for fans to escape the drab of daily life, and on account of this, the reactions of a circus fan could have been extreme...as extreme as setting oneself on fire.<sup>30</sup>

The analyst is less intensely involved with a single faction and focuses on individual charioteers or the horses. This spectator is proud of his knowledge of the game. Calhoun submits that he is a less involved participant.<sup>31</sup> Today, he is called the “arm-chair quarterback,” the “backseat driver.” In the *Amores*, Ovid participates as an analyst:

*me miserum, metam spatioso circuit orbe.  
quid facis? admoto proxumus axe submit. 70  
quid facis, infelix? perdis bona vota puellae.  
tende, precor, valida lora sinsitra manu.  
favimus ignavo sed enim revocate, Quirites...  
nunc saltem supera spatioque insurge patenti.  
sint mea, sint dominae fac rata vota meae.*<sup>32</sup> 80

Oh poor me! He’s taken the turn with too wide an angle!  
What are you doing? The next guy is on your bumper!  
What are you doing, fool? You’re wasting the girl’s favor,  
Pull hard on the left reins, please!  
We’re rooting for a chump. So call them back, citizens;  
Now, for real, pull ahead and increase the gap on the strait.  
Make my hopes real, make my woman’s  
desires a reality.

23 Pliny, *Historia Naturalis*, 28.141

24 Harris, H.A., “Lubrication in Antiquity,” *Greece & Rome* 21, no. 1 (1974): 34–35.

25 Dionysius of Halicarnassus, *Antiquitates Romanae*, VII.72.5, 13

26 Ovid, *Amores*, III.2.43

27 Koppett, Leonard, *The Essence of the Game is Deception: Thinking about Basketball*, p. 171

28 Pliny, *Epistulae*, IX.6.2–3

29 Calhoun, Donald W., *Sports, Culture, & Personality*, p. 304

30 Pliny, *Historia Naturalis*, VII.186 (*inventitur in actis, Felice russei Auriga elato, in rogum eius unum e faventibus iecisse se, frivolum dictu*)

31 Calhoun, Donald W., *Sports, Culture, & Personality*, p. 304

32 Ovid, *Amores*, III.2.69–73, 79–80

The purpose of his speech is to express his vast understanding of the sport to impress the girl sitting next to him. Conversing with an analyst is fun when the other party is the same type of fan, but the discussion is usually aggravating to others. The content can seem insulting when the analyst's criticisms are directed toward a fan's favored faction.

To fully understand the experience of attending a chariot race in ancient Rome, every sensation must be considered. The sport may have been extremely visually stimulating, but the eye only observes portions of the environment. It cannot smell the *sparsiones* and *missilia*; it cannot feel the bodies of your

neighbors pressed uncomfortably against you; it cannot converse. In fact, there are moments when the eye can do nothing like when dust blinds it or the *spina* obscures. Auditory, gustatory, olfactory, and tactile sensations are recorded by ancient authors because they are significant. A comprehensive understanding of the experience of chariot race spectatorship cannot be obtained without considering perceptions beyond those of the eye. Recall again, how staple memories of modern sports are tied not its visuals but rather to its sound, or to its smell, or to its taste. Without all these sensations any moment is incomplete.

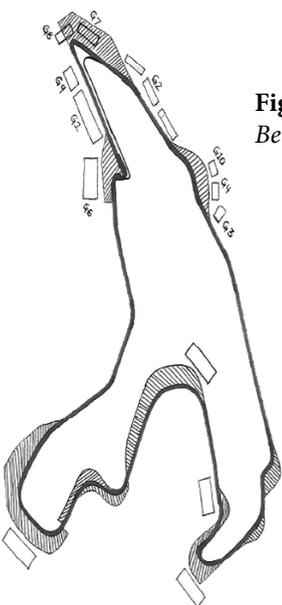


**Image 1.** Blues vs. Penguins at Saint Louis Enterprise Center. Digital Image. Available from: <https://media-cdn.tripadvisor.com/media/photo-m/1280/1a/46/69/4b/19.jpg><sup>33</sup>



**Figure 1.** Peter Rose, *Spectators and Spectator Comfort in Roman Entertainment Buildings: A Study in Functional Design* (Rome: British School at Rome, 2005), 126, fig. 15.

<sup>33</sup> In Image 1, the top rows seem darker in part due to the lighting of the stadium, and seats close to the ice are illuminated by reflected light of the white ice. Still, jerseys are most prevalent in the first level and less so in the second and third.



**Figure 2.** John Harrop, *Belgian GP Circuit Map*

**Image 2.** The Grandstand at the 2019 German Grand Prix. Digital Image. Available from: <https://www.autosport.com/f1/news/137901/surprise-german-gp-crowd-boosts-2019-hopes>



# “The Sensations of Chariot Racing” (Continued)

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# LIFE AFTER THE CLASSICS BA MARCH 12 @ 5:30 PM



THE ALPHA THETA  
CHAPTER OF  
ETA SIGMA PHI PRESENTS  
*(co-sponsored by the Bluhm Scholars  
Program)*



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Are you wondering what a  
Classics degree can do for you?

Join us at Eta Sigma Phi's event where we will address different opportunities a Classics degree can offer you. Our panel of guest speakers will discuss their professional careers and more! This year, we are excited to welcome all Hunter alumni on our panel.

### Guest Speakers

*Jennifer Ranck*

*Josephine Scognamiglio*

*Runako Taylor*

*Ashley Rojas*

✉ : [etasigmaphi.hunter@gmail.com](mailto:etasigmaphi.hunter@gmail.com)

🔗 [tinyurl.com/3mwc7akv](https://tinyurl.com/3mwc7akv)

📷 : [@etasigmaphi.hunter](https://www.instagram.com/etasigmaphi.hunter)

# Minutes of the 93rd Annual Eta Sigma Phi Convention

April 16–18, 2021

The 93<sup>rd</sup> Annual convention took place like never before — virtually! The convention hosts from the Eta Zeta chapter at Truman State University welcomed the attendees on Zoom with a virtual tour of their campus, introductions from the chapter's students and faculty, and some classically themed icebreaker games. Then the attendees assembled into teams and competed in *Taberna Trivia* led by Dr. Daniel Levine, in which the *Feminae Potentes* were victorious. To close out the first evening, Truman State hosted “*Pellicula Latine: The Best of Heracles on Screen*,” a delightful conglomerate of film excerpts, complete with 1960s fight scenes and a raucous live chat.

On Saturday afternoon, Megale Prytanis Kylie Spinello presided over the first business meeting. First, the minutes for the 91<sup>st</sup> Annual Convention were approved with no new amendments made, then Dr. Susan Thomas, president of Truman State University, gave her welcoming remarks. The chapter reports were delivered via Flipgrid, then

the winners of the translation contests and scholarships were announced. Megas Chrysothylax Jacob Sorge gave the report of the Megas Chrysothylax, followed by Megas Hyparchos Adam Wyatt reporting Centre College's petition to join as a new chapter. No old business was discussed, but a few items of new business were put forth by Executive Secretary Dr. Katherine Panagakos: the announcement that a memorial article for the late Dr. Brent Froberg and a description of the Rudolph Masciantonio fund had been published in the *Nuntius*, and the decision to keep last year's Convention, which was cancelled due to Covid-19, named as the 92<sup>nd</sup> Convention in honor of the efforts and willingness of Carthage College to host the event. Following the discussion of new business, the Alpha Kappa chapter at the University of Illinois at Urbana-Champaign put forth a bid to host next year's convention, and nominations for 2021–2022 National Officers were accepted.

After a brief intermission, the Megale Prytanis recalled the meeting over Zoom

and presided over the presentations of student papers. The presenters were Isabelle Hoover (Alpha Upsilon at The College of Wooster), John Harrop (Eta Zeta at Truman State University), Adam Wyatt (Beta Psi at Rhodes College), and Elizabeth Hughes (Eta Delta at Hillsdale College). All four papers were well-received with questions and discussion from the audience.

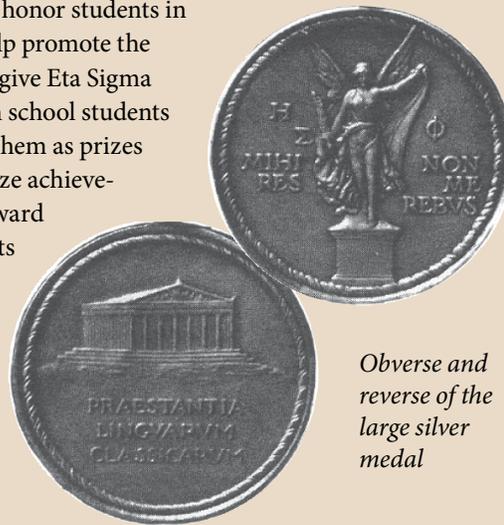
The rest of the afternoon sessions were packed with various presentations and activities. Students participated in the Sienkewicz Latin *Declamatio* Contest and the augural Davis Greek Declamation Contest. Various committees assembled to discuss Contests and Scholarships, Convention, Finance, New Chapters, Officer Positions, and Resolutions. John Harrop of Eta Zeta hosted a Yoga *Latine* session, and various Truman State faculty hosted workshops on a variety of fascinating topics. Associate Dean Amanda Langendoerfer hosted *Early Printed Editions of the Classics: Sebastian Brant's 1502 Vergil Leaves*, Dr. Amy Norgard hosted *A Woman Scorned: Hera in Film, Television, and Video Games*, Dr. Joshua Nudell hosted *The Perfect Loaf: An Exploration of Food in Ancient Greece*, Dr. Sara Orel hosted *Write Like a Kind! Egyptian Hieroglyphics*, and Dr. Bridget Thomas hosted *Greek Sacrifice: An Animal-Centered Look at Consent v. Vitality Argument*. David Elliott, author of the 2017 novel *Bull*, also hosted a discussion session with the attendees. To close out the day, Eta Zeta's John Harrop and Azeeza Eagal hosted Late Night aMUSEment: a time for sharing Classics-inspired poetry.

Sunday's business meeting, with Megale Prytanis Kylie Spinello presiding, began with reports from the various committees that met on Saturday afternoon. The Report on Contests and Scholarships encouraged an increase in applications for next year's scholarships, as multiple scholarships had no applicants this year and went unawarded. The Finance Committee held a vote to approve the 2019–2020 budget, and the budget was approved with no amendments. The New Chapter Committee held a vote to approve Centre College for a

## Eta Sigma Phi Medals

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

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



Obverse and reverse of the large silver medal

new chapter, and the vote ruled in favor of this approval. Finally, the Resolutions Committee provided an array of both helpful and humorous resolutions for the improvement of the Society and the running of the convention. Following the reports of the committees, the Executive Secretary, Dr. Katherine Panagakos, and the Chair of the Board of Trustees, Dr. Antony Augoustakis, gave their own reports.

After the reports came the elections of the 2022 Convention site and the 2021–2022 National Officers. The Alpha Kappa chapter at UIUC was confirmed to host the 2022 Convention. The following National Officers for 2021–2022 were elected and installed: Debeaux Bowman (Eta Zeta, Truman State University) as Megale Prytanis, Eva Leaverton (Theta Tau, Stockton University) as Megale Hyparchos, Grace Robbins (Eta, Florida State University) as Megale Grammateus, and Sophia Picard (Eta Zeta, Truman State University) as Megale Chrysothylax. In addition to the elections, an amendment to the Constitution was passed to increase the size of the Board of Trustees from 5 to 7 members, and a resolution was made and approved to appoint a new editor of the *Nuntius*.

Following the elections, resolutions, and amendments came the presentation

of awards. The *Feminae Potentes* were awarded First Place in *Taberna Trivia*, John Harrop of Eta Zeta won Best Paper for his paper entitled “The Sensations of Chariot Racing,” Zeta Beta at Temple University and Alpha Theta at Hunter College won the Service and Outreach Award, and Megan Coates (Theta Tau, Stockton University) and Elyssa Witsken (Eta Delta, Hillsdale College) were awarded the title of Best Greco-Roman Zoom Background. Noah Schleusener and Jessica Wood, both of Eta Delta at Hillsdale College, won the declamation contests in Greek and Latin (respectively) and each performed their declamation for the attendees. Hope Langworthy (Eta Delta, Hillsdale College) and Elana Sanders-Braxton (Eta Zeta, Truman State University) won Honorable Mention in Greek and Latin Declamation, respectively. Rebecca Harrison, Professor Emerita of Classics at Truman State University was given the Lifetime Achievement Award.

After the awards, Dr. Katherine Panagakos held a brief memorial for Brent Foberg (1943–2020), Professor Emeritus of Classics at the University of South Dakota, with a slideshow and memorial remarks from various attendees.

To close out the session and the weekend, Dr. David Sick led everyone

## Summer Scholarship Winners

Eta Sigma Phi awarded two Summer 2021 Scholarships both of which are deferred until summer 2022:

- Dominica Rollins, American Academy in Rome
- Claire Renee Campbell, H.R. Butts scholarship

in a virtual group performance of the Eta Sigma Phi Song, followed by closing remarks from Dr. Augoustakis and Dr. Panagakos. Everyone said their farewells through the screen and looked forward to (fingers crossed) an in-person Convention next year!

*Maximas Gratias* to our hosts at Truman State University for putting on this memorable event, and to our tech team, Jennifer Ranck and Emma Vanderpool, for making this virtual conference run smoothly!

Respectfully submitted,  
Hope Langworthy  
Megale Grammateus

## Report of the Chair of the Board of Trustees, 2021

On behalf of the Board of Trustees, I would like to thank all those who came to the virtual meeting hosted by ETA ZETA of Truman State University and made our convention once again a very successful one! Special thanks to our Zoom *dominae* Jen Ranck and Emma Vanderpool.

The duties of the Board of Trustees include financial and policy decisions, as well as personnel matters: as usual, the Trustees have been communicating electronically regarding different matters throughout the year and met virtually on Zoom during convention. The Board has approved the extension of Professor Mary Pendergraft’s term on the board through 2022 and the renewal of Professor Joe Garnjost’s term on the board through 2024. The Board has proposed an amendment to the constitution Article V

Section 1 to increase the number of members on the Board of Trustees from 5 to 7 to start at the annual convention in 2022. This motion is to be approved by the participants of this convention today. The Board will also initiate the process to find a new editor of the *Nuntius*; the editor will replace Professor Georgia Irby of William and Mary. And I would like to offer our great thanks and gratitude to Professor Irby for her long service as editor of our journal! The Board also makes recommendations to the Chair and Executive Secretary to fill committee vacancies, a process which takes place during the summer.

I hope to see many of you next year in person!

Quistis nos omnes feliciter tueatur!

Antony Augoustakis, Chair of the Board of Trustees

# OVATIO for Professor Rebecca Harrison

by Bridget Thomas at the invitation of the Trustees of Eta Sigma Phi

It is my honor and great pleasure to bestow the ETA SIGMA PHI Lifetime Achievement award to our colleague, teacher, and friend: Emerita Professor of Classics, Rebecca Harrison.

Becky earned her BA in Latin, minor in Greek at Dickinson College and MA and PhD at the University of Pennsylvania. She took her position at Northeast Missouri State University (now Truman) in the 1980s.

At that time the University was in the midst of a mission change (becoming the state's public liberal arts and sciences university). *Her* mission was to create the language, literature, and culture courses that would become our Classics major program. This was incremental change, but little by little the work was done. Courses were created. A 4-4 teaching load was endured. Additional faculty



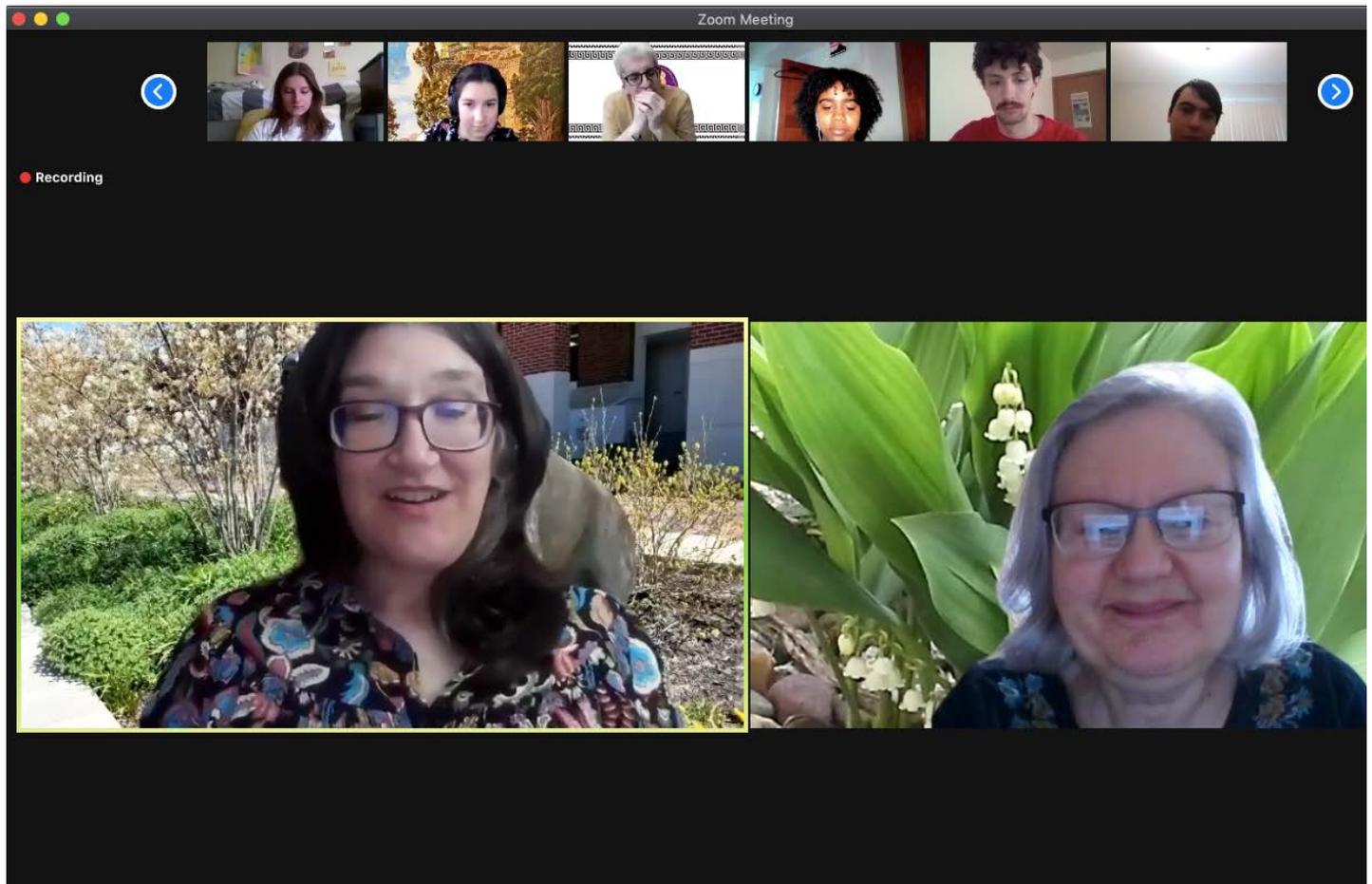
members were hired. And the program produced its first graduate in the late 1990s.

Dr. Harrison is a teacher scholar, and as such she is largely concerned with post-Classical Latin and language learning and teaching. Those are her twin passions even today.

Dr. Harrison was an early adopter of the website as a way to publish research and student resources. She was ahead of her time. This was forward thinking. You can still visit her site today: it's called "Rebecca Harrison's Cogitatorium, a site for thinking and learning about Latin."

Dr. Harrison was also an early practitioner of service learning, and developed a program through which she sent her students to elementary school classrooms in Kirksville. As her students can attest. Dr. Harrison also believed in using oral Latin in the classroom.

Becky recently retired from Truman, after more than 25 years. Even as a



retiree, she continues to add to her website, as she propagates the educational materials she developed over her long career.

Becky's students remember her fondly as their teacher, mentor, and advocate. I would like to share the recollections of five of her students:

"I remember the first class I had with Dr. Harrison was an advanced Latin class in my sophomore year. Before she began class she started conversing with us in Latin, which I had never heard someone do before, and I was completely lost as to what the conversation was about! But in retrospect, I'm glad she was giving us a taste of how Latin is still alive and well today." (Emily)

"Dr. Harrison ... was my mentor for my senior paper about portrayals of eclipses in the ancient world, and she provided so much helpful guidance on my writing and critical thinking. I loved the opportunity

to combine my interest in the history of science with my Classics major." (Abby)

"The strongest memory I have was around the space that she gave us to process and grieve on September 11th." (Yorba)

"When my heat went out in a very very bad snow storm she offered to house me and my roommates until the furnace was fixed. Fortunately our landlord immediately sent someone out to fix it, but the genuine kindness and support for her students was unbelievable." (Maddy)

"Dr. Harrison has a beautiful gift for discovering her students' interests and passions and using their curiosity to enrich their Classical studies. She always met us where we were and encouraged us to persevere. Dr. Harrison gave me the strategies and skills I needed to tackle tricky Latin and Greek translations and feel more

competent unpacking texts. She also instilled the confidence needed to approach any new subject or area of study. Although I am no longer in the field, I employed her methods of close reading, digging deep into meaningful research, and finding joy while grappling with challenging concepts. ... I am so grateful for the way Dr. Harrison has enriched my life." (Lauren)

Finally, Eta Sigma Phi meant a lot to Dr. Harrison, as she had been inducted into the organization while a student at Dickinson College. Becky was the advisor of the club for many years, and then she invited me to take a turn, thus introducing me and future Truman students to this community of scholars, and ensuring the longevity of Eta Zeta chapter.

It is with a profound sense of gratitude that we recognize Dr. Rebecca Harrison with this ETA SIGMA PHI Lifetime Achievement Award.

Congratulations, Becky!

## On the Selection of Lifetime Achievement Awardees

Now that we have established the presentation of Lifetime Achievement Awards as a part of the banquet activities at national conventions, the Board of Trustees invites the membership at large, and particularly the membership at the host institution, to submit nominations for these awards. The awardee should be a person who has pursued a long career in Classics, and who has contributed in an outstanding fashion to ΗΣΦ and to the discipline, especially as regards outreach into the community. The Board reserves the right to select the recipients (one or two each year) from the list of persons nominated.

Please send a CV of your nominee and a brief letter stating why you think he or she deserves our recognition. Materials should be sent to the Chair of the Board of Trustees or the Executive Secretary by 1 January preceding the convention in which the award is to be made.





## 2019-2020 ACADEMIC YEAR: FALL

**Eta Sigma Phi**

NO.: 12-13/7

**Theodora Kopestonsky**

HAVING BEEN ELECTED TO HONORARY MEMBERSHIP

IN BETA DELTA CHAPTER  
IS ENTITLED

TO ALL THE RIGHTS AND BENEFITS OF ETA SIGMA PHI,  
NATIONAL HONORARY CLASSICAL SOCIETY

*David H. Sick*  
EXECUTIVE SECRETARY

14 JANUARY 2013

**Eta Sigma Phi**

NO.: 20-21/102

**Ruby Vickers**

HAVING BEEN ELECTED TO ACTIVE MEMBERSHIP

IN ALPHA SIGMA CHAPTER  
IS ENTITLED

TO ALL THE RIGHTS AND BENEFITS OF ETA SIGMA PHI,  
NATIONAL HONORARY CLASSICAL SOCIETY

EXECUTIVE SECRETARY

23 OCTOBER 2020



with its honor cords and hoods, owl keys and pledge pins, Eta Sigma Phi memorial sunglasses, pens, clips, and heavy boxes of past editions of the *Nuntius* traveled north-east from Rhodes College to Stockton University, from Elvis country to land of the Boss.

### 2019–2020 Academic Year

A new academic year began and with it new challenges for the National Office. Could I resize the membership cards, as I had pledged to do, so that they would fit in your wallets? What size envelopes would I need to mail out copies of the *Nuntius*? And would I ever find a student to be my Office Assistant? Eventually, all of these worked out quite nicely.

In October, Eta Sigma Phi hosted another successful Undergraduate Panel at the Classical Association of Atlantic States. In January, Professor Sick presided over his final Eta Sigma Phi panel at the Society for Classical Studies (SCS) Conference, and Eta Sigma Phi members gathered for a reception filled with laughter, tattoos, and refreshments.

### Spring 2020

*Fama* ran through the world spreading fear of a novel disease: COVID 19. And no matter how many times we sacrificed to Asclepius, the pandemic was here to stay. The 92<sup>nd</sup> Annual Convention was canceled, and the National Office moved from Stockton University to my study. Two new office assistants were hired but they've proven rather useless. In May, CAMWS (Classical Association of the Middle, West, and South) kindly offered to host our ΗΣΦ student papers at their virtual convention.

- “Folklore and Greek Identity in Book 9 of the *Odyssey*,” Bailey Cook (Beta Psi at Rhodes College)
- “Silence: A Versatile Tool,” Jacob Sorge (Alpha Kappa at University of Illinois at Urbana-Champaign)
- “Cicero’s Argument for Expediency in the *Pro Murena*,” Hope Langworthy (Eta Delta at Hillsdale College)

In June, Eta Sigma Phi lost its dear friend, life-long supporter, former Executive Secretary and Board of Trustee, Dr. Brent Malcolm Froberg, emeritus professor at Baylor University,

after a long and distinguished career. A short memorial will be held for Dr. Froberg shortly.

2020 seemed to be going from bad to worse. The pandemic was spreading like wildfire, travel and socializing were non-existent, and Eta Sigma Phi had no officers for the next year. We held nominations and elections online with the help of our new Webmaster, Jen Ranck, and successfully had four new officers.

- Kylie Spinello, Megale Prytanis (Zeta Beta, Temple University)
- Adam Wyatt, Megas Hyparchos (Beta Psi, Rhodes College)
- Hope Langworthy, Megale Grammateus (Eta Delta, Hillsdale College)
- Jacob Sorge, Megas Chrysophylax (Alpha Kappa, University of Illinois at Urbana-Champaign)

### Fall 2020

Things were finally turning around. We had officers for the year, the National Office was functioning as well as ever, and Eta Sigma Phi, among other Classics organizations was named a beneficiary

# Convention Report of Executive Secretary (Continued)

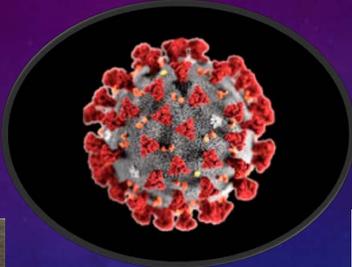
of a very robust fund. Dr. Rudolph Masciantonio, who had been named passed away in 2016, established a fund with the Philadelphia Foundation in which a number of organizations devoted to the study of Greek and Latin were named as beneficiaries. The fund is

worth just under \$8 million. Eta Sigma Phi received its first check for \$15,000 in the fall. Rudy taught in the public schools in Philadelphia from 1963 until his retirement in 1994. 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. You can read more about him in our most recent edition of the *Nuntius*. To date, Eta Sigma Phi has received \$54,000 from the fund and more is coming. The Board

## 2019-2020 ACADEMIC YEAR: SPRING

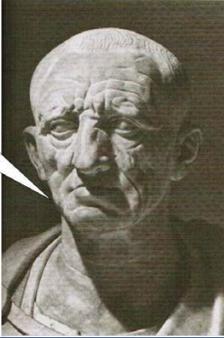






**Carthago delenda est!**

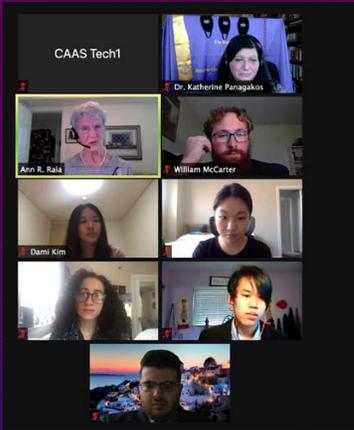
- Cato the Elder  
(A Roman senator)







## 2020-2021 ACADEMIC YEAR: FALL



**Meet the Executive Committee**



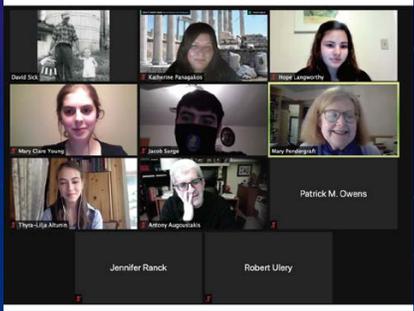



**Small Silver Medal**

Citation:  
HEO  
MINRES...NON ME REIUS  
(Horace Epistles 1.1.19)

Revers:  
PRAESTANTIA  
SINGULARI  
CLASSIVM





of Trustees is still in the planning stages on how best to use these generous funds. We would love to hear your ideas.

In the fall, Eta Sigma Phi again held a panel for undergraduate papers at CAAS. Virtual conferences were becoming the norm. And two very special people were at the heart of making these conferences a reality. They are Eta Sigma Phi's very own Emma Vanderpool and Jen Ranck. Emma, former Megale Prytanis and member of Gamma Omicron at Monmouth College, and Jen, member of Alpha Theta at Hunter College, have worked with CAMWS, CAAS, CANE, SCS, and now Eta Sigma Phi to make these virtual conventions run seamlessly. They are our very own dynamic duo. Let's give them a virtual round of applause! Axiai. They are worthy! Axiai!

I'd also like to thank our Eta Sigma Phi members who worked as tech assistants for CAAS: Jacob Sorge, Megas Chrysophylax, Alpha Kappa (University of Illinois at Urbana-Champaign), Hope Langworthy, Megale Grammateus, Eta Delta (Hillsdale College), Jessica Wood, Eta Delta at Hillsdale, Lauren Campbell, Beta Pi (University of Arkansas), and Marisa Hudspeth, Beta Psi (Rhodes College). Thank you for representing our fine honorary at this event.

Also in the early fall, the Eta Sigma Phi medals which had been lost by UPS on their way from Texas to Tennessee, appeared! There was a secret meeting in a parking lot that will remain unnamed in Pennsylvania where the medals passed hands.

Eta Sigma Phi purchased masks with our logo — 100% cotton, made In the USA! The Trustees and other persons of note received a care package so that they could remain safe and we'd get some free advertising!

In January, Eta Sigma Phi held its "Next Generation" panel at the SCS virtually. The respondent was our very own Trustee, Dr. Mary Pendergraft, Beta Iota at Wake Forest University. Jacob Sorge and Hope Langworthy (I think you've heard of them), presented papers as well as a student from the University of Pittsburg and one from Christendom College.

With the reality that we would not

be able to hold an in-person convention, we reached out to the dynamic duo, Jen and Emma, to help us with just about every aspect of moving the conference to a virtual platform. From the translation contest to the convention itself, Emma and Jen were involved in all the planning. Could we do a certamen online? Sure, but it would be more like Pub Night Trivia hence the name Taberna Trivia. How about the Chapter Reports? No problem! We'll use Flipgrid. And so on and so forth. I cannot express my thanks enough to both of you. This weekend would not have been possible without you.

I also want to thank the faculty and students at Eta Delta, Truman State University, for their many hours behind the scenes and on camera preparing this first and hopefully last Zoom convention. Your hard work has paid off.

I would also like to thank Dr. Martha A. Davis, honorary Trustee and former professor of Classics at Temple University, for her generous donations which have established a new Greek declamation contest. The Martha A. Davis Greek Declamation Contest held its inaugural event this year. We'll be hearing from her very soon.

I would also like to thank the Trustees, honorary and current, for their

advice, suggestions, and help in all things related to Eta Sigma Phi.

Antonios Augoustakis (Chair), Alpha Kappa (University of Illinois)  
Joseph Garnjobst, Eta Delta (Hillsdale College)

Daniel Levine, Beta Pi (University of Arkansas)

Mary Pendergraft, Beta Iota (Wake Forest University)

David Sick, Beta Psi (Rhodes College)

Martha Davis, Zeta Beta (Temple University)

Sr. Thérèse Marie Dougherty, Beta Kappa (Notre Dame of Maryland)

Thomas J. Sienkewicz, Gamma Omicron (Monmouth College)

There's one more who has been invaluable to me since becoming Executive Secretary, that's you Prof. Sick. How many emails have I sent you since the summer of 2019 whose subject is "A Quick Question"? More than I want to count! And you always responded with haste. In these past two years, Eta Sigma Phi has dealt with a host of new challenges, just like everyone in the world has, and I want to thank you publicly for all of your help and support. Maximas Gratias! Euchariso para pole!

## 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.



# Resolutions Committee, Eta Sigma Phi Convention 2021

Truman State University. D. B. Levine,  
Chair

## National Officers (DBL):

**Whereas:** *Megale Prytanis* Kylie Spinello, *Megas Hyparchos* Adam Wyatt, *Megale Grammateus* Hope Langworthy, and *Megas Chrysophylax* Jacob Sorge have served as Eta Sigma Phi officers during the COVID-19 year, or as students of Latin Greek call it, the year of the *pestis* and of the νόσος, and

**Whereas:** They have helped to bring order to this organization in a time of confusion and chaos, and

**Whereas:** They have been here on Zoom as a solace to us all,

**Now therefore let it be resolved:** That all gathered here do heartily hail and praise their inextinguishable κλέος and *virtus*... *nunc et in perpetuum*.

## Truman Hosts (DBL):

**Whereas:** Our hosts of the Eta Zeta Chapter of Eta Sigma Phi at Truman State University in the honorable state of Missouri have provided us with ξενία of the highest order, and

**Whereas:** The Eta Zeta Chapter Advisor Dr. Amy Norgard, along with Dr. Bridget Thomas, Dr. Clifton Kreps, and Professor Alex Tetlak have gone the extra *mille passuum* to ensure a successful and auspicious gathering, and

**Whereas:** The faculty and students at TSU are καλοί κάγαθοί and καλοί κάγαθαί,

**Now Therefore Let it Be Resolved:** That it has been decided by the δῆμος and the βοθλή that the aforementioned Truman State faculty be katasterized into a new constellation that we shall call: ΦΙΛΟΣΟΦΟΥΜΕΝ ΚΑΙ ΦΙΛΟΚΑΛΟΥΜΕΝ, to be our guiding lights and proud *exempla*, *nunc et in perpetuum*.

## Bull (DBL):

**Whereas:** Mr. David Elliott wrote a magnificent metrical version of the Minos/Pasiphae legend entitled *BULL*, and

**Whereas:** Mr. David Elliott generously shared his work with our members, and

**Whereas:** Mr. David Elliott proved himself to be a *vir bonus dicendi peritus*,

**Now therefore let it be resolved:** That in gratitude we proclaim to all that he henceforth be named Ο ΜΕΓΑΣ ΜΟΥΣΟΥΡΓΟΣ, ‘The great one dedicated to the service of the Muses,’ *nunc et in perpetuum*.

## Local Chapter Officers (DBL):

**Whereas:** the Eta Zeta Chapter Officers have given us their best welcome, and

**Whereas** they have treated us as beloved *sodales* and φίλοι, and

**Whereas:** Prytanis John Harrop, Hyparchos Debeaux Bowman, Chrysophylax Azeeza Eagal, and Grammateus Sophia Picard have proven to be εδέργεται and paradigms of *Maecenatum Caritas*,

**Now therefore let it be resolved:** That The Eta Zeta Chapter Officers flourish and live to see the society strengthened by their efforts. *Semper sint in flore! nunc et in perpetuum*.

## Chapter Reports (DBL):

**Whereas:** The far-flung chapters of Eta Sigma Phi have come together as one at this Convention to show the real meaning of E PLURIBUS UNUM, and

**Whereas:** These chapters have reported on their *res gestae* during this memorable year of lockdowns and restrictions, and

**Whereas:** They nevertheless found ways to induct new members, share movies, lectures, games, and fellowship,

**Now therefore let it be resolved:** That we hail these chapter members and their advisors, though neither Iliadic heroes nor ancient athletes, as ΑΡΙΣΤΟΙ/ΑΡΙΣΤΑΙ ΑΧΑΙΩΝ (‘Best of the Achaians’), and as ΟΙ/ΑΙ ΝΙΚΗΦΟΡΟΙ (‘Victorious Prize Bearers’), *nunc et in perpetuum*.

## Zoom Transcriptions (DBL, with MD)

**Whereas:** The Zoom format has allowed simultaneous captioning for our convention speakers, and

**Whereas:** This feature can go hilariously wrong during serious presentations, and

**Whereas:** The gaffes in the captioning feature caused one Honorary Trustee to burst into giggles and to suffer a fit of ἄβαστος γέλως during the great student paper sessions, with such zingers as “Otter Box,” “Other Monkey,” and “Humanities” (for “*Eumenides*),”

**Now therefore let it be resolved:** That because of the mischief that the imperfect instant transcription causes us, we declare it to be our worst enema, *nunc et in perpetuum*.

## QUOD ERAT DEMONSTRANDUM.

# Sisterhood

Natalie Berner

*The story of Medusa has always fascinated me because while it's one of the most well-known Greek myths, there's so much of it that popular culture tends to leave behind: sure, everyone knows the tale of the beautiful woman turned into a snake-haired monster by a vengeful goddess' curse, but what of the other tradition, in which Medusa and her sisters are born monstrous to the titans Phorcys and Ceto? And what about those sisters? In myth, they're not much more than a footnote in Medusa's story, who isn't always the most fleshed out character herself. In "Sisterhood," I hoped not only to reconcile these two conflicting traditions, but also to tell the tale through Stheno and Euryale's eyes: who are they and where do they fit into this story?*

When the news of Medusa reached the jagged depths of Phorcys' lair, the sea-titan merely flipped his tail to the other side of his throne. Medusa was nothing to him—his weakest daughter had long since sworn off life beneath the ocean waves, and in doing so she had finally shattered what little remained of their relationship beyond reparation.

His wife, Ceto, cared even less. Medusa's birth had nearly been her disgrace—after all, how was it that two immortal titans could create such a painfully mortal child? Rumors about her potential infidelity were quick to spring to the surface, frothing throughout Phorcys' domain and even bubbling up in Poseidon's grand court. Ceto had never forgiven her daughter, that shameful, pathetic little mortal failure. She had been glad to see her go, and gladder still to learn that she wasn't coming back.

But her sisters felt differently. Stheno and Euryale had never been bothered by Medusa's mortality—on the contrary, they embraced their roles as protective older siblings, teaching her the ways of the sea and defending her from the dangers within it. Her abilities were different from theirs—she couldn't change her form in the same way they did, and she struggled to learn to swim—but she was curious and eager, and her enthusiasm made up for any lack in her skill set. They had grown as a trio, secure and inseparable.

Although, not entirely. Medusa's desires of life on land had pulled at her long before she gave in to them. Stheno and Euryale couldn't understand it. The surface was dry and parched and blazing hot, the sun searing one's eyes until they were nearly blind. All this suffering, and for what? The mortals were vain, foolish creatures, constantly at war over some trifle or another. They weren't worth the effort.

"Ah, but you forget," Medusa pointed out once. "I am one of those vain, foolish creatures."

Euryale shook her head. "You're different," she said. "You're still of the sea, even if you don't look it. They're something else entirely."

But Medusa didn't seem to feel the same. Every morning, she'd swim to the surface and slip into life amongst the bustling streets of Athens. Every night, she'd return with some new story to tell her sisters.

"I saw a fisherman, hauling so many fish in his net that he could barely lift it up. And then there were two old men, arguing

over something so passionately their voices carried all the way across the agora. And a priestess of Athena, waiting at the temple in flowing robes ..."

It was only a matter of time before she decided not to come back. When that day came, Stheno and Euryale stood by her decision, even against their father's rage. As difficult as it was to accept, Medusa was happy amongst the mortals, and that was the only thing that mattered.

But then the news reached their ears, news of something that far exceeded their worst fears. Poseidon, King of the Seas, had taken, *violated* their sister at the center of Athena's temple, and the goddess of wisdom had made her own justice.

Poseidon held no remorse from where he sat upon his throne. The name Medusa meant nothing to him. If he was being honest, he had forgotten that old Phorcys even had another daughter. After all, the girl hadn't mattered. It was the act, the miasma spilled upon the temple floors. Oh, Athena, that intolerable, self-righteous goddess—she had been *fuming*, positively enraged. Poseidon had never known such satisfaction. It had almost made him forget the embarrassment of losing Athens to her, if only for a moment. Medousa, or whatever her name was, couldn't be less important.

"I meant her no disrespect," he said, struggling to hold back a chuckle as her two sisters glowered at him. They seemed to think themselves intimidating, but their scaly skin and shorn kelp hair served only to emphasize their backwater roots. Creatures from the depths rarely rose so far out of their darkness, and that isolation was reflected in their appearance. They certainly didn't have their sister's looks.

Stheno fumed at his flippancy. "No disrespect?" she shot. She would have swam right to his wild beard had her sister not held her back. "You defiled her and left her to Athena's rage! How can that be anything but disrespect?"

Poseidon frowned. The only disrespect he could see was occurring before him. He had half a mind to throw the two girls out.

"Forgive my sister, sire," Euryale interjected, anticipating the sea king's line of thinking. "She has always been hot-tempered, and often acts without thinking." Stheno bristled, but she continued. "We only wish to bring our sister Medusa home, to safety. Please, can you tell us where Athena sent her?"

"I haven't the slightest notion," he replied. "She's a wild one, that goddess. You can never quite predict what she's planning." Speaking of wild goddesses, Amphitrite still had yet to speak with him since this whole Medusa thing happened. She could be a pain, that wife of his. She took every affair as a personal offense. Poseidon made a mental note to send her another fleet of dolphins. That worked last time.

Euryale let out a dejected sigh. "We're wasting our time here," she whispered, pulling at Stheno's arm.

"I agree." Stheno shot one last hate-filled look at the king before swimming ahead. "Come. We should start out as soon as possible."

Euryale frowned. "Start out?"

"To the surface," she said. "To find Medusa."

## Sisterhood (Continued)

The air felt odd pressing against their scales, and neither sister remained in her natural form for very long. As scales melted into skin and kelp morphed to hair, Euryale scanned the city-state silhouetted against the setting sun.

"There," she said, pointing a now-human finger at the looming hill. "There's the temple of Athena."

Stheno frowned. "Surely you don't think she's keeping Medusa there?"

"No." Euryale waded to shore, stumbling at the sudden weight of her skirt. "But it's as good a place to start as any."

The trek up the mountainside was arduous and time consuming. Sour Stheno wondered aloud why it was that they couldn't utilize their talents and fly up on the wings of birds, but Euryale worried at the humans congregated throughout the city. Bad things happened when mortals realized divinity walked among them. It was better to remain in disguise, she insisted.

The temple was a masterpiece of marble, intricate carving that was visible even from far across the grounds. As they approached, the statues in the courtyard came into view—statues of priestesses running, skirts frothing at their legs and screams frozen in their throats. Euryale had never thought herself capable of being moved by mortal art, but there was something eerie about them, something ominous, as if it were these women's last moments captured forever in stone. She shivered.

"She has a strange sense of decoration, this goddess," muttered Stheno.

There was a priestess on the stairs, a living one, sweeping the marble in an almost trancelike state. She froze when she saw the sisters nearing.

"May I help you?" she called.

Euryale stepped forward. "We are looking for our sister. She is a young woman, practically a girl, lost and alone. We believe she came here for shelter."

The priestess shook her head. "I know nothing of this," she said. "There's been no woman here seeking shelter."

"We know she was here!" insisted Stheno. She was frustrated—how ridiculous was it to have to play the role of a mortal, when revealing themselves could allow them to learn so much more without wasting any time playing this charade. "We must find her, at once!"

The priestess only looked at them in pity. "I'm sorry," she said, shaking her head. "Have you tried the Oracle at Delphi?"

Euryale frowned. "Oracle?"

She nodded. "Yes! Apollo's oracle knows all. You can bring her your questions—she will know the answers."

Ah, yes. Euryale knew of this oracle. Medusa had told them of it, after learning of it herself through one of her many trips to the surface.

"*They travel to the bellybutton, the very center of the world,*" she had said, "*And wait in line to ask their questions. The Oracle answers in tongues, and Apollo's priests translate for her.*"

"Where can we find this Oracle?" she asked.

"Just follow that road—" the priestess pointed to a route that lead further inland. "It will take you right to Delphi." She turned back to the sisters. "Do you have money to pay for a sacrifice?"

When they only looked at each other in confusion, she nodded. "I will give you some," she said. "They'll not allow you in if you haven't first completed the proper rites."

Euryale was shocked, barely having the wherewithal to pocket the coins she pressed into her hand. "You're too kind, miss."

"Think nothing of it," the priestess smiled. "I hope you find your sister."

...

"Why are we still walking?" Stheno asked, not for the first time.

Euryale rolled her eyes. "Hush."

"We haven't the time for this! We should fly. There are no mortals around to see us—" she stopped suddenly when her sister grabbed her arm.

Ahead of them was a rushing river, cutting across the path like a knife. And before the river stood a man, tall and muscular, chestnut curls wreathing his tan face and a wooden raft resting under his foot. He grinned as they made their way towards him.

"Good afternoon!" he called. "What might two young ladies be doing walking about the countryside unaccompanied?"

His smile was warm enough, but there was something wrong about it, something Euryale couldn't quite put her finger on. "We are headed to Delphi," she said slowly. "We have a question for the oracle."

"Of course, of course," he hummed. "Quite brave of you, to travel all the way to the center of the world by yourselves."

Stheno hissed. "We can take care of ourselves."

The man laughed. "I'm sure you can. But," he said, turning towards the frothing water. "The only way to Delphi is across the river, and the only way across the river is on my raft."

Stheno rolled her eyes. What nonsense was this? They were born and raised beneath the waves. A tiny little stream was of no consequence to them. "We don't—"

Euryale hushed her. Unlike her sister, she realized that they couldn't just swim the river, not with this mortal watching.

"Will you take us?" she asked.

"Of course!" The man's smile grew even wider, showing off his glistening teeth. "For a small fee, that is. I have to make a living somehow, you know."

Euryale's hand reached for the coins in her pocket. "What fee?"

"Four gold coins—two for each of you. I'd say that's fair, don't you think?"

She hesitated. The priestess had given them enough coins for a sacrifice—surely she hadn't accounted for such an expensive ferry. But what good was the money if they couldn't get to Delphi in the first place? Euryale nodded. "Very well."

He continued smiling as she counted out the coins, making sure to note the pocket to which she returned the extra. Poor, stupid girls. They really ought to know better than to traverse the roads of Greece alone.

The man led them aboard the raft and directed them to either end—for balancing purposes, he said. Euryale followed his lead even as Stheno glared. It was nice to be atop the water again—even if they weren't actually *in* it, the ebb and flow of the rocking current was enough to remind her of home. She thought of Medusa, trapped in some godforsaken prison of Athena's design, locked away from the water, and her heart ached. Euryale grit her teeth. They would bring her back, if it was the last thing they did.

They were halfway across the river when Stheno's cry ripped her from her thoughts. Euryale flipped around just in time to see her sister go flying into the river. Their guide whipped his paddle again in the opposite direction, smacking her down to the bottom of the raft. Dazed, she barely noticed when he knelt beside her and pulled the rest of the money from her pocket.

The robber grinned. *Too easy*. He was just making to push the second sister to her watery grave when a guttural roar broke out across the waters. He whipped around just in time to see the scaly green creature leap from the waves before she dragged him to the riverbed floor.

The bandit screamed in terror, but mercy had never been in Stheno's nature. In seconds, the river flowed red.

Euryale was sitting up by the time Stheno pulled herself back onto the raft, keeping her scales over her mortal disguise. Euryale groaned.

"Did you get the money back?" she asked, rubbing her head.

The slimy coins clattered to the boards in answer.

Stheno scowled. "I told you this was a mistake."

"Yes," her sister muttered. "Yes, you were right." She stared at the bloodstained wood, still struggling to process what had happened. Such a disgusting, greedy, *filthy* creature. How could Medusa—kind, sweet, lovely Medusa—ever have hoped to find a home among such things? Why had they ever let her attempt to do so in the first place?

Euryale tucked the coins back into her pocket before pulling herself to her feet. "We've wasted enough time," she said. "We need to get to Delphi, now."

"That's the first sensible thing you've said since we started," Stheno agreed. "Let's go."

They jumped from the raft, scales morphing to feathers as they coasted across the breeze, two black hawks speeding straight for Delphi.

...

The bellybutton of the world was crowded.

Euryale hadn't quite known what to expect from the oracle at Delphi, but she hadn't expected the hordes and hordes of people flocking to the place from all sides. They watched from above, perched high in a tree unnoticed by all. It was a long process, it seemed. Purifications, sacrifices, dedications, more sacrifices ... and waiting. Lots and lots of waiting. The line stretched across the temple grounds, a snake of mortals twisting around statues and pillars, exchanging coins for small cakes with the vendors making their rounds.

Besides her, Stheno was shaking her head. "This is ludicrous!" she hissed. "We haven't the time to wait through this!"

"What choice do we have?" whispered Euryale. "We have to—Stheno!"

But her sister was already swooping down to the ground beneath them. She landed at the front of the line, shedding her bird's form almost as soon as her feet touched the ground. The mortals shrieked as she stood, her emerald scales glistening in the sun as her kelpy hair waved in the air as if it were underwater.

"Where do I speak with the Oracle?" she shouted over their cries of fear.

Euryale sighed. *So much for discretion*. She flew down to join her sister, causing even more panicked screams as she took her own form at Stheno's side. The mountain air was far too arid for her scales, but Stheno was managing it, and so Euryale had to maintain appearances.

A priest came rushing from the temple, robes askew as he pushed through the crowds. Stheno glared down at him.

"We are here to consult the Oracle."

"Yes, of course," he soothed. "But my lady, first you must purify—"

"We haven't the time for that nonsense," Stheno snapped.

"Our sister is missing. Ask your Oracle where we can find her, and we'll be on our way."

"I'll be happy to, my lady, but first ..." He looked beseechingly at Euryale, but she stood by her sister.

"Didn't you hear her? We want to speak to the Oracle now."

"I—" But the sisters weren't budging and he knew it. The priest sighed. "Have you a sacrifice?" he asked.

"Um ..." Euryale looked around. Many of the mortals waiting in line were leading goats beside them, festive ribbons wrapped around their horns. She huffed. Stheno's impatience would be the death of her. "No," she said, pulling the coins from her pocket. "But we have means to purcha—"

Her sister grabbed the money from her hand. She ripped the lead from one mortals standing near to her, dragging the goat to her side, chucking the coins in his face when he cried out in protest.

"Yes," she said. "We do."

The priest stared. Euryale's scales hurt.

"Very well," he finally said. "Follow me."

Just before the temple was a stone table—a sacrificial altar, Euryale realized. She knew of mortal sacrifices. Poseidon was very particular about the way mortals honored him through sacrifice. She remembered once when she was a child hearing about some nonsense regarding a bull—her parents had found it to be quite comical, but the Sea King had been so furious that the ocean waters were agitated even in the depths of Phorcys' lair.

Besides the table were two vases, one filled with water, the other filled with ... something brown and grain-like. Euryale didn't recognize the substance.

The goat was placed on the table. The priest took up the water and began pouring it over its head.

"What in the world are you doing now?" Stheno frowned.

## Sisterhood (Continued)

"The animal must consent to the sacrifice," he said. As the water dripped into its eyes, the goat nodded its head.

Stheno groaned. "It's a *goat*. It couldn't consent if it wanted to! Just kill it and be done with it."

The priest glared. "You have no respect for the divine."

"I *am* divine!" she snapped, stepping forward. Euryale grabbed her arm. Somehow, she knew that the Oracle wouldn't look kindly upon a human sacrifice in place of a goat.

"Is there something we might do?" she asked.

He nodded. "The barley seeds, right there." He motioned towards the second vase. "Throw them upon the animal."

Euryale did as she was told. The seeds were rough against her scales, and she didn't like the way the goat flinched every time she flung one its way.

Stheno was distracted by something else. "Is there supposed to be a knife in this?" she asked dryly. "Or are you waiting for its consent as well?"

The priest didn't answer. He reached for the knife and in one fluid stroke, slit the animal's throat. Euryale wasn't prepared for it. She hissed, whipping away as the blood spewed from the wound and down to the waiting receptacle.

"Finally," Stheno muttered as the priest began the process of gutting the poor creature. She felt the sudden urge to laugh at her sister—who knew Euryale would go queasy at the sight of blood?

The entrails were deemed to be acceptable to the gods ("Of course they're acceptable," Stheno had seethed. "I say they're acceptable. Am I not a god?"), and the priest went to bring their question to the Pythia. Euryale sat against the wall, watching her sister pace back and forth as they waited for a response.

"You shouldn't be so haughty," she said suddenly. Stheno turned around.

"Haughty?"

"You place yourself so far above them," Euryale muttered. "It's not good."

Her sister laughed bitterly. "I place myself above them because I *am* above them," she said. "We both are. We're *gods*, Euryale."

"But we aren't!" she insisted. "We're two of the many daughters of an obscure ocean titan. We have no worshippers, no power. We shouldn't hold ourselves to the level of an Olympian." She gulped. "It's disrespectful."

"And you fear their anger?" Stheno shook her head, still chuckling. "We're immortals. What could the Olympians do to us?"

Euryale inhaled quietly. "Medusa isn't."

It was a bit longer before the priest returned. By the time he did, Stheno was threatening to go into the inner sanctuary and speak to the Pythia herself. Euryale feared she really meant it.

"Well?" she demanded when the priest finally came back.

He ignored the thorns in her tone. "The answer to your question is as such," he said, speaking more to Euryale than her sister. His voice grew low, sending chills down her spine. "*You will find your sister at the island of Sarpedon, but you will save your sister at your father's lair.*"

Euryale frowned. "What does that mean?" she asked. "We'll save her at our father's lair?"

"I only translate the Pythia's prophecies," said the priest. "I cannot explain them."

"Oh, what does it matter?" groaned Stheno, yanking her sister to her feet. "She's on Sarpedon. That's all we need to know."

"But—" But Stheno had already dragged her outside, transforming once more into her hawk form amongst mortal screams and taking off in the direction of the island. Euryale sighed and followed her.

Even so, her mind couldn't still itself as they swooped over the mountains and valleys of Greece. Stheno was right, of course—all that mattered was finding Medusa. But there was something unsettling about the way he delivered the message, some knowing glint in his eyes even as he denied any understanding. Why include it in the prophecy if it meant nothing?

When they landed for the night, coming to rest alongside the dusty road they had followed for an entire day, she brought it up once more.

Stheno rolled her eyes. "You're not still thinking about that?" she scoffed.

"Of course I'm still thinking about it!" she cried. "It has to mean something, doesn't it? Why else would he have told us?"

"You're acting as if he gave us a death sentence. He said we'll save her at our father's lair. It probably means we'll bring her back home." She rolled her eyes. "Which we had been planning to do from the start. I don't understand what's so bothersome to you."

"But why include that? Why not just say—"

"Is someone out there?" The sisters froze. The deep voice cut through the night like a knife, emanating from somewhere to their right. *Not another mortal*. Euryale and Stheno lay still, hoping that whoever it was would leave them be.

But footsteps were crunching through the dirt towards them now. The flickering of a lantern flame flashed across the rugged landscape. "I know I heard someone. Where are you?"

Euryale sighed. No use in waiting it out. "Right here, sir," she called, once again donning her mortal disguise. "My sister and I were just making camp for the night." Stheno huffed, but she too once more took her human shape.

The man hobbled over to their side. He was a wizened old thing, his back crooked and bent, his fingers thin and frail as they clutched the lantern. "Goodness," he cried. "Are you two traveling alone?"

Euryale bit her lip. "Well—"

"Oh, you must stay with us for the night! It's not safe to stay on the side of the road."

Stheno was glaring daggers at her through the dark. Euryale inhaled. "Thank you, but I'm sure we'll be fine—"

"No, no, I insist!" he said eagerly. "I can't let two young women spend the night alone unprotected. And it looks as though it might rain soon. My house is yours, please!"

Euryale swallowed her sigh, ignoring the fury bubbling on her sister's face. "Thank you for your kindness."

The man's name was Abraxas, and he was happy to lead them back to his ramshackle hut where his wife Larisa was waiting for

them. It was clear that they didn't have much—their one-room house was sparse, and many of their cabinets hung empty on the walls. Euryale felt guilty for accepting their watery stew.

The couple seemed eager for conversation. Euryale danced cautiously around their questions—she hoped to avoid another scene, if at all possible, and she knew Stheno would have no patience for tact. When she said that they were from Athens, Larisa gaped.

"Athens!" she cried. "What brings you so far?"

Inwardly, Euryale cursed. "We're looking for our sister," she told them, hoping that such a response wouldn't demand too much explanation. "She's been missing for some time now. The Oracle told us we could find her on Sarpedon."

The words had an immediate effect upon the couple. They turned to each other in horror. "You're not going to Sarpedon, are you?" asked Abraxas.

Euryale frowned. "That's where the Oracle told us to go."

Larisa sighed, reaching out across the table to clutch her hand. "My dears, if your sister was on Sarpedon, she's likely no longer with us."

"What?" Stheno's head snapped up, speaking for the first time since dinner started.

"There's a creature that lives on that island," the old woman whispered. "A horrible, horrible green scaled monster, with snapping snakes for hair. All who look upon it are turned to stone."

"To—to stone?" Euryale suddenly felt very cold. "I—I've never heard of this creature."

"It hasn't been there for very long," Abraxas explained. "Athena only sent it there a few weeks ago. I don't know what we could have done for her to punish us so."

No, thought Euryale, *not to punish them*. The goddess had hoped to punish Medusa. She had whisked her away on account of Poseidon's crimes and left her to die at the claws of some unheard of horror. Her eyes were watering. Was Medusa even still alive? Or had she too been reduced to a marble statue?

Stheno leaned forward. "Tell me more about this monster."

"It's an awful beast," said Larisa. "We only know of it because of a scouting group that went to kill it. It murdered them all except for one. The boy escaped to tell of it." She shook her head. "Disgusting creature. It calls itself Medusa."

For a moment, time seemed to stand still. Euryale sat frozen on her wooden stool, the words echoing through her mind without truly registering.

*It calls itself Medusa.*

No. Medusa was sweet, beautiful, kind. Medusa loved everyone, *everything*, no matter how horribly they behaved or how poorly they treated her. Medusa ... Medusa was no *monster*.

Besides her, Stheno was shaking. "No," she breathed, almost too quiet to hear. "No, you're lying."

Larisa frowned. "Forgive me, I don't—"

"You're lying!" she screamed, flipping the table on its side as she shot to her feet. Abraxas and Larisa shrieked when her skin morphed back into scales. "Athena sent you, didn't she? She thought she could mock us?"

"Stheno!" Euryale yelled, but her sister was far beyond the realm of reason.

"You're lying!" she grabbed the old woman by the neck, hoisting her into the air as she sputtered and gasped.

"Stheno, stop!" Lightning flashed outside, so bright the room turned white.

Larisa's cheeks were turning blue. Her husband rushed to her side, but Stheno kicked him to the floor, blood spurting under her boot. Abraxas didn't move.

"I never should have let my sister live amongst the likes of you," Stheno snarled. She flung the old woman into the wall, cabinets clattering to the floor around her, until she too was still.

Stheno wiped her hands on her skirt. The foundations shook as thunder cracked above them. "Come."

Euryale was frozen, petrified amongst the carnage. "What have you done?" she whispered.

Another bolt of lightning pierced the night. "Euryale, we're going."

"You killed them!" she sobbed. "Stheno, you killed them!"

Her sister shrugged. "They're mortals. It doesn't matter."

"They welcomed us into their home! We ate their food!" The thunder rumbled again, this even louder than before. "And you killed them!"

Stheno shook her head. "It doesn't matter. We have to get to Sarpedon. Medusa needs us." She pulled her sister out into the pouring rain.

Euryale tried to convince herself Stheno was right. Mortals were meaningless. Temporary. Their deaths had no effect on the world. What did it matter if Stheno had taken out her aggression on some elderly mortal couple? They probably hadn't much time left anyways.

*But Medusa is mortal too*, whispered a tiny voice in the back of her mind. *How much time do you think she has left?*

By the time they arrived, the storm had passed. The tiny island seemed to glow in the moonlight, rocky and remote. When they landed, it seemed completely devoid of life.

"Medusa?" Euryale called. The pattering of rain on the uneven stone was the only response. "Medusa, it's us! We've come to take you home!"

"Why isn't she answering?" Stheno fretted.

It was Euryale who spotted her first, a frightened shadow huddled upon itself behind a boulder. "Medusa!" She ran towards her, eyes watering. *Oh, praise the gods.*

But Medusa shrieked. "No, please! Don't look at me! Go away!"

Euryale stopped frowning. "Medusa, it's us!" she called. "Stheno and Euryale! We've come to help you!" Stheno echoed the sentiments.

But their sister turned away, her voice thick with tears. "No one can help me."

Euryale thought of Larisa's description, the last words she ever uttered. *Disgusting creature*. She swallowed.

"We know what happened, Medusa," she said. "We don't care. Please come out."

There was a moment of hesitation, but slowly, her little sister stepped into the moonlight. Euryale's eyes nearly bugged out of

## Sisterhood (Continued)

her head. Gone was the picture of loveliness that Poseidon had so coveted. Her olive skin had turned green, mottled and thick like worn leather, clinging to her arms and face like a shedding snake. Her fingers were shriveled claws, her eyes empty pits. And her hair ... True to the old woman's words, coiled serpents had replaced amber curls, hissing and snapping as they slithered across her scalp.

Medusa fell to her knees, trembling. "I—I *killed* people!" she sobbed. "They look at me and—and—"

Euryale knelt next to her, hushing her softly. "It's alright," she soothed, ignoring the way one of the snakes latched on to her hand when she tried to run her fingers through her hair. "It's not your fault. We'll take you home, and everything will be alright."

"No!" Medusa cried. "I can't go home. Father—he already hates me—he can't see me like this!" She sobbed harder, clinging to Euryale's shoulders as if her life depended on it.

"But Medusa," Euryale rubbed her back, trying to find the right words. "You can't stay here alone."

"I can't go back!" she wailed.

"Then we'll stay here with you." They turned to Stheno, who had been standing a little way away from the two of them. She closed her eyes in focused determination, and in a few seconds, her form began to morph. Her frame grew gaunt, her scales grew thicker. Her hair twisted into undulating serpents.

Medusa stared. "Stheno, you don't have to do that. Really—"

"No," interjected Euryale. She too took on Medusa's form. "If you're staying here, so are we."

Medusa gulped. She studied her sisters, as if waiting for them to change their minds and shift back. Each remained firm in her stance. She let out a sigh. "Thank you," she whispered against Euryale's shoulder.

And so, time went on. Life on Sarpedon wasn't particularly interesting, but they made do with what they had. They spent their days fishing in the waters surrounding the island and racing each other down the rocky coastline. They spent their nights telling stories around the fire, laughing at ancient childhood memories each recalled slightly differently. It was isolated, but it was peaceful. The mortals never bothered them.

Until one night ...

Stheno wasn't certain what woke her up. Everything looked as it should be. Her sisters were sleeping peacefully in the moonlight, besides the dying embers of the fire.

And yet something was wrong. The snakes on her scalp were hissing something awful in her ears, on edge in a way she had never known them to be.

Someone was here.

Stheno scanned the rocky terrain, trying to pick out an intruder in the darkness. There was no sign of a disturbance. Still, she stood cautiously, ready to pounce at a moment's notice. She was being watched—Stheno was certain of it. If only she had a weapon ...

So concerned was she with the land surrounding them that she didn't notice the silver of the shield, nor the glint of the blade over Medusa's sleeping form.

It all happened so fast, Stheno wasn't even sure *what* happened. Her sisters were sleeping, and then they weren't. Medusa's body lay headless as Euryale screamed. The shield was fleeing into the night, shimmering under the fading light of the moon, and of course Stheno gave chase, but her sister's killer was fleet of foot and cloaked in magic—she never had a chance of overtaking him. But she ran, even as the storm clouds flooded the night sky, because what she witnessed couldn't have happened, couldn't be *real*—

But Perseus had won what he set out to collect, and he flew through the raindrops with Medusa's head beneath his arm.

Stheno found her sister weeping, cradling the corpse the way one might a newborn child. The rain was pouring down in full force now, extinguishing any remains of the fire, but Stheno was numb to it.

Euryale looked up as she approached. "We should have gone home," she hiccupped.

Stheno couldn't take her eyes off of Medusa. "What?"

*You will find your sister on the island of Sarpedon, but you will save your sister at your father's lair.*

It was so clear. Euryale didn't know how they could have misunderstood it so. "We should've just gone home," she sobbed.

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### About the Author

Natalie Berner is a junior at the College of William and Mary, where she is majoring in English. She has a passion for creative writing and has been obsessed with Greek mythology since she was in elementary school.



# Pub Trivia (*Taberna Trivia*): Questions for the 2021 Eta Sigma Phi Convention

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I. For what genre of Latin Literature is Titus Maccius Plautus best known?

[Roman comedy]

Plautus wrote at least 20 comedies. Name one of them, in English or Latin.

[Amphitryon, Asinaria, Aulularia, Bacchides, Captivi, Casina, Cistellaria, Curculio, Epidicus, Menaechmi, Mercator, Miles Gloriosus, Mostellaria, Persa, Poenulus, Pseudolus, Rudens, Stichus, Trinummus, Truculentus]

Which Plautus play is about a Braggart Soldier?

[*Miles Gloriosus*/"Braggart Soldier"]

What is the common meter of the non-musical conversational parts of Plautus' plays?

[Iambic (*Senarii*)]

Plautus' comic genre is also known as *fabula palliata*. What does palliate mean?

[cloaked, wearing a *pallium*]

What other author composed *fabulae palliatae*?

[Terence]

Terence is credited with writing a comedy in Latin with the Greek title *HEAUTON TIMORUMENOS*. What does this title mean?

[Self-Tormenter/Self Tormenting]

II. For what genre of Greek Literature is Aristophanes known?

[(Old) comedy]

Aristophanes wrote at least 11 comedies. Name one of them, in English or Greek.

[Acharnians, Assemblywomen, Birds, Clouds, Frogs, Knights, Lysistrata, Peace, Plutus, Thesmophoriazusae, Wasps]

Which play of Aristophanes features a caricature of Socrates?

[Clouds]

In which two centuries did Aristophanes live?

[5th/4th centuries BCE]

In which Aristophanic comedy is there a debate between a Sausage-Seller and Kleon?

[*Knights/Hippeis*]

III. For what genre of Greek literature is Euripides known?

[Tragedy]

We have 19 tragedies by Euripides. Name one of them.

[Alcestis, Medea, Heracleidai, Hippolytus, Andromache, Hecuba, Suppliants, Heracles, Ion, Trojan Women, Electra, Iphigeneia at Aulis, Iphigeneia in Tauris, Helen, Phoenician Women, Orestes, Bacchae]

Which play by Euripides is about Agamemnon's daughter Electra?

[Electra]

Which god is a character in Euripides' *Bacchae*?

[Dionysos, Bacchos]

In which region of Greece did Euripides spend the last years of his life, according to tradition?

[Macedon]

IV. Who are the daughters of Zeus who represent inspiration for the arts and sciences?

[Muses]

How many Muses were there, according to tradition?

[9]

Who was the mother of the Muses?

[Mnemosyne]

Here is some Greek verse that contains the word "muse." Identify the name of the poem in which these lines appear.

Ἄνδρα μοι ἔννεπε, Μοῦσα, πολύτροπον,  
ὅς μάλα πολλά

πλάγχθη, ἐπεὶ Τροίης ἱερὸν πτολίεθρον  
ἔπερσεν·

πολλῶν δ' ἀνθρώπων ἴδεν ἄστεα καὶ  
νόον ἔγνων...

[*Odyssey*]

Who was the muse of History?

[Clio]

V. Which Greek writer is known as "The Father of History"?

[Herodotus]

In which city-state was Herodotus born and raised?

[Halicarnassus]

What is the main subject of Herodotus' *Histories*?

[Greco-Persian Wars]

Which Persian king invaded Greece with his army and navy in 480 BCE?

[Xerxes]

Into how many books is Herodotus' *History* divided?

[Nine]

After which group of goddesses did later editors name each of Herodotus' nine books?

[Muses]

VI. Whose name is associated with the epic poems *Works and Days* and *Theogony*?

[Hesiod]

What is the subject of the *Theogony*?

[Origins of Gods and Goddesses]

## Pub Trivia (Continued)

Who was the first woman, according to Hesiod's works?

[Pandora]

In Hesiod's *Theogony*, what group of divinities did Zeus and the Olympians have to battle, in order to become masters on Mt. Olympus?

[Titans]

What is the first letter — in Greek — of the Greek word *Theogony*?

[Theta]

VII. I was a helpful dictator in early republican Rome. There is a city in southern Ohio named after me, that also boasts that it has seven hills. What is my name?

[[Lucius Quinctius] Cincinnatus]

What occupation did Cincinnatus have at the time when he accepted the call to save Rome?

[Farmer]

What did Cincinnatus do immediately after triumphing over the enemy that had threatened Rome?

[Went back to the farm]

For what virtue is Cincinnatus known?

[Patriotism; Generosity; Selflessness; Loyalty etc.]

In what century did Cincinnatus live?

[5th century BCE]

VIII. Name the largest amphitheater in Rome.

[Colosseum/Flavian Amphitheater]

What is another name for this building?

[Colosseum/Flavian Amphitheater]

Name one of the two emperors who reigned during its construction.

[Vespasian/Titus]

Why was this building named "Colosseum"?

[Colossal Statue of Nero]

On what day in the Roman Catholic Calendar does the Pope lead the Way of the Cross Procession to the Colosseum?

[Good Friday]

IX. Wikipedia, the most reliable source for Classics students in the 21st century, has an entry that begins with a description of a "Roman general and statesman who won the first large-scale civil war in Roman history, and became the first man of the republic to seize power through force." Who was he?

[[Lucius Cornelius] Sulla (Felix)]

Against whom did Sulla prosecute the First Mithridatic War?

[Mithridates (VI Eupator)]

Which well-known Greek city did Sulla sack en route to his victory over the forces of Mithridates?

[Athens]

Where in Greece did Sulla triumph over the Mithridatic armies?

[Boeotia/Chaironeia/Orchomenos]

In what year did Sulla accomplish these victories over Athens, and the forces of Mithridates?

[86 BCE]

What was Sulla's Latin cognomen that reflected his many successes?

[Felix]

X. Who wrote a poem called *METAMORPHOSES*, and in what language?

[Ovid, Latin]

What language gives us the word "metamorphoses"?

[Greek]

What is the meter of this poem?

[dactylic hexameter; epic]

In what two centuries did Ovid live?

[1st C BCE/ 1st C CE]

To what place was Ovid exiled?

[Tomis/west shore of Black Sea/Moesia/Constanza/Romania]

Where did Ovid die?

[Tomis/west shore of Black Sea/Moesia/Constanza/Romania]

XI. Which Roman poet is known for the poem that begins with the words *ODI ET AMO*?

[[Gaius Valerius] Catullus]

In which century did Catullus live?

[1st C BCE]

What name did Catullus give to his female love interest?

[Lesbia]

Who was "Lesbia" in real life, according to most scholars?

[Clodia/wife of (Quintus Caecilius) Metellus (Celer)]

To which Greek mythological witch did Cicero compare Clodia in an insulting nickname?

[Medea (*Palatina*)]

How many syllables were in a line of Catullus' hendecasyllabic verse?

[Eleven]

XII. The Romans were known for the great network of roads they constructed. What is the Latin word for road?

[VIA]

One of the most famous (and earliest) Roman roads was called the *VIA APPIA*. Was it named for a town on its route, or for the man who oversaw its construction?

[The man (Appius Claudius Caecus, censor who began it in 312, Samnite Wars)]

The *Via Appia* originally connected Rome with Capua, then Beneventum, and finally, in its last stage it reached as far as what city on the south east coast of Italy?

[Brundisium]

What was the original reason that Romans had for making the network of roads?

[Quick movement of military forces]

What is a Greek word for road, with its nominative singular article?

[ἡ ὁδός/ὁ δρόμος]

XIII. What is the Latin word for 'thousand'?

[Mille]

What is the Latin word for 'hundred'?

[Centum]

What is the Latin word for 'ten'?

[Decem]

What is the Greek word for 'ten'?

[δέκα]

What is the Greek word for 'hundred'?

[ἑκατόν]

XIV. What is the fifth letter of the Greek alphabet?

[epsilon]

What Greek verb beginning with epsilon means 'I have'?

[ἔχω]

What Greek proper noun beginning with epsilon was the name of Prometheus' foolish brother?

[Epimetheus]

For purposes of metrical scansion, what is the quantity of the letter epsilon -- long or short?

[short]

Which ancient author wrote an essay entitled, "On the 'E' at Delphi"?

[Plutarch]

XV. The story of the lost island of Atlantis appears in the works of which ancient Greek Philosopher?

[Plato]

In which century did Plato die?

[4th century BCE]

According to Plato, to which Athenian lawgiver did the Egyptians tell the story of Atlantis?

[Solon]

What inhabited Aegean island did mostly fall into the sea during a massive volcanic event in the Bronze Age (2nd millennium BCE)?

[Santorini/Thera]

"Plato" was Plato's nickname. What was his real name?

[Aristocles]

XVI. What garment usually identified a Roman citizen?

[toga]

We get the English word 'candidate' from the color of the toga worn by those who were running for office in ancient Rome. What was its color?

[white]

What was a characteristic feature of the toga praetexta?

[purple stripe]

Which arm of a toga wearer was usually covered in the most fabric?

[left]

Which 20th century U.S. President dressed up in a toga at the White House for his 52nd birthday, on January 30, 1934?

[F. D. Roosevelt]

XVII. What was the main activity that took place at an ancient Greek SYMPOSIUM?

[Wine Drinking]

What was a KRATER used for at a Greek symposium?

[Mixing wine with water]

What was a KYLIX used for at a Greek symposium?

[Drinking cup]

What was an OENOCHOE used for at a Greek symposium?

[Pouring wine]

What was a PSYCHTER used for at a Greek symposium?

[Cooling wine]

What game at a Greek symposium entailed throwing wine at a target?

[Kottabos]

XVIII. In what city is the Pantheon located?

[Rome]

What is a characteristic of the Pantheon's roof?

[Oculus/Opening/(World's largest unreinforced concrete) dome]

What does the word "Pantheon" mean, according to its Greek roots?

[All Gods]

Whose name is inscribed over the entrance to the Pantheon?

[M. Agrippa]

What was the Pantheon used for beginning in the 7th century CE?

[[Santa Maria ad Martyres) Church]

XIX. In what city is the Parthenon located?

[Athens]

Which divinity is associated with the Parthenon?

[Athena]

What characteristic of Athena does the word 'Parthenon' suggest?

[Virginity]

What two materials were prominent in the construction of the great statue of Athena in the Parthenon?

[Ivory and Gold]

## Pub Trivia (Continued)

Who is the sculptor credited with the sculptural program of the Parthenon?

[Pheidias]

XX. Against which Empire did the Greeks fight in the Persian Wars?

[Persian]

Which side won at the Battle of Marathon?

[Greeks: Athenians/Plataeans]

Which side won at the Battle of Thermopylae?

[Persians]

Which side won at the Battle of Salamis?

[Greeks]

Which side won at the battle of Plataea?

[Greeks]

Who was the Spartan commander at the battle of Plataea?

[Pausanias]

XXI. What genre of literature did Thucydides write?

[History]

What was the subject of Thucydides' history?

[Peloponnesian War/War between the Athenians and the Peloponnesians]

Who was the main Athenian general who encouraged the Athenians to enter into a war with the Peloponnesians, and gave a funeral oration over the dead in the first year?

[Pericles]

Who was the Spartan king who led the invasions of Attica during the first decade of the war?

[Archidamas]

What is the last year that Thucydides' history recounts?

[411 BCE]

XXII. How many lines are in one "elegiac couplet"?

[Two]

What metrical form does the first line of an elegiac couplet have?

[(dactylic) hexameter]

Name one ancient Greek or Latin author who composed in elegiac couplets.

[Archilochus, Tyrtaeus, Solon, Theognis, Mimnermus, Catullus, Propertius, Tibullus, Ovid, Martial]

In which meter did the poet Virgil compose his poetry?

[Dactylic Hexameter]

What kind of mood or feeling does the word "elegiac" evoke in modern definitions?

[funereal/somber/serious/sad/mournful/plaintive/lamenting]

XXIII. What did a Roman *tonsor* do?

[cut hair]

The noun *tonsor* comes from the verb *tondeo*, meaning "I cut." What are its principal parts?

[tondeo, tondere, totondi, tonsum]

Roman barbers used tools similar to those used by barbers today. What barber tools do the Latin nouns *pecten* and *speculum* describe?

[comb, mirror]

In his work *De Re Rustica*, the Roman author Varro said that barbers first came to Rome in 300 BCE... from what island that was mostly inhabited by Greeks and Carthaginians?

[Sicily]

Did artistic portraits show the emperor Augustus with a beard only, a beard and mustache, a mustache only, or clean shaven?

[clean shaven]

XXIV. What does the Latin word *digitus* mean?

[finger (or toe)]

What is the Greek word for "finger," with its nominative article?

[ὁ δάκτυλος]

Answer in Greek and in Latin: How many fingers are on one human hand?

[πέντε, *quinque*]

What relationship with a finger does the Latin word *anulum* have?

["ring" worn on a finger]

What relationship with a finger or a toe does the Latin word *unguis* have?

["fingernail" or "toenail"]

XXV. What is the fourth letter of the Greek alphabet?

[Delta]

Delta is the first letter in the name of which harsh Athenian lawgiver, whose name is the same as a character in the Harry Potter books?

[Draco]

What is the ancient Greek -mi verb that means "I give"?

[δίδωμι]

Διός is the genitive form of a Greek god's name. What is the nominative form?

[Ζεύς]

What Greek word beginning with delta can be translated as "the people," or "the commons"? Be sure to include the nominative article.

[ὁ δῆμος]

XXVI. The Greeks and Romans loved fish products. What is the ancient Greek or Latin word for fish?

[Latin: *piscis*, Greek: ἰχθύς]

What is *garum*, which was also called *liquamen*?

[sauce (made from fermented fish)]

What is the Latin word for "fisherman"?

[*piscator*]

Ancient anglers used tools similar to those which modern people use to catch fish. What is a *rete*? What is a *hamus*?

[net, hook]

When Odysseus and his crew were stranded on the island of the sun god, why did the crew begin to eat fish when their provisions ran out?

[They were hungry for beef, but had been warned not to eat the sun god's cattle.]

XXVII. What kind of tree was associated with the goddess Athena?

[olive]

What kind of tree was associated with Apollo?

[laurel]

What kind of tree was associated with Zeus?

[oak]

What is a Latin word for tree, in the nominative and genitive singular?

[*arbor, arboris*]

What is a Greek word for tree, in the nominative and genitive singular, with articles?

[τὸ δένδρον, τοῦ δένδρου]

XXVIII. Complete the following sentence: Heracles' father was \_\_\_\_\_.

[Zeus]

Electra's mother was \_\_\_\_\_.

[Clytemnestra]

Achilles' mother was \_\_\_\_\_.

[Thetis]

Thetis' father was \_\_\_\_\_.

[Nereus]

Odysseus' mother was \_\_\_\_\_.

[Antikleia]

XXIX. Which enchantress accompanied Jason on his return voyage?

[Medea]

Which enchantress turned Odysseus' men into swine?

[Circe]

Which goddess turned Actaeon into a stag?

[Artemis]

Which goddess turned Arachne into a spider?

[Athena/Minerva]

Who accidentally turned Lucius into an ass, in Apuleius tale *The Golden Ass*?

[Photis]

XXX. In what part of his body was Philoctetes afflicted?

[foot]

In what part of his body was Teiresias afflicted?

[eyes]

In what part of his body was Hephaestus afflicted?

[foot/leg]

As a child, in what part of his body was Oedipus afflicted?

[feet]

What Greek verb means "I suffer," or "I am affected by something"?

[πάσχω]

XXXI. What does the Latin word *pecunia* mean?

[money]

The Latin word *pecunia* comes from the word *pecus, pecoris*, which was an early indicator of wealth. What does *pecus, pecoris* mean?

[cattle, herd, flock]

Name one denomination of money that ancient Romans used.

[*aureus, denarius, as, solidus, sestertius, follis, dupondius*]

What English word means "the study or collection of coins"?

[Numismatics]

The English word "money," derives from which Latin verb that means "I advise, warn, admonish"? Give the first two principal parts.

[*moneo, monere*]

XXXII. Who was the ancient Greek god of wine?

[Dionysos]

What did the Romans call Dionysos?

[Bacchus]

From what part of Zeus' body was Dionysos born?

[thigh]

What word describes the wand that Dionysos and his followers carried?

[*thyrsus*]

Which god was said to have carried off the baby Dionysos so he could be raised by the nymphs of Nysa?

[Hermes/Mercury]

XXXIII. What kind of structure is a Greek or Roman construction specifically used to transport water, as its name implies?

[Aqueduct]

What kind of structure is a Greek or Roman building specifically used for musical performances, as its name implies?

[Odeon]

What kind of structure does this dictionary definition describe: "a large oblong hall or building with double colonnades and a semicircular apse, used in ancient Rome as a court of law or for public assemblies."

[Basilica]

What kind of structure do the Latin words *balneum* and *thermae* describe?

[Baths]

## Pub Trivia (Continued)

The “Maison Carrée” in Nimes, France was originally dedicated to Gaius and Lucius Caesar. What kind of building is it?

[Temple]

XXXIV. To which god were the ancient Olympic Games dedicated?

[Zeus]

How many events were in the pentathlon?

[five]

What did the Greeks call the place at Olympia where the running events occurred?

[Stadium]

What was the prize for winning an event at Olympia?

[olive crown]

We call the Olympic Games and the games at Nemea, Delphi, and Isthmia “stephanitic” contests. Why do we use that term?

[Because the prizes were *stephanoi*, or garland crowns]

XXXV. Give one Greek or Latin word for “rock” or “stone.”

[*lapis*, πέτρα, *saxum*, λίθος,]

What kind of stone did the Athenians use to build the Parthenon?

[marble]

What kind of stone was used to build the temple of Zeus at Olympia?

[(shelly) limestone]

What “Imperial” stone mined in Egypt became the favorite of Roman and Byzantine emperors for sculpture and architectural decoration, and appears as a circle in the floor of the Pantheon?

[Porphyry]

What soft white stone was a favorite of bronze age Minoan architects, and gave luster and prestige to several palatial structures on Crete, including “lustral basins”?

[Gypsum]

XXXVI. In what region of Greece was Alexander the Great born?

[Macedonia]

In what city did Alexander the Great die?

[Babylon]

What was the name of Alexander the Great’s horse?

[Bucephalus]

Who was Alexander’s father?

[Philip (II)]

In what region of Greece was Alexander’s mother Olympias born?

[Epirus/Molossia]

### Want to place an ad in *Nuntius*?

Cost per issue for active chapters:

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



**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 15<sup>th</sup>**

## **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](mailto:palmerr@ohiou.edu).

Eta Sigma Phi, the National Honorary Society for Classical Studies

# Yoga Latine

John Harrop

While planning activities for the ΗΣΦ convention, us Truman students and professors wanted some kind of virtual event that would get conference attendees to step away from the desk and relax the parts of their body and mind that can so easily become extremely tense when at the computer all day. So, we settled on a recorded yoga session with a Latin narration. I outlined an English transcript and with the help of Professor Alex Tetlak, translated the outline into Latin script which I recorded separately and dubbed over the video. The entire video is not in Latin; there are some English breaks, but even where the Latin was its most complex, the visual demonstrations helped with live translation. Of course, the activity would be no fun if no one could follow along so the Latin sentence structure is fairly straightforward and I integrated a lot of repeating sentences as well as recognizable cognates (i.e., *inhala*, *exhala*). It was great fun and great practice with imperatives and temporal clauses with *dum* and *cum*. The video was saved as a part of the virtual goodie bag given to each attendee of the convention. The hope was that students and professors would take it back to their local classics clubs and chapters and consider it when planning future meetings or events. If you have not seen it yet or are planning to watch it again, enjoy!

You can find the video here:

<https://drive.google.com/video/captions/edit?id=1SRoZUr3RGknJne1c1KGxfudwpZEubeo->

## Latin transcript of Yoga Latine

*Salvete! Nomen mihi est John. Ego discipulus Trumani sum et ducturus sum per yogam ad relaxandum corpus animumque tuum.*

*Incipiamus.*

*Primo, move ab tergo sellae tuae. Pone pedes tuos aequae cum humeris. Sede alte. Non vis tergum tuum in sella reclinare.*

*Nunc, relaxemus corpus nostrum.*

*Mota brachium tuum, volve caput tuum.*

*Volve humeros tuos ut te tensionem in collo, in tergo, in humeris tuis experiaris*

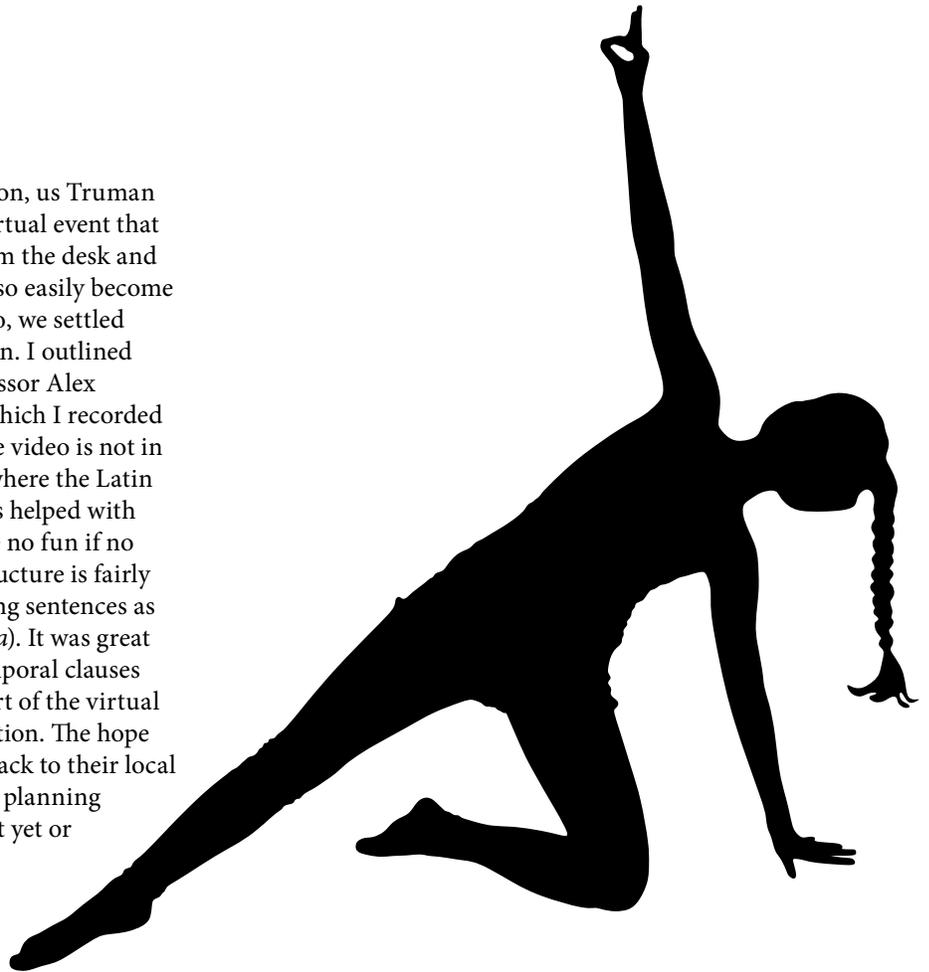
*Memento sedere alte.*

*Nunc, cape tergum sellae tuae et femur tuum torqueque pectus lime.*

*Dum inhalas, preme gravius in intentionem. Dum exhalas, relaxa nisum tuum.*

*Sede alte.*

*Relaxa brachia tua atque considera collum*



*Attinge humerum tuum aure. Iterum, nuta caput tuum “ita vero an minime” ad addendum motum. Cum experiris tensionem, morare.*

*Claude oculos tuos, aperi os tuum.*

*Memineris vultus, buccarum, maxillae, linguae.*

*Quarere intentionem residuam.*

*Relinque istam intentionem a fronte tua, a palpebris.*

*Vultu tuo relaxato, move mentum ad pectus, extendens spinam*

*Sedens alte, morare hic. Spira prudenter.*

*Tunc, incipe spinam tuam devolvere.*

*Haec est positio felis sedentis nostra.*

*Unus spiritus altus.*

*Dum exhalas, preme manus tuas in genua et tolle caput pectusque tuum.*

*Haec est positio vaccae .*

*Insequens cum spiritu tuo, iteremus. Inhala: feles ; exhala: vacca*

*Memento sedere alte, extende manibus utrisque ad caelum.*

*Inhalens: extende ad caelum; exhalens: patere tensionem relinqui.*

*Tunc, iterum, inhala: extende; sed dum exhalas, inclina ad latus .*

*Insequens cum spiritu tuo, itera hanc rationem, alternans ab sinistro ad dextram.*

*Nunc, demus operam pedibus tuis.*

*Move pedem tuum ad medium et extende crucem dextram tuam.*

## Convention Awards

### Best Paper:

John Harrop of Eta for “The Sensations of Chariot Racing.”

### Service and Outreach:

Zeta Beta at Temple University and Alpha Theta at Hunter College

### Best Greco-Roman Zoom Background:

Megan Coates (Theta Tau, Stockton University) and Elyssa Witsken (Eta Delta, Hillsdale College).

### Greek Declamation:

Noah Schleusener, Eta Delta at Hillsdale College

### Latin Declamation:

Jessica Wood, Eta Delta at Hillsdale College

*Cum digitis tuis, scribe circos an scribe in aere aliquid. Ego scribebam “SPQR”*

*Tunc, alteram crucem.*

*Reduce pedes tuos aequae cum humeris.*

*Sta ad positionem montis. Sta altus consimilis montis.*

*Spira prudenter.*

*tunc, pedes una. manus ad cor consimil orantis.*

*Te amplectare, cubitos succincta.*

*Haec est positio orantis nostra*

*Lente demitte clunius tuos ad positionem sellae*

*Si velis ampliorem, altior demittas.*

*Necnon, si velis ampliorem, brachia tua porro extendas ad causam difficultatis,*

*Redi ad positionem orantis. Positio proxima nostra est positio arboris. Sta in crus peiorem tuum atque pone pedem alterum tuum in crure.*

*Potes in solo, super talum, an in femur. Sed noli preme in articulum.*

*Dum inhalas, extende manus orantes tuas super. Dum exhalas, relinque.*

*Iterum, insequens cum spiritu tuo. Tunc, alterum crus.*

*Reditum ad positionem orantis, expande crura tua ut stas latus pedes.*

*Indica extra digitos tuos, habe tergum erectum et caput altum.*

*Incipe ab latere ad laterem motare, demitte clunius tuos ad positionem deitatis.*

*Memento erectum tergum habere, pectus super.*

*Flecte brachia tua ex cubito, indicans digitis tuis Olympum.*

*Si velis ampliorem, altior demittas.*

*Inhala et exhala. Inhala et, dum exhalas, tange manum sinistram ad genu dextrum et extende manum dextram ad caelum.*

*Inhala: extende amplior; exhala: relinque. Iterum.*

*Tunc, alterum laterem.*

*Dum exhalas: manum dextram ad genu sinistrum; manus sinistra ad caelum.*

*Inhala: extende altior; exhala: relinque. Iterum.*

*Redi ad positionem deitatis.*

*Hinc, demitemus in sella tua. Haec est seated plie.*

*Denique, meminerimus collarum. Reminiscens alte sedere cum capite alto et tergo erecto, volve collam tuam.*

*Quaere tensionem remanentem.*

*Nunc, redi pedes tuos ad medium, manus ad cor. Spira.*

*Gratias ago tibi ut venisti ad conventum yogae meum. Spero te fructum esse.*



## 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](http://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 Glaukopis (your editor’s FB avatar)!

# Res Gestae

## Eta at Florida State

The general actions of the Eta chapter at Florida State University have focused on increasing membership and engaging with a variety of students during COVID-19, with numerous meetings and events of note. With great enthusiasm, the Eta Chapter was able to gain 20 new members, and engaged them in doing informational talks such as about ancient Greek pottery. The Eta Chapter provided members to paint their own favorite Greek pottery styles on canvas, allowing our members to participate in the ancient artistic process, carrying it on in the modern day. The chapter has also dedicated time to recite poetry from ancient Greek and Roman sources on a few occasions. There has been mass community engagement, not only from meetings illustrating the mission of the honor society to prospective members, but also weekly posts from the chapter on its Instagram to keep members up to date on the chapter's activities. There have been several meetings dedicated to professional development workshops in classics careers and graduate programs to inform students of opportunities in the field. There was also an ancient cooking lesson held over Zoom, teaching a modern implementation of Classical culture. The Eta Chapter also successfully attended, with six members present, the 93rd national convention, hosted virtually by Truman State University. They had much fun learning about other chapters, attending workshops, and competing in the virtual Certamen. Our own Prytanis, Grace Robbins, was elected Megale Grammateus for the 2021–2022 national executive board, and our own Luis Sanchez placed 3rd in the Intermediate Greek section of the Eta Sigma Phi national translation contest. All this to say, the chapter has worked tirelessly to connect with various members of the Eta Sigma Phi Eta chapter to be fully immersed in Classical learning as much as possible, COVID-19 permitting.



## Lambda at the University of Mississippi

Our 2020 initiation (usually held in late March) was derailed till the Fall semester, but in September 2020, we initiated 14 new members in a virtual ceremony; in March 2021 we initiated another batch of 10 Eta Sigma Phi members in an abbreviated, masked, and distanced in person ceremony. Our chapter hosted online Classics trivia nights in November 2020 and April 2021, a classically themed outdoor pumpkin carving party at Halloween, and an outdoor Taste of Classics (open mic readings of Greek and Roman lit and Mediterranean nibbles) for Parilia 2021-- not bad for a pandemic year. And one of our sophomore members attended and very much enjoyed the virtual conference.

## Alpha Theta at Hunter College

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 year, like all chapters, we faced the challenge of bringing our events online. This came with both a host of challenges and opportunities.

This Fall we inducted five students, and welcomed not only friends and faculty, but also alumni. We began our initiation with welcoming our new officers: Chrysophylax, Hannah Lynch and Grammateus, Vincent Londoño. Continuing officers are Prytanis, Rebecca Tauscher and Hyparchos, Thomas Knapp. The officers recited Latin and Greek passages and shared information on the history of Eta Sigma Phi before we began our formal induction. It was exciting to see our Classics community grow! The following were inducted: Leana-Rae Hernandez, Sergio Remon Alvarez, Nicole Saranita, Boaz Kaufman, and Emma Daniel.

We spent time introducing ourselves and discussing our plan for a digital year of events. One of the silver linings of being online meant we could connect with other chapters; so, we were excited to announce that we would be hosting events with our sister chapter, at Temple University, Zeta Beta!

Together we hosted an online Classics Trivia Competition! Members from both universities joined together in Zoom to play a game of Kahoot trivia. Despite the limitations of this past year, it was great to connect with fellow students outside of our own University who were also deeply invested in Classics!

Soon enough our Spring 2021 Initiation was upon us and we inducted: Patricia Lopez, Sarah Chekofsky, Izabella Zglinska, Amelia Lamis, and Danny Jiang. Once again it was exciting to see alumni joining us for this event!

In the Spring, we were excited to



### *Alpha Theta*

host our annual “Life After the Classics BA,” Postponed because of COVID. Four Hunter alumni engaged in a panel discussion on Zoom, with close to thirty members and alumni in attendance. Speakers were Jennifer Ranck, Ashley Rojas, Josephine Scognamiglio, and Runako Taylor. We heard about what their post grad life was like and saw many diverse paths one can take with a classics BA. Their post grad fields included secondary school Latin teaching, marketing, IT, business data and reporting analysis, and grad school in digital humanities.

As the spring semester progressed, we turned our attention to maintaining the community through informal events such as a Virtual Movie night! It was great to find many ways to connect online this year despite being so far away from all our members.

We look forward eagerly to when we can all meet in the library again or discuss ancient texts over a yummy

Greek meal. We hope all our fellow Eta Sigma Phi comrades had a fulfilling year despite the challenges. From our club to yours, may everyone’s chapters grow and may Classics be celebrated by all! *Magno amore* from Hunter College.

### **Beta Nu at Mary Washington**

In keeping with the general circumstances of the COVID-19 pandemic, Beta Nu had a quiet year. We were able, however, to hold key events remotely. We held a virtual induction ceremony in the fall of 2020—primarily for those who had been eligible for induction the previous spring, when the ceremony had to be canceled due to the closing of our campus—and another virtual induction in the spring of 2021. We welcomed a total of nine new members in 2020–2021.

We were also able to host Dr. Molly Swetnam-Burland from the College of William and Mary as our annual

Eta Sigma Phi lecturer in April 2021. Dr. Swetnam-Burland spoke on “After Actium: Imagining Egypt in Ancient Rome” via Zoom. This talk was rescheduled after we were forced to cancel it the previous spring when our campus closed, so it was all the sweeter to see that by holding it remotely this year many distant alumni as well as current students and faculty and members of the community could attend.

While student clubs were not allowed to meet in person this year, Beta Nu members joined with Mary Washington’s Classics Club in meeting and holding “games nights” virtually, something which helped foster social contact in this year of isolation. The ability to be more inclusive through virtual gatherings was one positive thing to come out of the pandemic, but all of us at Beta Nu are looking forward to brighter days ahead and to holding in-person meetings again next year.

## Res Gestae (Continued)

### Delta Lambda at the College of the Holy Cross

Met weekly for student presentations and activities relating to the study of Classics, held a Classics alumni panel to show students what careers were possible from the field, and held a Homerathon fundraiser where we read the Iliad for eight consecutive hours to raise money for the Jesuit Refugee Service.

### Delta Tau at the University of Delaware

This year, the Delta Tau chapter at the University of Delaware inducted plenty of new members in both our fall and spring semesters. We held our biweekly meetings over Zoom, and our major events were talks from our very own Classics professors. These ranged from a lecture on ancient science and medicine to a discussion as to what graduate education for a Classics major may look like. Of course, virtual sessions also called for many Kahoot competitions, as well as other fun activities that we could do remotely. Looking forward, we hope that

next year will be safe enough to allow for in-person gatherings

### Zeta Iota at the University of Georgia

General body meetings: August 27th, October 20th, December 20th, January 26th, March 23rd, May 5th  
General body meetings were held three times a semester, and they were led by the executive board of the zeta iota chapter. Upcoming events and relevant information were discussed at the meetings.

*Scavenger Hunt: September 10th–17th*  
A scavenger hunt created by the executive board with questions revolving around the history of Eta Sigma Phi and the University of Georgia. The scavenger hunt was made available to members September 10th, and members were allowed to submit completed scavenger hunts until September 17th at midnight. The winner was granted a 25\$ certificate.

*Movie Night: September 22nd*  
The Zeta Iota chapter sponsored a movie night for members through Zoom on September 22nd at 6:30pm.

*Trivia Night: October 6th*  
A Trivia night was held virtually on October 6th, and the trivia questions were based on the influence of classics on pop culture.

*Movie Night: November 10th*  
The Zeta Iota chapter sponsored a movie night for members through Zoom on November 10th at 6:30pm.

*Origami Night: November 24th*  
An Origami night was held virtually on November 24th for members. Sword and shield origami videos were watched by members together, and after which members along with the executive board created origami swords and shields together.

*Movie Night: February 9th*  
The Zeta Iota chapter sponsored a movie night for members through Zoom on February 9th at 6:30pm.

*Lupercalia Event: February 23rd*  
In honor of Lupercalia, the Zeta Iota chapter held a virtual Pictionary night for members on February 23rd. Members along with the three of the executive board officers were divided into two teams and competed with one another in four rounds of Pictionary. Each team

## Eta Sigma Phi Website

Take advantage of ΗΣΦ's national website. Powered by WordPress, the setup makes it easy for any registered personage to comment on others' work and publish their own.

If your chapter just pulled off a great event — tell us about it. If you've written a great Classics-related something — let us read it. If we all take advantage of the new website, it will provide convention-style collaboration and idea-trading in the comfort of our own homes.

To check it out, go to [www.etasigmaphi.org](http://www.etasigmaphi.org).

The screenshot shows the Eta Sigma Phi website interface. At the top, there is a navigation menu with links for 'About ΗΣΦ', 'Annual Convention', 'Membership & Forms', 'Scholarships & Contests', 'Archives', and 'Horus'. A search bar is located on the right. The main header features the organization's name 'Eta Sigma Phi' and 'Honorary Society for Classical Studies' in purple, alongside the ΗΣΦ logo. Below the header is a secondary navigation menu with 'Home', 'Work by Members', 'Members', 'Res Gestae', 'Laurea', 'News', 'Regalia', and 'EU-GDPR Privacy Disclosures'. The main content area includes a 'Photo Stream' section with a grid of images, a '2021 Translation Exam' announcement with a sample of Latin text, and a 'Magistratus Dicunt' section featuring a portrait of a student. A sidebar on the right contains a '92nd Annual Convention' announcement for April 17-19th, 2020, and a 'Subscribe to Eta Sigma Phi posts via Email' form.

was given one word per round of which a member of each team would take turns drawing. The drawing member would then held their drawing to the camera while the other team guessed, once the team had guessed correctly, the opposing team member would have their elected drawer hold the drawing to the camera.

*Beware the Ides of March of Event:  
March 9th*

For the Beware the Ides of March Event, members and executive board joined a zoom call together and then had a brief discussion about the Ides of March events. Following this discussion, members and the executive board competed against one another in a number of games of Among Us.

*Book Drive: March 1st until May 4th*

The Zeta Iota chapter held a book drive for the month of March until May 4th. Executive board members safely accepted book donations from members for the next academic year's Zeta Iota Book Sale.

*Scavenger Hunt: March 30th -April 6th*

A scavenger hunt created by the executive board with questions revolving around the geography of Athens Georgia and resources provided by Eta Sigma

Phi and the University of Georgia. The scavenger hunt was made available to members September 10th, and members were allowed to submit completed scavenger hunts until April 6th at midnight. The winner was granted a 25\$ certificate.

*Rome's Birthday Event: April 1st*

For Rome's Birthday, the executive board of the Zeta Iota chapter safely handed out goodie bags to members on campus and reminded members to vote for the in the local chapter's elections.

*Pizza Party and Last General Body Meeting: May 4th*

For the last event of the 2020-2021 academic year, the Zeta Iota held a safe in-person pizza party and held the last general body meeting of the semester. The event was held in a lecture hall in which all attending members were able to properly social distance. The Executive board then reviewed the events and activities from the current academic year, discussed future plans, and reveal the winners of the chapter's officer elections for the upcoming academic year.

## Theta Lambda at Hamilton College

The Theta Lambda chapter had another great year, with some modifications due to Covid restrictions on gatherings. The chapter published two more issues of the Haley Classical Journal ([issuu.com/haleyclassicaljournal](http://issuu.com/haleyclassicaljournal)) and took a trip to the on-campus Wellin Museum to view the Greco-Roman antiquities on permanent display, plus Michael Rakowitz' traveling exhibit on Numrud.

## Kappa Eta at Asbury University

In April, we held our third induction ceremony and inducted seven members. This brings the total number of members in our chapter to 30 in the first three years of our chapter's existence.

## 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:

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

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

# Initiates

## **New Members reported since December 2020–June 2021**

**Epsilon (University of Iowa)**  
Tayla Bahr (January 25, 2021)

**Zeta (Denison University)**  
Se DiFilippo, Libby Dickerson, Emma Driver, Brenna Hesket, Juliet Hurwitz, Lily LeVanis, Adam Marcia, Steffen Newman (April 15, 2021)

**Eta (Florida State University)**  
Illeana Sanders, Sydney Rader, Ashleigh Witherington, Karina Danquah, Benjamin Ream, Wyatt Jones, Saoirse Mishler, Ryan Shay, Rachael Fulmer, Kendall Koloski, Selah Goodman, Jamie Fontana, Luke Bilsborough, Kendall Doty, Siena Failla, Ariel Brown (March 18, 2021)

**Kappa (Colorado College)**  
Bryn April, Caeleigh O'Connor, Abbey Russell, Abe Rosenthal, Finlay Roberts, Ian Widmann; Associate: Tianyi Bai, Allie Freeburg, Griffin Fleischaker, Jacen Paul Manning, Charlotte Visser (February 20, 2021)

**Lambda (University of Mississippi)**  
Marshall St. Amant, Brittany Ellis, Alexa Hardie, Aubrey Hart, Charlotte Powers, Audrey Wilson, Amy Anastasia Jones-Burdick, Maggie Smith, Virginia Smith, Anna Warden (March 18, 2021)

**Mu (University of Cincinnati)**  
Casey Barnett, Gabrielle Kammerer, Elizabeth Love, Elaine Suer, Lily Stewart, Matthew Wabler (April 1, 2021)

**Omicron (The University of Pennsylvania)**  
Brandon Block, Nick Brenner, Isabelle Schatzker, Caroline Buchner, Margaret Dunn, Amber Swanson (September 22, 2020); Richard Hakes, Cecilia Heintzelman (February 18, 2020); Anna Figuera, Ben Geist, Jenna Pollack, Chris Williams, Sam Winebrake, Sarah Caminito, Clare Kearns, Sarah Chopra, Spencer Landis (October 2, 2019)

**Tau (University of Kentucky)**  
Will Christofield, Rebekah Dyche, Abigail Graham, Sofia Guichard, Avery Israel, Daisy Johnson, John Lambert, Christopher Rauf (April 14, 2021)

**Omega (William and Mary)**  
David Bishop, Julia Bowers, Erin Driscoll, Emma Eubank, Ivana Genov, Cady Hammer, Nathaniel Healy, Sydney Kennedy, Joshua Mutterperl, Rachael Roth, Sarah Soltis, Olivia Staubitz, Georgia Thoms, Ian Wilson (April 1, 2021)

**Alpha Gamma (Southern Methodist University)**  
Abby Tirey, Alexia Thomas, Andrew Lammers, Caleb Moore, DJ DuRant, Eileen Collins, Emily O'Connor, Gwendolyn Dziak, Holly Gray, Jackson Delmer, Jackson Malley, Lauren Bick, Margy Girard, Michael Rainey, Nicholas Kyriazis, Peyton Moore, Sophie Stangl, Syrah Nash, Trish Elliott, Tuan Truong, Vashati Silvaz, Victoria Jozwiak (March 30, 2021)

**Alpha Theta (Hunter College)**  
Danny Jiang, Amelia Lamis, Sarah Chekofsky, Patricia Lopez, Izabella Zglinka (February 17, 2021)

**Alpha Kappa (University of Illinois Urbana-Champaign)**  
Dylan Gunn, Megi Mecolli, Trinity Rosa, Jacob Levan, Edric Lin, Alexandra Thomas, Simon Kaplan, Allison Burke, Jamie Terrasi, Ben Sell, Tara Leininger, Jessica Fuller, Madison Wollerman (May 1, 2021)

**Alpha Lambda (University of Oklahoma)**  
Jack Bennett, Kyle Branham, Nelson Burnett, Angelora Castellano, Hannah Cox, Gracie Hedgpeth, Lukas Sturm (April 7, 2021)

**Alpha Xi (Washington University in St. Louis)**  
**Alyssa Mehnert, Peter John Kraemer Jr., Max Schmitz (December 5, 2019);** Braxton Sizemore, Bill Stephens (February 16, 2021); Hanah Shields,

Porscha Hayes, Roy Claverie, Kaysie Wachs, Shuyu Lin (April 29, 2021)

**Beta Gamma (University of Richmond)**  
Emily Dixon, Michelle Rutledge, Taylor Aliferis, Ray Barr, John Bulman, Emmie Poth-Nebel, Will Roberts (April 21, 2021)  
A member of the library staff at Hampden-Sydney, and a onetime-classics major at her college, Ms. Lynch has taken assiduous care of the library's Classics collection, has attentively helped our students with independent projects, and has aided us in every way in using the library facilities for our events.

**Beta Delta (University of Tennessee)**  
Bill Biligeer, Ashley Cornell, Lydia Davis, Tylar Dean, James Gaume, Penny Hazlett, Brittany Hoang, Kinidy McLaughlin, Kathryn Moody, John Oldham, Walter Price, Abigail Schneider, Kayla Shea, Cara White; Associate: Natalie Yeagle (April 15, 2021)

**Beta Theta (Hampden-Sydney College)**  
Samuel J. Robelen, Kenneth G. Zongor; Honorary: Katherine J. Lynch (April 27, 2021)

**Beta Iota (Wake Forest University)**  
Zoe Clay, Connor McNeely, Mac Malloy, Brian Dick, Renate Ma, Bam Purcell (May 3, 2021)

**Beta Kappa (Notre Dame of Maryland University)**  
Molly Havens (April 29, 2021)

**Beta Nu (University of Mary Washington)**  
Cameron Ashley, Katharine Bogen, Matthew Jeffrey Nelson, Brooke Prevedel, Jessica Ann Thorne, Mary Zagobelny (December 1, 2020); Ella Green, Elizabeth Rybarczyk, Emily Whitt (April 14, 2021)

**Beta Pi (University of Arkansas)**  
Bobby Rea, David Moneymaker, Gweneth Kuhns, Lucy Lisle, Taylor Carter, Alyssa Fifield, Morgan Nance, Ariel Seidle, Dane Arbuckle, Sadie Beeman, Will Provencher (December 10, 2020); Kyler Smith, Emily M. Gray, Reeves Harvey, Walker Franklin,

Matthew Tribble (January 30, 2021);  
Grier McClard, Joshua Jacobs III, Macie  
Hickman, Mary Kemp (April 29, 2021)

**Beta Sigma (Marquette University)**

Josephine Napolski, Madi Taylor Ernst,  
Wynne Thorn, Kyle R. McHugh, Brooke  
McArdle, Eric Michael Miller, Ian  
Patrick Wolff (October 21, 2020)

**Beta Psi (Rhodes College)**

Elizabeth Phillips (February 20, 2020);  
Lelia Carlson, Madison Chandler, Jesus  
Aviña, Christine Gough, Matthew  
Kenny, Chiara Torrini, Margaret Larsen,  
John Howell (April 11, 2021)

**Beta Omega (Ball State University)**

Elisabeth Bayer, Marissa Contreras, Zach  
Houser Elizabeth Jolly, Nick Kampsen,  
Grant Wilson (April 21, 2021)

**Gamma Iota (Wabash College)**

Austin Chivington, Wade Haesemeyer,  
Emanuel DeLeon-Lara, Brayden Lentz,  
James Lucas Daniken, Bradley Johnson  
(May 3<sup>rd</sup>, 2021)

**Gamma Omicron (Monmouth College)**

Rahm Pandey, Bailey Shimmin (April 23,  
2021)

**Gamma Upsilon (Austin College)**

Benjamin Andrew Berggren, Stephanie  
Brooke Hardin, Chloe Anne Hunt,  
Sameeha A. Khaled, Katherine Elizabeth  
McBroom, Erika L. Rosado, Harsha  
Tamtam (May 7, 2021)  
Delta Alpha (Randolph College)  
Kylie Edington (April 15, 2021)

**Delta Beta (Canisius College)**

Maria J. Bienko, Ian H. Hoock, Veronica  
E. LaPort, Cameron G. More, Keith R.  
Powers, Matthew S. Walker (April 19,  
2021)

**Delta Lambda (College of the Holy  
Cross)**

Elizabeth Hodgman (April 1, 2021)

**Delta Upsilon (Valparaiso University)**

Lane Madsen, Kara Van Himbergen,  
Abby Corbett (April 29, 2021)

**Delta Chi (St. Olaf College)**

Madeline T. Chang, Dominic M. Diana,  
Sarah J. Hilst, Audrey R. Hoehner,  
Payton R. Jorgensen, Abigail V.  
McFarland, Eli C. Moore; Honorary:  
Kathryn Steed (March 15, 2021)  
Kathryn Steed (nee Seidl) is an Adjunct  
Assistant Professor of Classics at St.  
Olaf College. She earned her B.A. at  
Kalamazoo College and her Ph.D.  
in Classical Studies at the University  
of Michigan, specializing in Roman  
History. She earlier taught at Reed  
College and Carleton College. Her course  
on Sports and Recreation in the Ancient  
World is popular with student athletes,  
helping to spread the word about the  
value of studying Classics. She partici-  
pates enthusiastically in our Chapter's  
activities such as our annual Olympic  
Games (where she provides authentic-  
looking armor for hoplite battles),  
and she has given talks for our weekly  
Classics Conversation table.

**Epsilon Beta (George Washington  
University)**

Rebecca Aaron, John Fine, Brendan  
G. Lane, Mary Rosalie Oehler, Sydney  
Ellen Parkin, Jessica Marisa Pica,  
Isabelle Samudio, Julia Elizabeth Yount;  
Honorary: Diane Harris Cline, Elise  
Friedland (April 30, 2021)  
The Epsilon Beta Chapter of Eta Sigma  
Phi would like to acknowledge the  
support and efforts of two professors  
through honorary membership. Both  
Elise Friedland and Diane Harris Cline  
are professors who teach courses for the  
Classical and Near Eastern Studies major  
at GWU. Prof. Friedland and Prof. Cline  
have recruited students to improve the  
vitality of the GWU chapter and sup-  
ported the students who were initiated  
during the quarantine year of 2020–2021.  
Prof. Elise Friedland has been instru-  
mental in organizing how the depart-  
ment communicates with members and  
keeps track of the Eta Sigma Phi activi-  
ties. Prof. Cline has served as the adviser  
this year, and she is also instrumental in  
archiving the records of the organization.

**Epsilon Nu (Creighton University)**

Kora Brown, Mary E. Conway, Emily R.

Daffer, Olivia M. Egbert, Alexandra Lee  
Fager, Edmund B. Fanslau III, Grayson  
F. Huldin, Hannah C. Juday, Maria T.  
Kleinsmith, Spencer K. Knaak, Madeline  
R. McKillip, Noah James Powell, Katelin  
J. Prevenas, John D. Rogers, Courtney  
Schmidt, Jacob D. Strehlow, Hazel Taylor,  
Catherine C. Walker, Seamus H. Duffy,  
Michael K. Onder (April 16, 2021)

**Epsilon Xi (Gustavus Adolphus College)**

Emily T. An, Lenora Justine Combs,  
Kellie S. Humble, Veronica L. Kemna,  
Lindsey Marie Kohlhasse, Birgen Elise  
Nelson, April Dawn Peterson, Konrad  
Shane Wernsing, Amelia C. Wernsing  
(May 1, 2021)

**Epsilon Omicron (University of  
Massachusetts Amherst)**

TJ Lalonde, Mikayla Stormo Dolge,  
Isabella Cahill, Sarah Adler, Seán  
Cerqua, Annie Colby-McKeon, Lauren  
Decker, Zander Lynch, Sayre Powell,  
Elliot Coleman, Herzen Reis; Associate:  
Kathleen Cammack (May 13, 2021)

**Epsilon Rho (College of Charleston)**

Kiara Bohannon, Margaret Daily,  
Katelyn Lee Frame, Elizabeth Jane  
Hancock, Marie McMenamin, Cricket  
Elodie Daisy Pearl Niggebrugge, Kaarin  
Ray Percy, Brison Avery Shira, John  
Silva, Celeste Vasas, Patrick Wohlscheid,  
Cate Wirszyła (April 15, 2021)

**Epsilon Sigma (Augustana College)**

Jessica Zabala, Henry Webb, Morgan  
Rostamian, Madeline Young (May 14,  
2021)

**Epsilon Upsilon (University of New  
Hampshire)**

Camden Roy, Allina Podgurski, Jack  
Anderson, Charlotte Goodwin, Thomas  
Vachon (May 3, 2021)

**Epsilon Phi (Knox College)**

Isabella Brennan, Kaitlyn Cashdollar, Jia  
Self, Rosaline Zucker (May 14, 2021)

**Epsilon Psi (Santa Clara University)**

William Dennis, Faith Leilani  
Bukachevsky, Sarah Schultz, Grace  
Emmons, Brendan P. Webb, Michael R.

## Initiates (Continued)

Herrera, William Rodrigues, Elizabeth Kathleen Neybert, Claire Van Dyke, Travis Kay, Claudia Stefanescu (May 13, 2021)

### **Zeta Beta (Temple University)**

Shug Pierce, Robin Salen, Eleanor Grundberg, Lindsay Eldred (December 9, 2019); Sam Hilfiker, Tori Ruth, Katreena Lloyd-Williams (December 9<sup>th</sup>, 2020); Bradley Smutek, Brittany McIvor (April 27, 2021)

### **Zeta Kappa (Trinity College)**

Alex Sowinski, Jill Schuck, Alex Chen, Tiffany Stowers; Olivia Fournier, Emily Cappriani, John Strenski, Josh Brown, Lexi Porto, Phil Jackson (May 19, 2021)

### **Zeta Lambda (University of Louisville)**

Sam Hardy, Derek Hemmen, Elizabeth Monk, Shraddha Patel, Jensen Smith (April 2, 2021)

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

Peter Apostolaros, Alexander Saltzman; Associate: Marissa Krmpotich; Honorary: Geoffrey Batchelder, Richard Lillis (March 11, 2021); Maxximus Murray (April 11, 2021)

Geoffrey Batchelder is a professor of philosophy at Montgomery College and Bowie State College in Maryland. He teaches Greek philosophy in translation and is taking advanced Greek courses at the University of Maryland.

Richard Lillis teaches Latin and Greek at the Potomac School in Potomac, Maryland. He is very proficient in both languages and is taking graduate courses at the University of Maryland.

### **Zeta Xi (Iowa State University)**

Jack Kramer, Emma Sahinovic, Feben Ruscitti, Jared Baker, Brandon Lee Smith (April 22, 2021)

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

Oliver Napier, Celeste Leeds-Laliberte, Lizzy Fuller, Kady Johnson; Honorary: Dr. Kathryn M. Caliva (April 30, 2021) Dr. Caliva is a Visiting Assistant Professor of Classics this year at Hollins and has just received another VAP at

Valparaiso, where she will be involved in Eta Sigma Phi activities. She has a PhD in Classics from Ohio State University and is an outstanding scholar and teacher in Classics.

### **Eta Delta (Hillsdale College)**

Nathaniel Birzer, Ambrose Bykerk, Natalie Glitz, Hope Langworthy, Lynde Leatherwood, Emma Mull, Anne Rolfe, Mary Stirton, Caroline Welton, Claire Wilkinson (February 15, 2019); Mary Lou Brown, Lucy Cuneo, Ceanna Hayes, Isabella Murphy, Matthew Schleusener, April Smith, Abraham Sullivan, Elyssa Witsken; Honorary: David Jones (September 17, 2020); Michael Frost (February 4, 2021); Emily De Long, Colton Duncan, Michael Frost, Austin Gergens, Ashley Kaitz, Sophia Maeda, Tess Owen, Carmelina Pestritto, Noah Schleusener, Mikela St. John, Mark Tremaine, Luke Turnbow, Saiorse Weed (February 18, 2021)

David Jones is retiring, is a quite beloved professor, and is responsible for creating the presence of ESP on Hillsdale's campus.

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

Sophia M. Picard, Elana Sanders-Braxton, Riley Scott (October 30, 2020)

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

Steven Campbell, Yannis Chamourikos, Brooks Rometry, Justyn Smith (March 9, 2021)

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

Irene Amalaraj, Andrew Conarty, Paul Das, DeVonia Monroe, Aidan Power, Alexander Sacopulos, Rachel Roscoe, Ian Yorn, Nelson Nichols (May 10, 2021)

### **Eta Iota (The University of Arizona)**

Aliyah Postell, Emily Danielle Adduci, Jordan L. Proffitt, Katie Schafer, Madeline Smith, Shane Gardiner, Yunbei Xu (April 23, 2021)

### **Eta Pi (Hobart & William Smith)**

Cameron Miguel, Sadye Ferguson, Madison Dicks, Taylor Shea, Quin Kenny, Danielle Naimie, Andrew Broering, Mary Warner;

Honorary: Lisa Brown (April 15, 2021) Lisa was a graduate of HWS in 1991 and this year, has been taking courses in our department, including Latin. Lisa has been a wonderful addition to our small department and to our courses and we would like to include Lisa in our meetings and gatherings. Lisa has been a great advocate for the study of Latin, in particular.

### **Eta Tau (University of North Carolina at Asheville)**

Katy Fulcher, Olivia Jackson, Oliver Lewis (April 22, 2021)

### **Eta Phi (Union College)**

David "Trip" Bell Sherwood III, Madeline Rioux, Christopher J. Galiano, Juliana Ketting, Vasileios Megas, Kathryn J. Efnor, Samuel G. Perry (May 12, 2021)

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

Jacob Eckert, Umut Bicim, Julia Cima, Chevelle Tallman, Gina Kondraros, Kayla Trowbridge (April 28, 2021)

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

Katherine Matos, Christina J. Murphy, Hunter N. Ramee (March 18, 2021)

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

Madeleine B. Cavallino, Daniel A. Flores-Santiago, Jeffery D. Martinez, Francesca Cabot Parson, Kayley Marie Boddy, Casey Jessica Brown, Jacob Robert Hane, Calyn Clare Helen Liss, Katherine Elizabeth Miller, Federico Alejandro Romero, Philip Alexander Chivily (January 14, 2021); Julia Anastacia Stevens (February 18, 2021)

### **Theta Mu (University of Nebraska-Lincoln)**

Luci Anderson, Laurie Johnson, Andrew Malesker, Ryan Smelley, Kelly Zach, Madelyn Loucks, Alexander Pastor, Olivia Pletcher, Tillie Stanton, Susana Moyer, Emmelia Rogers, Trevor Swanson, Julianne Fay, Madeleine Rauhauser, Nathan Stastny, Jennette Walbaum, Cameron Ramsey; Honorary: Dan Hoyt (April 15, 2021) Our department Chair, Dan Hoyt, has

been generous about supporting student success in our classical languages program. He provided funding for an advanced Latin student in Eta Sigma Phi to work as a paid tutor for students in our first-year Latin program, offering a pay raise to recognize the student's advanced qualifications. Additionally, he generously provided departmental financial support to subsidize student membership payments during COVID.

**Theta Xi (Gonzaga University)**

Tessa Farnam, Bailey Plumlee, Johnson Bui, Jimmy Velasco, Jessie Valdovinos (April 28, 2021)

**Theta Sigma (Wright State University)**

Cassandra Albers, Ryan Collins, Abigail Stokes, D.J. Supper, Michael Shobe, Julia Schultz, Kendall Westmor; Associate: Michelle Cheatham (April 21, 2021)

**Theta Tau (Stockton University)**

Ivan Beste, Paul Hiltke, Caleigh Iovine, Eva Leaverton, Raya Slotoroff, Giana Smith (March 30, 2021)

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

Virginia French, Hannah Kearns, Bruce Tickner, Bethany Townsend, Troy Larsen (March 17, 2021)

**Iota Beta (Northwestern State University)**

Koral Richard, Andrew Dubriske, Sarah Bissell, Bruce Quinten Beth, Joseph Adams (April 20, 2021)

**Iota Gamma (Sanford University)**

Robert William Browning, Ethan Wayne Byrd, Mary Amelia Carstens, Laura Lee Caum, Bradyn Debysingh, Madelyn Fischer, Kristopher Cole Foreman, Parker Camden Gilley, Robert Anthony

Hancock, Jonathan Morris Hartley, Evan Thomas Hennessey, Margaret A. Kirby, Thomas Oliver McMath, Harrison D. Pike, Elizabeth Jane Sanders, Sarah A. Schansberg, Robert N. Shiflet, Kristen D. Watts, Braxton Oneal Whitt (April 29, 2021)

**Iota Delta (Arizona State University)**

Amber Luu, Catherine Cranmer (November 15, 2020)

**Iota Zeta (Christopher Newport University)**

Jordan Sanchez, Jacob Brooks, Hannah Bradley, Lauren Wilkinson (May 8, 2021)

**Iota Kappa (Loyola University Chicago)**

Claire Chaikin, Alexa Fredericks, Campbell Rosener, Mariam F. Wahab (March 15, 2021)

**Iota Mu (Virginia Wesleyan University)**

Alex Cain, Michael McCartney, Robin Pearson, Aleya Roberts (April 19, 2021)

**Iota Nu (Skidmore College)**

Jake Anthony Jefferson, Nicole Frances Kiernan, Peter Louis Maeder, Logan Patrick Savage (May 4, 2021)

**Iota Rho (Christendom College)**

Rita Penny, Justin Corman, Gabriel Arango, Joan Johnson (February 19, 2021); Ambrose Cavalier, Sarah Scarchilli (May 6, 2021)

**Iota Phi (San Francisco State University)**

Koren Carver, Camille Franco, Thomas Scott, Swati Pande, Isaiah Chadwick, Angelyn Liu, Celeste Reynoso, Sheila Tunzi, Jonathan Stromberg, Danielle Poortinga, Stephanie McConnell (December 11, 2020)

**Iota Psi (University of California, Los Angeles)**

Vanessa Felix, Lauren McCormick, Lingxuan (Cindy) Liu, Yasmin Erwin, Caroline Lunt, Michael Boulos (June 5, 2021)

**Iota Omega (University of Virginia)**

Alexander Nguyen, V. Ross Johnson, Megan Theresa Sullivan, William Kyle McPherson (December 4, 2020)

**Kappa Alpha (Augustana University)**

Robert Amundson, Marcella Baldwin, Anna Bauman, Camden Breitling, Raena Brendtro, Emily Fleckenstein, Jaden Elliott, Madeline Engel, Rebecca Grommesh, Anna Gross, Carrie Kaiser, Thomas King, Margaret Samp, Kevin Schumacher, Madeline Trosvig, Henry Van Bommel, John Walker; Honorary: Madeline Frick (April 11, 2021) Madeline has been an active and enthusiastic member of our Classics Society, and she took classics courses prior to her enrollment at Augustana. She, however, has not taken any classics courses at Augustana, which is why we are applying for honorary membership.

**Kappa Eta (Asbury University)**

Chloe Adams, Ana Caudill, Stephen Gober, Nicholas Guilbault, Charlotte Staudt, Elijah Wilder, Mark Wood (April 13, 2021)

## New Chapter

Centre College

*Di nos quasi pilas homines habent.*  
The gods use us people as toy balls.  
Plautus, *Captivi*, prologue 22

# Student Recognitions on the 2021 National Latin Exam

Here is the list of Colleges and Universities who administered the 2021 National Latin Exam. Those marked in bold have active chapters of Eta Sigma Phi.

## **Baylor University (TX)**

Christian-Albrechts Universitat Zu Kiel (GERMANY)  
Higher School of Economics (RUSSIA)  
Hong Kong University of Science and Technology (CHINA)

Howard University (MD)

John Paul II Junior College (BELIZE)

Letourneau University (TX)

Loyola University Chicago (IL)

## **Monmouth College (IL)**

OLLI at Furman University (SC)

Oakland Community College (MI)

## **Seton Hall University (NJ)**

Tehachapi Mt. Adult School (CA)

## **Temple University (PA)**

Thomas More College of Liberal Arts (NH)

## **Truman State University (MO)**

## **University of Florida (FL)**

## **University of Illinois at Urbana-Champaign (IL)**

## **University of Mary Washington (VA)**

## **University of Oklahoma (OK)**

## **Washington & Lee University (VA)**

## **Washington State University (WA)**

## **Xavier University (OH)**

## COLLEGE/UNIVERSITY AWARD WINNERS

### **Baylor University**

Instructors: Julia Hejduk, David White, Dan Hanchey

Advanced Latin Poetry

Samuel Black, Silver Maxima Cum Laude

Beth Butler, Cum Laude

Seth Howton, Cum Laude

Casey Hulshof, Cum Laude

Kayla Jou, Cum Laude

Johnathon Knight, Magna Cum Laude

Natalie Randall, Silver Maxima Cum Laude

Jordan Vanderpool, Gold Summa Cum Laude

Advanced Latin Reading Comprehension

Ethan Bryant, Gold Summa Cum Laude

Rachel Donnelly, Silver Maxima Cum Laude

Tyler Hosingloy, Silver Maxima Cum Laude

David Jacks, Gold Summa Cum Laude

Eva Parmenter, Silver Maxima Cum Laude

Grace Remmer, Gold Summa Cum Laude

Katie Stepek, Cum Laude

### **Howard University**

Instructor: Molly Myerowitz Levine

Intermediate Latin Reading Comprehension

Hannah Besette, Silver Maxima Cum Laude

Alexandria Frank, Gold Summa Cum Laude

Tiffanee Moore, Magna Cum Laude

### **Letourneau University**

Instructor: Lesley-Anne Williams

Advanced Latin Poetry

Clair Compton, Silver Maxima Cum Laude

### **Loyola University Chicago**

Instructor: Jonathan Mannering, PhD

Intermediate Latin

Claire Calhoun, Gold Summa Cum Laude

Joseph Leydon, Silver Maxima Cum Laude

Sarah Mahaney, Magna Cum Laude

Honore Walsh, Gold Summa Cum Laude

Intermediate Latin Reading Comprehension

Sara Ahmed, Cum Laude

Jack Turner, Silver Maxima Cum Laude

Advanced Latin Poetry

Grant McBane, Gold Summa Cum Laude

Campbell Rosener, Gold Summa Cum Laude

Ted Sheils, Silver Maxima Cum Laude

### **Monmouth College**

Instructors: Adrienne Hagen, Robert Holschuh Simmons

Intermediate Latin

Grace Passaglia, Magna Cum Laude

Intermediate Latin Reading Comprehension

Holt Lapsey, Magna Cum Laude

Advanced Latin Reading Comprehension

Hannah Hofmann, Cum Laude

Nathan Williams, Gold Summa Cum Laude

### **Oakland Community College**

Instructor: Sarah Lemelin

Intermediate Latin Reading Comprehension

Sandeep Boppana, Gold Summa Cum Laude

### **OLLI @ Furman**

Instructor: Ginny Anderson

Intermediate Latin Reading Comprehension

Susan Kirton, Gold Summa Cum Laude

### **Seton Hall University**

Instructor: Charles George

Intermediate Latin Reading Comprehension

Lauren Costello, Cum Laude  
Antonio Galindo, Cum Laude  
Owen Gilligan, Magna Cum Laude  
Konrad Kosiek, Gold Summa Cum Laude  
Hunter Ramee, Magna Cum Laude  
Evelyn Stewart, Magna Cum Laude

### **Temple University**

Instructor: E. V. Mulhern

Intermediate Latin  
Steffon Harrison, Silver Maxima Cum Laude  
Victoria Ruth, Gold Summa Cum Laude

Intermediate Latin Reading Comprehension  
Bradley Smutek, Silver Maxima Cum Laude

Advanced Latin Reading Comprehension  
Rebecca Masgai, Cum Laude  
Robin Salen, Gold Summa Cum Laude

### **Thomas More College of Liberal Arts**

Instructor: Fred Fraser

Intermediate Latin  
Emma Anderson, Silver Maxima Cum Laude  
Joelle Choiniere, Silver Maxima Cum Laude  
Sophia Darakjy, Silver Maxima Cum Laude  
Colette Davis, Gold Summa Cum Laude  
Thomas Easterday, Cum Laude  
Catriona Fahey, Gold Summa Cum Laude  
Nicholas Kroger, Silver Maxima Cum Laude  
Declan Nielsen, Gold Summa Cum Laude  
Elizabeth Orłowski, Silver Maxima Cum Laude  
Regina Thompson, Gold Summa Cum Laude  
Elias Wassell, Magna Cum Laude

Advanced Latin Poetry  
Anna Conner, Magna Cum Laude  
Madeline Eastman, Gold Summa Cum Laude  
Annemarie Gerads, Gold Summa Cum Laude  
Peter Greninger, Magna Cum Laude  
Peter Rao, Silver Maxima Cum Laude

### **Truman State University**

Instructor: Bridget Thomas

Advanced Latin Reading Comprehension  
John Harrop, Cum Laude

### **University of Florida**

Instructor: Dr. Andrew Nichols

Intermediate Latin Reading Comprehension  
Isa Koreniuk, Magna Cum Laude

Advanced Latin Reading Comprehension  
Noah Harris, Gold Summa Cum Laude  
Charlotte Sanders, Gold Summa Cum Laude

### **University of Mary Washington**

Instructors: Sarah Herbert

Advanced Latin Poetry  
Chloe Boyd, Cum Laude  
Eleanor Clark, Gold Summa Cum Laude  
Beatrice DiFolco, Cum Laude  
Hope Mills, Cum Laude  
Benjamin Townes, Cum Laude  
Emily Whitt, Silver Maxima Cum Laude

### **University of Oklahoma**

Instructor: John Hansen

Intermediate Latin Reading Comprehension  
Edhante Aguirr, Gold Summa Cum Laude  
Marykate Carper, Magna Cum Laude  
Paige Chandler, Cum Laude  
Hannah Cox, Magna Cum Laude  
Cassidy DeGroot, Magna Cum Laude  
Emma Ferrell, Cum Laude  
Ivy Keila, Magna Cum Laude  
Trysta Kershner, Silver Maxima Cum Laude  
Adam McCarthy, Silver Maxima Cum Laude  
Cort Nelson, Silver Maxima Cum Laude  
Evan Plavchak, Silver Maxima Cum Laude  
E W Redman, Gold Summa Cum Laude  
Xavier Rhone, Magna Cum Laude  
Tyler Sides, Cum Laude  
Danica Thompson, Silver Maxim Cum Laude  
Jack Turk, Magna Cum Laude

Advanced Latin Reading Comprehension  
Gabriel Anguiano, Silver Maxima Cum Laude  
Jack Bennett, Magna Cum Laude  
Savannah Dillard, Gold Summa Cum Laude  
Spencer Kunz, Silver Maxima Cum Laude  
Lukas Sturm, Gold Summa Cum Laude  
Whitten Williams, Cum Laude

### **Washington State University**

Instructor: Robin Bond

Intermediate Latin  
Laina Wyrick, Gold Summa Cum Laude

### **Xavier University**

Instructors: Shannon Byrne, Katie De Boer

Intermediate Latin Reading Comprehension  
Matthew Blain, Gold Summa Cum Laude  
Alexander Breeze, Silver Maxima Cum Laude  
Sophia Dempsey, Gold Summa Cum Laude  
Tim Ganshirt, Gold Summa Cum Laude  
John Paul Mastandrea, Gold Summa Cum Laude  
Allison Rutherford, Gold Summa Cum Laude  
Aaron Ticknor, Gold Summa Cum Laude

# Winners of the 2021 Eta Sigma Phi Maurine Dallas Watkins Sight Translation Contests

## 72<sup>nd</sup> Annual Greek Translation Contest

### *Advanced Greek (15 entries)*

- 1<sup>st</sup> Christopher Robertson, Alpha Theta, Hunter College (The Lawrence Crowson Prize)  
2<sup>nd</sup> David Jacks, Gamma Omega, Baylor University  
3<sup>rd</sup> Christine Daniels, Eta Mu, University of California, Davis  
Honorable Mention: Hunter Privett, Gamma Omega, Baylor University

### *Intermediate Greek (14 entries)*

- 1<sup>st</sup> Michael Kerr, Epsilon Kappa, Brigham Young University  
2<sup>nd</sup> John Lambert, Tau, University of Kentucky  
3<sup>rd</sup> Luis Sanchez, Eta, Florida State University  
Honorable Mention: Stephen Priest, Gamma Omega, Baylor University

### *Koine Greek (11 entries)*

- 1<sup>st</sup> John Lambert, Tau, University of Kentucky  
2<sup>nd</sup> Jackson Abhau, Epsilon Kappa, Brigham Young University  
3<sup>rd</sup> Hope Langworthy, Eta Delta, Hillsdale College

## 71<sup>st</sup> Annual Latin Translation Contest

### *Advanced Latin (22 entries)*

- 1<sup>st</sup> Matthew Nelson, Beta Nu, University of Mary Washington  
2<sup>nd</sup> Jonathan Davis, Tau, University of Kentucky  
3<sup>rd</sup> Micah Wiley, Eta Delta, Hillsdale College  
Honorable Mention: Anne Rolfe, Eta Delta, Hillsdale College

### *Intermediate Latin (13 entries)*

- 1<sup>st</sup> James Terrasi, Alpha Kappa, University of Illinois at Urbana-Champaign  
2<sup>nd</sup> Calvin Henaku, Alpha Xi, Washington University, St. Louis  
3<sup>rd</sup> Madeleine Staples, Epsilon Kappa, Brigham Young University

## 55<sup>th</sup> Annual Latin Prose Composition Contest

### *Advanced Prose Composition (14 entries)*

- 1<sup>st</sup> Sanjeevani Bhavsar, Alpha Xi, Washington University, St. Louis  
2<sup>nd</sup> Matthew Nelson, Beta Nu, University of Mary Washington  
3<sup>rd</sup> Hope Langworthy, Eta Delta, Hillsdale College  
Honorable Mention: Micah Wiley, Eta Delta, Hillsdale College



# 2022 National Latin Exam

- More than 79,000 registered students in 2021
- 40 question multiple choice exam
- Grammar, reading comprehension, mythology, derivatives, literature, Roman life, history & oral Latin
- Gold and silver medals
- Opportunities for Scholarships
- \$6 per US student, \$8 per foreign student, \$10 minimum order, to be sent with the registration
- N.B. \$15 shipping fee for school; \$30 shipping fee for residential. For orders outside North America: ONLINE exams strongly encouraged; if not possible, contact office for shipping.
- Postmark Deadline for registration and payment: January 22, 2022

*For Registration and Information:*

National Latin Exam  
University of Mary Washington, 1301 College Avenue  
Fredericksburg, VA 22401  
website: [www.nle.org](http://www.nle.org)      email: [nle@umw.edu](mailto:nle@umw.edu)

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**National Latin Exam—since 1977**

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*Sponsored by The American Classical League/National Junior Classical League*

# 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, 2023  
Chicago, IL

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 2021–2022 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](http://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, 2022**.

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](mailto:katherine.panagakos@stockton.edu).

# Eta Sigma Phi Honor Cords and Hoods



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