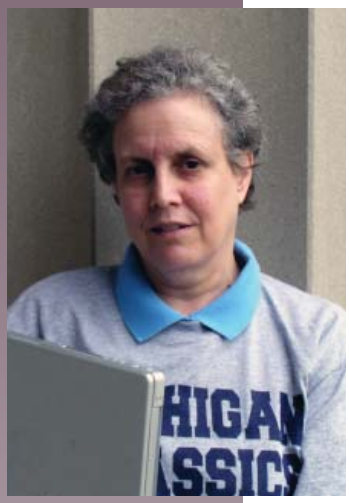
University of Michigan
The Department of Classical Studies

Classics Convivium

Spring '12 · Volume XIV

Letter from the Chair



Ruth Scodel

I spent the fall term as Leventis Visiting Professor in Edinburgh, the city that calls itself "The Athens of the North." Sometimes it has perhaps tried too hard: Calton Hill offers two imitations of the choragic monument of Lysicrates, one dedicated to the great Enlightenment philosopher Dugald Stewart, the other to Robert Burns. It also features the National Monument, a memorial to the dead of the Napoleanic Wars, modeled on the Parthenon—a thoroughly ruined Parthenon. Money ran out for the project and the Monument is known as the Folly.

A few of the memorable sights and moments: a production of *Antigone* in Fagles' translation. It was a pretty standard interpretation, with a one-dimensional Creon. But Scottish accents give the play a whole new feel. The production was in the round and the acoustics were poor, so if I didn't know the text well I would often not have understood the lines. But there can be few places whose history has more examples of relentless commitment to principle than Scotland. (One of my small projects had been to master the various schisms and reunions of the Presbyterians, but I gave up—it makes the most contaminated of manuscript traditions look tidy.) The statue of David Hume in a toga on the Royal Mile. Extraordinary traditional singers at Sandy Bell's and the Royal Oak. Questions from non-specialists at my talk for the Edinburgh Classical Assocation. The Leventis conference, on "What's Greek about Greek Narrative?" The speakers had interesting things to say, they stayed on topic, they participated in critical but collegial discussion, and they kept to time: it was very close to perfect.

Calton Hill National Monument, Edinburgh

The time in Edinburgh made me appreciate some of the special qualities of Michigan. We don't have one of the most beautiful cities in the world outside our doors. But we do have a truly great library. Most of the journal articles we want are a few clicks away. Most of the books are on the shelves. Books kept in storage arrive the next day, and Interlibrary Loan is prompt and generous. We do have a very rich informal intellectual life, with students and faculty in constant interaction. We have close ties with many other departments. The energy here is incomparable. It is very good to be away for a time, especially in the city of volcanoes and the Enlightment, Bertie and Inspector Rebus—but it's very good to be back.

Ruth Scodel

INSIDE

Teaching Medical Terminology *by Benjamin Fortson*

Not long ago the Department of Classical Studies was approached by some students in the pre–Physician Assistant program requesting that a course on medical terminology be offered. After some discussion it was decided that we could offer a one-credit semester-long minicourse meeting once a week that could adequately satisfy these students' vocabulary-building needs. We also thought that such a course could have broader appeal among other students interested in medicine, biology, and related areas. We offered the course for the first time in Winter 2011; initially capped at fifty students, demand was so overwhelming that we decided to take all comers, and wound up with over 140 enrollees. An equal or higher number have registered this Winter term as well, and the course looks like it will remain on.

When the possibility of creating this course was being discussed, I volunteered to teach and develop it. It so happens that medical terminology and medicine have been strong interests of mine for practically my whole life. As an arguably not entirely typical five-year old, after dinner I would ask my mother, a doctor, to pull out what I called the "bone book" (her medical-school anatomy textbook) and bring it to the kitchen table and read me names of stuff. Those polysyllabic words beckoned with an enchanting mystery that has never really abated for me. Many years later, when I was an editor and lexicographer on the staff of The American Heritage Dictionary of English—the job I held before joining the faculty at U of M—I was able to put this interest to practical use for the first time by becoming one of the medical editors. And now I was excited to be able to put that interest to practical use again, this time in the pedagogical arena.

> "One thing that students don't immediately realize is how many of these roots they already know, just from other (often quite ordinary) corners of English, as well as from the significant number of medical terms that have entered common parlance."

My approach to this class has been basically to take anything and everything that might be a useful "hook" to help students memorize the meanings of several hundred Latin and Greek roots used in medical terminology. One thing that students don't immediately realize is how many of these roots they already know, just from other (often quite ordinary) corners of English, as well as from the significant number of medical terms that have entered common parlance. People generally already have at least a vague notion of the meaning of the important medical suffix -itis for inflammations, from common ailments like laryngitis, bronchitis, and sinusitis. They have all read about the dangers of getting melanoma from too much exposure to the sun and

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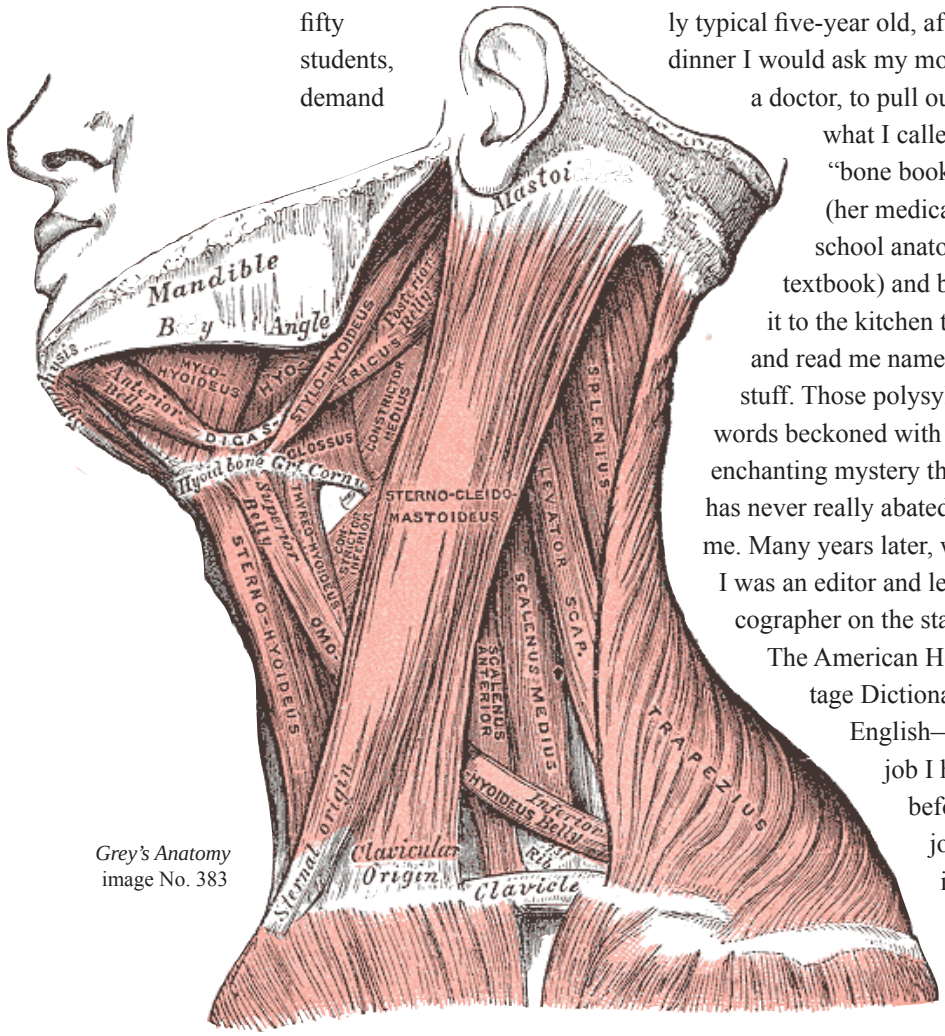


Grey's Anatomy image No. 383

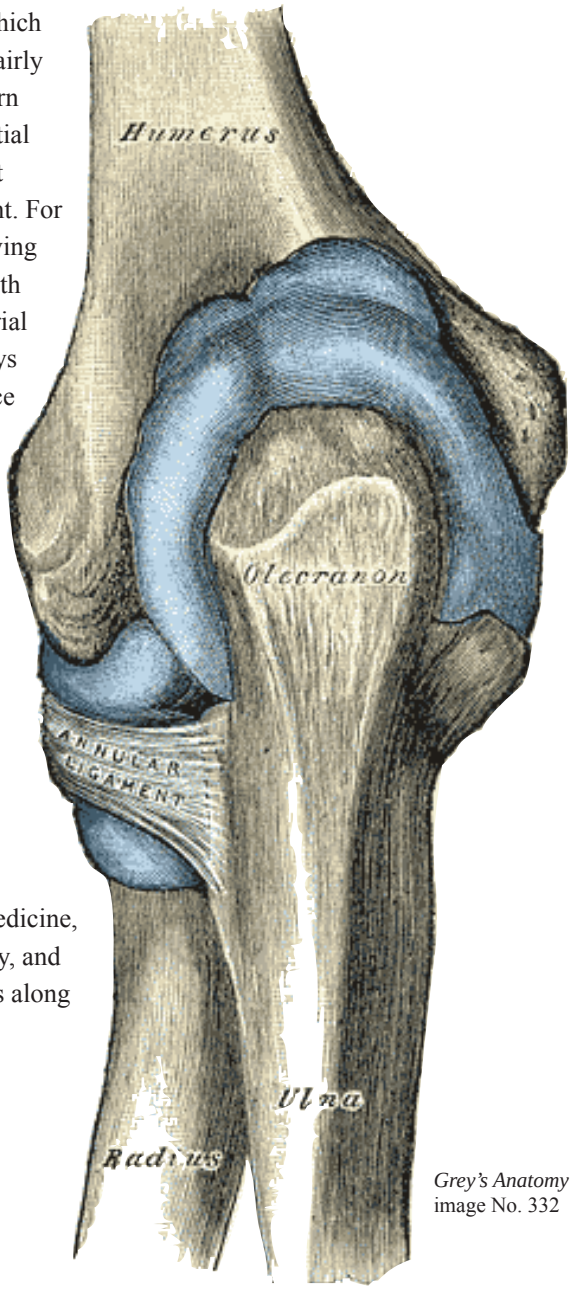
can use that to remember that -oma is a suffix for tumors. And it's pretty easy to remember that the Greek root rhe- means "to flow" if you know, or have ever had, diarrhea.

I also teach them from day one the importance of metaphor in creating medical vocabulary, especially anatomical terms. I never was able to keep the arrangement of the chambers of the heart straight, the atria and the ventricles, until one day I realized why the atria are so called: as any Classicist knows, the atrium in a large Roman house is the first main court or open area that one enters into after the initial entrance hallway; later on comes the second one, the peristyle. So too is each atrium the first chamber on each side of the heart that blood enters into, and the ventricles are the subsequent chambers that pump the blood back out. Medical terms, as the students are quick to learn, do not always parallel one another—those second chambers are literally "little bellies" rather than being called peristyles. (You can't win them all.) But both the use of an architectural term for an anatomical structure, as well as a word meaning "little bellies" for anatomical structures that are not, in fact, literal bellies, are examples of metaphoric extension. Dozens, perhaps hundreds, of fancy-sounding anatomical terms like radius, uvula, and vomer reveal themselves to be fairly humdrum metaphorical extensions once one knows their literal meanings. (You can look them up to see what I mean if your Latin is rusty.) All this can help to demystify: these words become a lot less scary when you know they are all pretty straightforward underneath.

> "Those students who do learn the roots in the course are able to decode thousands of medical terms they've never seen before, which seems a fairly good return on the initial one-credit investment."

Pictures are worth a thousand words, as they say, and wherever possible I illustrate terms with images—nothing too graphic, since I can't assume that all the students are budding doctors. (Some of them just need one last credit for their schedules!) And some students are helped by hearing or being reminded about people from history who had (or have) certain conditions. The textbook I use is good at supplying a lot of anecdotal information from the history of medicine and Greco-Roman mythology, where the origins of many a term are to be found. (Think of narcissism from the story of Narcissus.) In fact, it's so good at doing this that it stole a lot of my thunder the first time I used it—I had to work a lot harder than I had anticipated at coming up with interesting supporting material in lecture. The last thing I wanted to do was spend an hour intoning a list of roots and saying what they meant; I—and the course—would quickly have become a medical statistic under such circumstances…

Ultimately, of course, no one can memorize this kind of information for the students; the best I can do is give them as many practical tips as I can and hope they are able to retain the material through repeated exposure and use. Those students who do learn the roots in the course are able to decode thousands of medical terms they've never seen before, which seems a fairly good return on the initial one-credit investment. For some, having to deal with this material will always be a source of pygalgia, but at least they'll be able to figure out what pygalgia means—and will have learned a little history of medicine, mythology, and linguistics along the way.•



Grey's Anatomy
image No. 332

Latin for Everybody

Contributors:
Donka Markus
Deborah Ross
Celia Schulz
Gina Soter

Michigan is among the few remaining colleges and universities that have preserved a four-semester language requirement. The student population in our Elementary Latin courses has been changing over the years and our main challenge has been to adapt to the changing needs by tailoring our courses to meet the diverse requirements of our students.

The Elementary Latin program at Michigan has a long tradition of being concerned with teaching Latin to the entire spectrum of language learners. We serve strong language students who continue on to major or minor in classical languages, students concentrating in Classical Civilization or Classical Archaeology, students who wish to complete their LS&A language requirement through Latin (many of whom began their study of Latin in high school), students who simply have always wanted to learn some Latin or need Latin for their research, students who struggle with language learning and have decided that if they do not have to speak it, they will be better at it, and some who are enthusiastic about speaking Latin and improving their oral Latin skills.

We have changed our textbook recently, but not our linguistically oriented Michigan Latin approach, which helps non-intuitive learners grasp the structure of the Latin language more easily. In our program, we also teach specific strategies and techniques for reading all varieties of Latin texts, from the simplest motto to the most complex original passages. A departmentally funded study center staffed by graduate students provides supervised preparation and practice to struggling students and the department also funds targeted and systematic peer-tutoring sessions for students with learning disabilities or difficulties as well.

We encourage our best and most motivated students to speed up their path through the introductory levels and move to author courses faster by choosing the honors intensive section in the third semester of their language requirement. By covering the material of the third and fourth semesters in one term, and by reading original passages of both prose and poetry at an intensive pace, students enter an accelerated stream which prepares them to take author courses for the final, fourth semester of their language requirement while accumulating credits towards their major or minor in Latin at the same time.

Yet another path that includes some oral Latin components allows students to complete their full language requirement within one academic year with an intensive (8 hour/week) course, a program run in concert with the Residential College. This sequence culminates in a 5th semester-level drama class that stages an annual Latin play. Courses are carefully coordinated between these programs, so that students can enter or exit the stream at any semester.

The third semester is crucial for allowing students to branch out and choose their own pace in the pursuit of their goals. Some students may love Latin and be quite good at it, but their educational priorities and professional ambitions may steer them into the slower stream of completing the 4 semesters of the language requirement before venturing into a higher-level Latin course. After completing the language requirement, students can choose again between a higher-level author course and the more moderately paced 5th semester prose and poetry course, both of which count toward a Latin major or minor. Students' interests and priorities change over time. A student may fall in love with Latin in the fourth semester of the language requirement, but having cut a lot of corners along the way, may be doubtful of his or her success in an author course. By taking the 5th semester prose and poetry course, such a student is set up to succeed in an author course needed to acquire the Latin minor. The possibilities and their combinations can be multiplied even further. Students

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Latin, continued

have been taking advantage of these opportunities, reflected in the growing number of Latin majors and minors. In Winter 2011, the number of concentrators was 11, up from 5-7 during the preceding 10 semesters; minors in Winter 2011 were 15, up from 5-9 during the preceding 10 semesters.

Student athletes in recent years have also taken advantage of the diverse pathways available to everyone else. A language requirement sequence in Latin beginning in the spring term accommodates the needs of these students. Overall, the demand for summer classes has increased and so have the number of spring-summer courses that we offer in the first four semesters of the language requirement. Over the current academic year, 103 students completed or are in the process of completing the fourth semester of their language requirement through Latin. This number includes spring-summer enrollments and the intensive sequence in the residential college. It does not include the 12 students who are skipping the fourth semester and are fulfilling the final semester of their language requirement through an upper-level course.

In recent years, students' competencies and habits have been posing ever-increasing challenges which are not new, but are becoming more and more evident: weak memorization skills, difficulty in reading and extracting information from a written textbook, difficulty reading in general, weak English language skills and grammatical knowledge, and more students with special needs who need more processing time. Despite these challenges, our pedagogy makes Latin 'doable' for all students by (to quote Glenn Knudsvig) "making the implicit explicit".

The multiplicity of streams aimed at accommodating every skill, motivation and time-commitment profile puts us in a position to welcome the new challenges of the future with confidence. •

10th Annual Platsis Symposium on the Greek Legacy *by Richard Janko*

On Sunday, 25 September 2011, a large audience gathered in the splendid surroundings of Rackham Amphitheater for the 10th Annual Platsis Symposium on the Greek Legacy, on the theme of "ancient conscience". Professor Richard Sorabji of Wolfson College, Oxford, argued that the Greek term for having a conscience, literally "be conscious of oneself", implied a divided personality, and moreover one that was aware of a failing, frequently a moral one. This secular concept has resonated down the centuries from the earliest times down to the modern era. His talk so enthralled his audience that he risks being invited back for a future Symposium. Next, the Arthur and Mary Platsis Student Prizes were awarded to Alekos Syropoulos and Mike Malis for a collection of arrangements of Greek music (we persuaded them to perform extracts on an electronic keyboard rather than a concert piano, as had been the original plan, which was unfortunately impracticable); to Eli Schlatter for a set design for Aeschylus' *Agamemnon* (who ought to have had more of a conscience about sacrificing his daughter); and to Penelope Filyo for her essay "Greece's Symbolic Capital and the Media." Professor David Konstan of New York University turned to the other aspect of conscience, which, if it cannot express itself, remains merely an inward feeling without immediate effect on others: Hence it goes hand in hand with freedom of speech. Athenian democracy was celebrated for honoring the right to speak in the assembly of any citizen who wished, regardless of their social status; however, he reviewed the numerous ways in which ancient parrhesia was very different from modern concepts of "free speech". Respondents Matt Evans, who has just joined our Department of Philosophy as an Assistant Professor, and our own graduate student Harriet Fertik introduced a discussion so lively that parrhesia risked abbreviating our real symposium in the adjacent Assembly Hall. •

The Life and Work of Francis Willey Kelsey:

Archaeology, Antiquity, and the Arts by John Griffiths Pedley

John Griffiths Pedley is Emeritus Professor of Classical Archaeology and Greek at the University of Michigan and past Director of the Kelsey Museum of Archaeology. He is the author of numerous books, on topics as varied as Greek sanctuaries, Sardis, Greek sculpture, and South Italian archaeology and architecture.

Ann Arbor: The University of Michigan Press, 2012. ISBN 978-0-472-11802-1

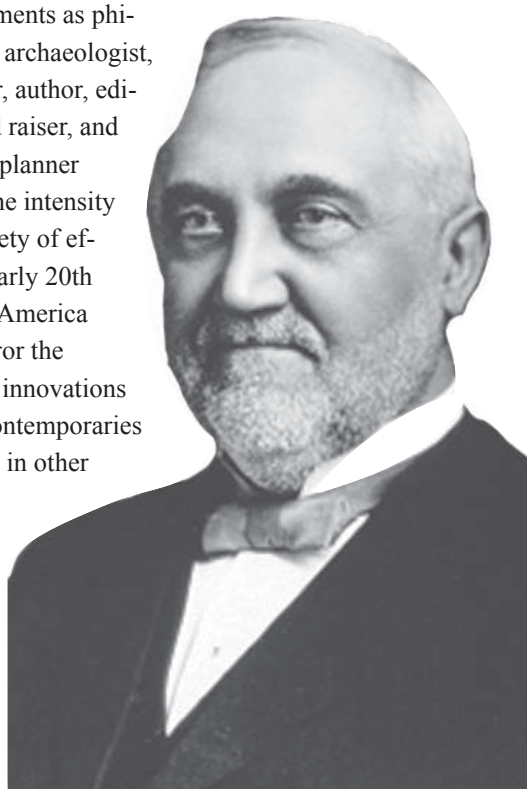
President of the Archaeological Institute of America (1907-1912), professor at the University of Michigan, and president of the American Philological Association (1907), Francis Kelsey was crucially involved in the founding or growth of major educational institutions. Professor of Latin from 1889 to 1927 and chair of the Department of Latin from 1890 until his death, he possessed a character and an imagination that put him at the center of developments in American education and of the University's growth and change in the early twentieth century. Taking full advantage of innovations in technology, communications, transportation, and manufacturing he worked ceaselessly to promote education for all, to further the expansion of knowledge, and to champion the benefits of the study of antiquity.

He wrote constantly: articles, memoranda, letters, diaries, and books. His editions of Caesar, Cicero, Ovid, Lucretius, and Xenophon became the standard teaching texts of the time. His editions of Caesar, in fact, are still in use, and an edition of his *Gallic War* revised by UM Ph.D. S. Rex Stem will be published by Michigan Classical Press in late 2013. Kelsey's major contributions include his edition and translation of August Mau's *Pompeij in Leben und Kunst*, his *Latin and Greek in American Education with Symposia on the Value of Humanistic Studies*, and the monumental edition of Hugo Grotius's *De Jure Belli ac Pacis Libri Tres*. The vast majority of Kelsey's voluminous writings supported his vision of the centrality of the ancient past to the human condition.

His sharp interest in looking to contexts to explain the classical texts he taught sparked his interest in the recovery of the material world in which Greeks and Romans lived, worked, and wrote, in short in archaeology. This led to Michigan's involvement in important international fieldwork projects at Pisidian Antioch (1924), Carthage (1925), and Karanis (1924-1935). The funding requirements for these projects, as for others he supported in the University, spurred him to develop contacts with wealthy men of affairs in Detroit (Charles Freer and Horace Rackham, for example) and with leading financiers (Andrew Carnegie and J. P. Morgan among others).

But Kelsey's enthusiastic approach to antiquity did not stop at teaching, publications, and fieldwork. In the 1890s he began acquiring antiquities for the university's teaching and research programs. These acquisitions, together with the large assemblages of materials from the excavations at Karanis, constitute a major strength of the collections of the Kelsey Museum. Turning his attention in the 1920s to papyri and manuscripts, Kelsey gradually put together what, with the addition of the papyri from Karanis, may still be regarded as the best collection of papyri in America.

Drawing heavily on Kelsey's daily diaries now held at the University of Michigan's Bentley Historical Library, John Griffiths Pedley gives us a biography that records the wide-ranging activities of a gifted and energetic scholar whose achievements as philologist, archaeologist, educator, author, editor, fund raiser, and campus planner reflect the intensity and variety of effort of early 20th century America and mirror the creative innovations of his contemporaries working in other fields. •



Francis Kelsey

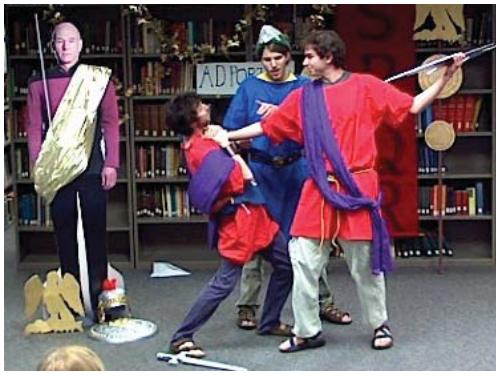
Teaching First Year Writing through Classical Studies:
A 'History of the Ancient World in a Dozen Objects' By Lisa Nevett

In designing this new seminar, my aim was that as well as improving their writing skills, students would take away a sense of the richness and variety of Classical Studies as a discipline, both in general, and at Michigan in particular. Beginning with the idea of 'object biography' (used by anthropologists to ask broad cultural questions by analysing the form and history of a given object) each student picked a personal possession, creating a 'mini-biography'. This framework informed our exploration of a series of ancient objects, selected to introduce a variety of geographical areas, time periods and classical sub-disciplines. Some were accessible only through published resources, such as the gold 'Mask of Agamemnon' – allegedly recovered by Heinrich Schliemann at Late Bronze Age Mycenae. But others were studied first-hand: in the papyrology room students viewed a papyrus fragment of Iliad I, which we had been studying in translation; at the Kelsey Museum they were introduced to the Graeco-Roman settlement of Karanis (excavated by a UM team between 1924 and 1935), the cultural context in which that fragment was read; at the Graduate Library the cast of a scene from the Parthenon frieze (purchased by a philhellene librarian in 1906), enabled students to assess for themselves a controversial interpretation; a second visit to the Kelsey Museum recreated for them the original monumental context of a fragment of the Res Gestae (recovered at Pisidian Antioch by a Michigan excavation in 1924). Students' responses were overwhelmingly positive: in particular they were excited to learn of the important role of their new University in investigating the classical past, presenting it for a wide audience today, and helping preserve it for future generations. •

You can virtually visit Karanis yourself at the Kelsey online: http://www.umich.edu/~kelseydb/OutKaranis.html

In 1906 Theodore W. Koch, University of Michigan Librarian, acquired casts of the Parthenon frieze for the Library and placed them in the reading room of the old library building. The sections of the frieze portray the Athenian celebration Panathenaia, which marked Athena's birthday. The original frieze of the Greek Parthenon was 524 feet long and ran around the outside of the temple.

Latin Play Revived



The Department, thanks to Gina Soter's Residential College program and its emphasis on spoken Latin, has revived its tradition of a Latin play. This year's December afternoon of Latin verse and silliness was the *Amphitruo*. Captain Picard was a gift of many years ago to our colleague Traianos Gagos, whose spirit is still with us.

Inter Versiculos:

an eight-day workshop in Latin verse composition

Contributors:
Gina Soter,
Classical Studies and Residential College;
and
Karla Herndon,
Berkeley High School

Last August seventeen Latinists convened at a rural retreat in Dexter, Michigan to try our hands at Latin verse composition. Under the tutelage of Professor David Money of Cambridge University we learned to think as poets, rather than merely react as readers, and the experience refined and enriched our understanding of both meter and language. In Money's words, "the primary reason for wishing to write Latin poetry may be the pure enjoyment of doing so. It can be inspiring to realize that it is possible to express oneself in an elegant and vigorous language that has been loved by countless thousands of authors, both amateur and dedicated, from ancient times to the present."

Early on in the workshop we witnessed the miraculous process of composition unfold, as we all "helped" to write the following programmatic line about our rustic venue:

Voci musarum rimas granaria praebent.
Barns offer openings to the voice of the muses.

As we tried to develop our own "poetry legs," we soon discovered that verse composition would not comply with our wishes. Professor Money was ready at hand to share his expertise: the workshop was not designed to share some arcane theory of composition, but to provide hands-on know-how about the challenges and rewards of writing Latin verse.

Our time was devoted to lectures and demonstrations, hours of private writing, discussions, field trips to the art museum and a fishing farm for inspiration; we also shared our compositions and experiences at common meals.

This opportunity, unique in the United States, if not in the world, attracted an international set of participants, professional and amateur, from as far away as Australia and Rome, and as near by as campus colleagues; participants' ages ranged from fifteen to retirement.

For more info see:
http://www.umich.edu/~rclatin/iv/

This event was made possible by support from the Department of Classical Studies, the Residential College, Contexts for Classics, the Language Resource Center, Arts at Michigan, the Kelsey Museum and the Museum of Art (UMMA). •

Attention Alumni!

Alumni news is on our website and we would like to hear from you! Please let us know what you have been doing since you left the University as an undergraduate or graduate student in our Department. Visit our website and complete the online form at:

http://www.umich.edu/~classics

You can also visit our website for more information on purchasing a Classical Studies t-shirt. All proceeds go to help support the undergraduate initiative. Show your support!

CFC Translation 2011

Each year, the Contexts for Classics initiative sponsors a competition in literary translation from Latin, ancient Greek, and Modern Greek. These are extracts from the winners, both graduate and undergraduate, of 2011.

2011 CFC Graduate Translation Prizes

Cassie Miura

Philosophaster, a Latin comedy by Robert Burton (famous for *The Anatomy of Melancholy*), was first performed in the hall at Christ Church, Oxford, in 1618.

However, this is not a story about gentlemen But pseudo-philosophers and what may befall them.
I say nothing more since the end all things will reveal.
Nonetheless, I leave you now with this single appeal:

Philosophasters, if there be any who remain, Begone! and quick for we your bluff scarcely can contain.
It seems all is well since no one rises from his place, Only worthy academics here, none who face disgrace.

To close, I humbly request that our troupe you will engage With at least the attention that befits the common stage.

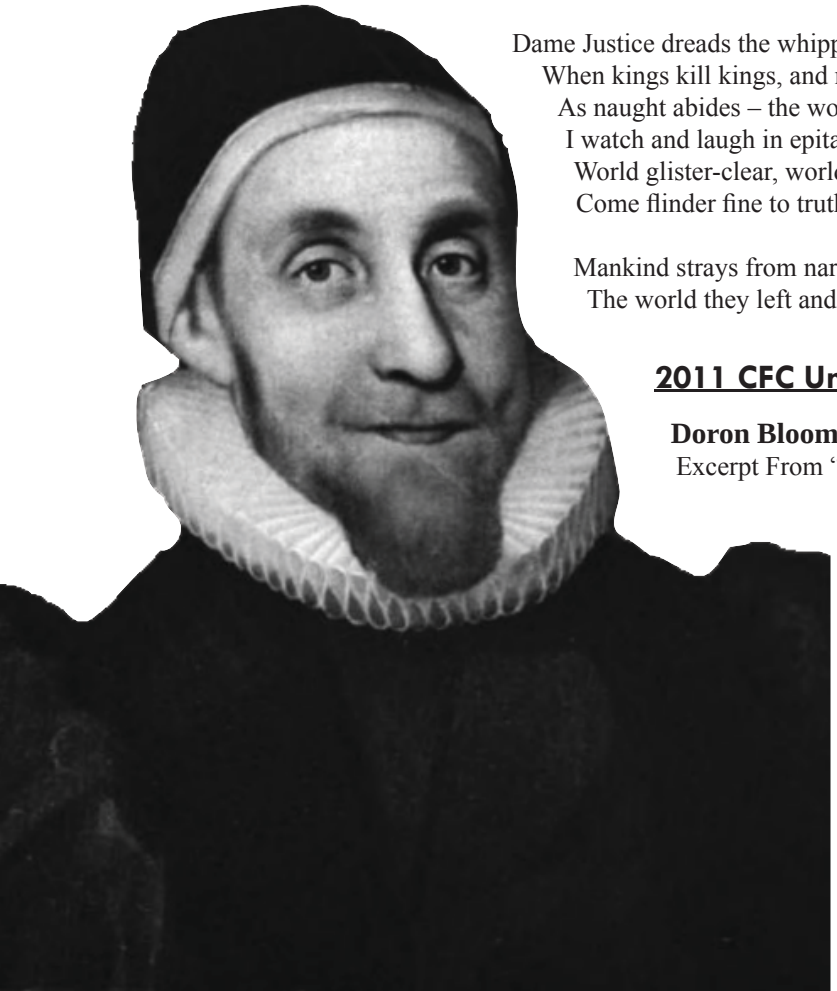
Garrett Ryan

"De Contemptu Mundi" is a 12th-century poem of about 3000 verses satirizing the moral failings of his own time. Its author, Bernard, was a monk at the famous abbey of Cluny in Burgundy

The final day of time's decay approaches; stand – await
The sinner's wage, the judge's rage, the trembling scale of fate.

Dame Justice dreads the whipping threads of social fabric's tear,
When kings kill kings, and new death brings the world new wars to share.
As naught abides – the world elides the blessings it extends-
I watch and laugh in epitaphs, and blot the vice I've penned.
World glister-clear, world mirror-dear, globe glibly cast of glass:
Come flinder fine to truth divine and grant your glory pass!

Mankind strays from narrow ways while star-eyed maidens mourn
The world they left and leave bereft of hope – till they're reborn.



2011 CFC Undergraduate Translation Prizes

Doron Bloomfield

Excerpt From "Jaw" (from Pindar, *Pythian Ode 12*)

From the depths of her great and hollow space
no tongue but a sound rushed out, the sound of parched
fore-finger and thumb rubbing against wet clumps of grass.
It was the sound that from some other world had sped
unrestrained and roused by the universe of infinite black
to the roots of Olympus and so turned the soul of clay
to man. From that day to this the gods and heroes forgot,
but the Virgin saw it then and thought to give to man
the sound dripping from the betrayal of fortune and the pain
of dearth.

Robert Burton, pictured left

Translation 2011, *continued*

Helen Ioannou
"Translating Womanhood: Voices from Greece" (from Efstathia and Kiki Dimoula)
Excerpt from the song, Όλα Αλλάζουν/ Everything's Changing, originally by Ευστάθια/ Efstathia:

"

All…All in all everything's changing, nothing remains
I don't stick to one relation un-refrained
I'll reflect on my own inner good

Now, as old passions seem like mere trifles
Everything I've been through has lost all title
Because I've learned and now know how to love
"

Excerpt from the poem,Ο Πληθυντικός Αριθμός / Plural, originally by Κική Δημουλά / Kiki Dimoula:

"

Love,
common noun,
substantive noun,
gender: neither feminine nor masculine
etymologically defenseless
Plural: defenseless loves
"

Erika Valdivieso
"The Menaechmi in the Old West" (from Plautus)

Ma: (*Another agitated twirl of the parasol, advancing to Men*) I certainly am an aggravated wife. *Matrona walks angrily from side to side, while Menaechmus follows her anxiously.*
Men: Why are you aggravated? Gimme the details.
Shoot, none of the hands is acting up, are they?
Don't tell me that one of the cooks or the maids gave you some lip!
Fess up, they won't get away with it.
Ma: You really are dumber than dirt.
Men: And you're mighty blue, so blue that it's hurting me too.
Ma: Dumb as a box of rocks.
Men: Well, so you are aggravated with one of the servants.
Ma: Dumb as a box of hammers.
Men: I mean, you ain't mad at me, now are you?
Ma: (*Stops walking, Men bumps into her*) Perhaps you're not such a chucklehead after all…

Michael Hatty
"Menaechmi II.I" (from Plautus, *Menaechmi*)

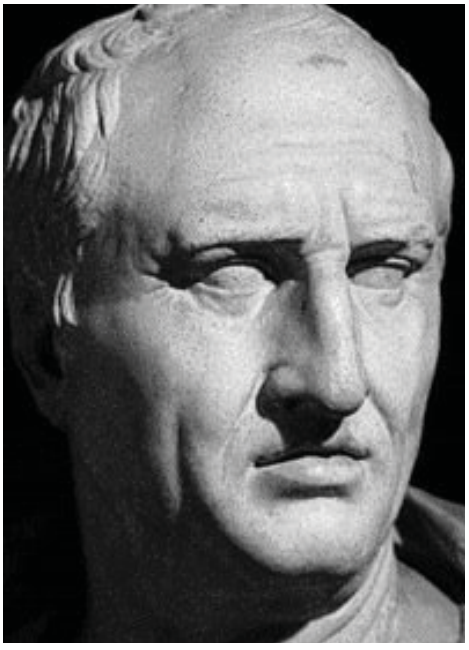
Act 2.1
Menaechmus: The sweetest scene that sailors can see, in my mind, Messenio, is the tip of a tree breaking the blue's monotonous monopoly.

Messenio: A sweeter scene, it'd be for me, to see the branches of my family tree. But why, I wonder, do we wander on and on an expedition to Fornicopolis? Do you aim to encircle every island in imitation of the sea?

Menaechmus: For my brother, my nearest branch, betaken as a twig, we seek his place, transplanted.

Messenio: How many forests must we survey? I cannot labor six more years looking at lumber. We have combed the lindens of Istria, the cork trees of Spain, the lemon figs of Marseilles, The oaks of Illyria, all the olive groves of Greece, and every single vineyard in Italy. If only you were looking for a particular twig hidden in some thicket, we would have found it! If your brother were still alive, we already would have found him; the conifers you comb cannot concoct the sort of shade you're seeking.

Menaechmus: Messenio, to what you just implied-that my brother has already died- until it is proven, this ship will keep on cruising. The pull on the sinews of my soul leads me on this journey; I am compelled to pursue my symmetrical half to whom the strings of my heart are attached.



Plautus

2012 Honors Thesis Writers

Anthony Bryk
The Circus Factions of Byzantium: Theological Controversy and Violence in the Late Empire
(David S. Potter, faculty advisor)

Anthony is a Classical Civilizations concentrator and Moral and Political Philosophy minor. His thesis concerns the causes of the increasing violence of the circus factions in the Eastern Roman Empire (ca. 5-7th c. CE). Anthony's thesis explores the connection between theological controversies and the increasingly riotous behavior of these infamous factions. Anthony plans on attending law school after graduation.

Virginia Chiao
Rumors Say: How Gossip Transcends Formal Legal Boundaries in Athenian Law Courts and How it Affects Women's Influence
(Sara Forsdyke, faculty advisor)

Virginia is graduating with a BA in Classical Civilizations and a minor in French and Francophone Studies. Her thesis studies law court speeches in Classical Athens and their relationships with gossip as a mode of influence by women. She plans to eventually attend law school.

Joshua Corriveau
An Undesired End? Vergil, Ovid, and Apotheosis in the Augustan Age.
(J. Mira Seo, faculty advisor)

Joshua is graduating with a BA in Classical Languages and Literature. His thesis examines the portrayal of deification and the deified state in the *Aeneid* and the *Metamorphoses*, exploring the role of violence, grief, and disappointment in these episodes. Joshua plans on working after graduation and pursuing a graduate degree at some point.

John Daukas
Voluntas vel Vinculum: The Fate of Fate Itself
(Sara Ahbel-Rappe, faculty advisor)

John is graduating with a double major in History and Classical Languages and Literature. His thesis explores the conflicts between divine prescience, fate, and free will, and the way in which the literary tradition shapes these arguments. He plans to enter a doctoral program in Classical Studies next year.

Molly Harris
Roman Identity in the Age of Augustus: A Critical Look at the Roles of Romulus, Aeneas, and Hercules in the Founding of Rome
(Celia Schultz, faculty advisor)

Molly's thesis works to put Hercules on par with Romulus and Augustus as a founder of Rome.

Samantha Lash
The Abandonment of Karanis: Recreating the Archaeological Context of Papyri from Granary C123
(Arthur Verhoogt, faculty advisor)

This thesis attempts to reconstruct the history and archaeological context of papyri from Granary C123 by paralleling the establishment of occupational phases and abandonment processes unique to the individual structures, identifying patterns in distribution and contents, and carefully re-analyzing records to broaden the framework for further interpretative work.

Matthew McHale
Between the Spheres of Furtum: The Transformation in the Roman Law of Theft from Private to Public
(Bruce W. Frier, faculty advisor)

Matthew's thesis explores the historical development of theft as a means by which to observe the shifting relationship of responsibilities between the citizen and the state.

Douglas Rottman
A Greek View of Mathematics
(Richard Janko and James Tappenden, faculty advisors)

His thesis attempts to combine the philosophical and the practical (or, in Euclid's case, the theoretical) sides of mathematics into a coherent whole - in essence, how a Greek mathematician would have thought about the subject.

Nicole Sara Siporin
Changing Faces: Understanding Variations in the Imperial Persona of Constantine from 320-325 CE
(David Potter, faculty advisor)

Nicole's thesis examines the official imperial persona of Constantine as reflected by various forms of official documents from 320 to 325 CE, explaining the variations that arise among these documents' portrayals.

2012 Gerald F. Else Lecture

Where Did Tragic Theatre Come From in the First Place?

Thursday, March 29, 2012
4pm • Kuenzel Room, Michigan Union

Professor Oliver Taplin, Fellow and Tutor at Magdalen College, Oxford until his retirement, is one of the most important scholars of Greek drama. He brought performance back to the center of our understanding of drama with *The Stagecraft of Aeschylus* and *Greek Tragedy in Action*, and in *Comic Angels* reinterpreted Southern Italian vases convincingly as evidence for the reperformance of Old Comedy. In this lecture, he will, most appropriately, go back to Gerald Else's *The Origin and Early Form of Greek Tragedy*—a book that has not received as much attention as it deserves—and look especially at the functions of masks.

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