

CLASSICS CONVIVIUM

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LETTER FROM CHAIR, RUTH SCODEL

This will be my last chair's letter—my term will end December 31, and Sara Forsdyke will take over the leadership of the department. I feel as if it will be expected (by whom? I don't know, but by somebody) that I reflect over the past six years, although that is not really my natural inclination. On the other hand, over the summer we were required to write a departmental history in preparation for the university's bicentennial in 2017, and working on that project has given me a better perspective for what has happened during my term.

"Appointments and disappointments," as the saying goes. We have hired some new colleagues—Francesca Schironi, Celia Schultz, Donald Sells, Brendan Haug, and Despina Margomenou. We have lost some. Jay Reed went to Brown, Benjamin Acosta-Hughes to OSU, Mira Seo to Singapore. We are still grieving for the untimely death of Traianos Gagos. Don Cameron has retired, Bruce Frier is no longer teaching. Ben Fortson and Basil Dufallo were promoted to Associate Professor. Sara Ahbel-Rappe, Sara Forsdyke, Nic Terrenato, Chris Ratté, Lisa Nevett, and Arthur Verhoogt were all promoted to Professor.

So if we haven't won all our battles in recent years, we haven't lost them all, either. Our enrollments have been down since the financial crisis, as students take more courses that they hope will lead to jobs, but not devastatingly. The job market for our graduate students has been tough, but most of them are winning through, although some have gone through several one-years and some have needed to work for the department for a year. We survived the 6% college-wide

budget cut pretty well, although staff cuts have made life hard sometimes, especially for the chair. I am very tired of being urged to do more with less; it is a reality of life that beyond a certain point you can only do less with less. Mostly, though, we are at least doing the really important things, sometimes even more of them, and the frustrations of administrators don't affect students.

I hope that it will be obvious from this newsletter that our teaching and intellectual lives continue to flourish. I haven't done much to enable that: it is owed to the colleagues, the students, and to our dedicated staff. There are two features of our department today of which I am very proud, however. First, we are a family-friendly department as we were not when I came to Michigan thirty years ago. I have helped establish that climate. Second, when I studied our endowments I realized that one of our larger funds, the Carrie Arbour, had been given "for needy and worthy students." That meant it did not need to be used for graduate fellowships. First I extended it for study abroad, for both graduates and undergraduates; it is used mainly for students going on excavations and for summer study in modern languages. Then I wondered whether we could make grants that would replace student loans, and found out from Financial Aid that we could. The family contribution can't be lowered, but unmet need or need met by a loan could be replaced by a department grant. Last year, we gave \$28,000 to seven students, and supported study abroad for ten. More learning and less debt. I hope that's what my term as chair is remembered for.

INCLUDED IN NEWSLETTER

- ◆ Gabii Update
- ◆ Stamboulidis Fund for Exploring Classical Arts and Culture
- ◆ 2013 Jerome Lecture Series
- ◆ Kate Boshier will be Missed
- ◆ Roman Error Conference
- ◆ Bruce Frier "Retires"
- ◆ Rebecca Sears, ProQuest Distinguished Dissertation Award
- ◆ Carrie Arbour Study Abroad 2013 Scholarships

KUDOS FROM LAST YEAR

Clara-Bosak-Schroeder won an outstanding GSI Award

Netta Berlin won an Excellence in Concentration Advising Award

Arthur Verhoogt won two teaching awards from LSA—an Excellence in Education Award and the John Dewey Award for an outstanding teacher among those promoted from Associate Professor to Professor.

GABII PROJECT UPDATE

BY NIC TERRENATO

The fifth consecutive season of excavations at Gabii, helped by a generous grant from the National Endowment for the Humanities, was the most successful ever. The investigation was concentrated on two sectors of the excavation site, which now encompasses a one-hectare area near the center of the ancient city. In one sector, work continued on an elite compound dating to between the 8th and the 6th century BCE. Extremely lavish infant burials were discovered, including one of the richest anywhere in central Italy.



Excavation in the other sector, brought to light a new vast structure, that occupies an entire city block of the orthogonal layout. The complex dates to the 4th-3rd century BCE, had a porticoed façade and represents an extremely rare instance of Mid-Republican monumental architecture. It was articulated on two terraces, separated by a massive retaining wall, preserved for a height of about 3 meters and made of colossal ashlar block of local volcanic stone. The two levels were connected by a monumental stairway. In 2014, this building will be exposed in its entirety and its precise function will be clarified. In any case, this exceptional finding has a major impact on our understanding of the evolution of Roman architecture, proving that monumental complexes were being built earlier than previously thought. The discovery has recently been reported by the New York Times (http://www.nytimes.com/2013/08/20/science/romes-start-to-architectural-hubris.html?_r=1&). To keep up with finds of the coming season, visit the Gabii Project's website:

<http://sitemaker.umich.edu/gabiiproject>.



STAMBOULIDIS

Many UM faculty feel troubled that our students, both graduate and undergraduate, do not take enough advantage of the rich cultural life of Ann Arbor. There are often practical difficulties. Most students don't have cars, and so they may spend four years here and never visit the Detroit Institute of Arts. Although student rush tickets for performances are inexpensive, students are involved with their classes and other

activities and may not even notice what they're missing.

Last spring, the Cleveland Museum of Art had a special exhibit on Pompeii, and the department sponsored an excursion. This was a

great success, although the permanent collection excited the students and faculty as much as the special exhibit—they wondered why they had never visited before. The trip brought together faculty, undergraduates, and graduate students: it was fun, it brought people together, and everyone experienced some magnificent ancient art.

Last March, our development liaison contacted us about a U of M alumna, Maria Stamboulidis, who was interested in making a gift to the department in memory of her father, Konstantinos Stamboulidis. When she told us about her father, who loved studying the culture of ancient Greece but became a psychiatrist, we decided that the best memorial to him would be a fund that would support activities that combine learning and joy: the Konstantinos and Anna Stamboulidis Fund for Exploring Classical Arts and Culture.

This fall, we will be using the fund for the first time. Performance Network in Ann Arbor is presenting "An Iliad" by Denis O'Hare, and the department will bring together students and faculty to see the show and then discuss it over pizza. In the spring, we will have what I hope will be an annual museum visit.

2013 JEROME LECTURE SERIES

BY DAVID STONE

I had the pleasure to be among the enthusiastic audiences when Professor David Mattingly of the University of Leicester presented the 2013 Jerome Lectures on “Africa Under Rome: Relationships, Identities and Cultural Trajectories” in April. Coming some 20 years after he taught as an Assistant Professor in the Department of Classical Studies, the Lectures marked a return engagement at Michigan for Mattingly. As he acknowledged, he first developed the ideas for his innovative “Discrepant Identities” approach, which was the central focus of this year’s lectures, when teaching at Michigan. (In the interest of full disclosure, I was a first-year student in Mattingly’s “Archaeology of the Roman Provinces” course in 1990, so it was particularly exhilarating for me to have witnessed both the germination and the full florescence of his views. I can now envision how the seeds of a new interpretation of the Roman provinces took root — I remember especially well being cautioned one September day not to parrot the *idées reçues* found in the textbooks!).

The four lectures presented Mattingly’s distinctive view of this central region of the Roman empire. The first considered provincial peoples: Carthaginians, Libyphoenicians, Libyans, Gaetuli, and Aethiopes. The focus was on *all* who inhabited “Africa Under Rome” — and decidedly not on “Roman Africa”, which implies a more restricted group of those with a Roman cultural affiliation. The second investigated military communities in Africa, whose identities Mattingly demonstrated were markedly different from those of civilian communities. The third evaluated rural inhabitants. Mattingly argued that the most diverse engagement with Roman culture occurred in the countryside. There were major differences in the use of languages, the presence of goods, the worship of divinities, and the burial practices found throughout the African countryside, particularly as one moved North to South. The fourth lecture focused on the variety of towns in Africa, rather than the splendidly preserved ones featured in colonial-era studies, which have figured prominently in most other analyses. Mattingly discussed a range of hill-towns, oases, colonial im-

positions, and major harbors, arguing that the variety of urban life has been overlooked.

The 2013 Jerome Lectures offered a truly novel and exciting view of Roman provincial territories that had its origins in David Mattingly’s first encounters with Michigan audiences. They were a splendid second act.

KATE BOSHER WILL BE MISSED

BY RUTH SCODEL

On March 25, we were stunned to learn that Kathryn Boshier had died of lung cancer. Kathryn came to Michigan from the University of Toronto in 1998 and finished her PhD in 2006. She was on the faculty at Northwestern, and was going to start a new position at OSU in August 2013.

Kate’s great love was the theater. Her dissertation was on the Greek theater in Sicily and Magna Graecia. In 2012 she published *Theatre Outside Athens: drama in South Italy and Sicily*, proceedings of a conference she organized at Northwestern. She was still working on the monograph that had developed from the dissertation, and some of her friends and scholarly collaborators are working to prepare it for publication.

Kate could be incredibly modest. As a graduate student, she won both the senior women’s single and the championship women’s single for the Ann Arbor Rowing Club at the 2004 Royal Canadian Henley Regatta and three gold medals at the U.S. Rowing National Championship. She didn’t tell us in the department—when asked, she said that

all the best rowers were saving themselves for the Olympics. At the same time, she did not hesitate to argue energetically for her scholarly beliefs.

Everyone who worked with her remembers how she was at once frank and kind, clear-minded and generous.

In Kate’s memory, her husband and others have established an endowment in the department for ancient theater.



Classical Studies Presents: 2013 Thomas Spencer Jerome Lecture Series

Contemporary field archaeology extends our knowledge of the ancient world, once confined to cities and the books written in them, deep into the countryside. David Mattingly’s lectures show us how to read the record of material culture so that we can understand the complex, and dynamic, relationship between the people of the North African countryside and their Roman overlords.

AFRICA UNDER ROME

Relationships, Identities and Cultural Trajectories

DAVID MATTINGLY
University of Leicester

LECTURE 1
Cultural Encounters in 1st Millennium BC Africa: Romans, Libyphoenicians and Libyans
APRIL 8, 4:00 PM
Palmer Commons Forum Hall

LECTURE 2
Pacifying, Protecting, Policing, Posturing? The Military Community in Roman Africa
APRIL 10, 4:00 PM
Palmer Commons Great Lakes South

LECTURE 3
A World of Difference: Rural Communities in Africa under Rome
APRIL 15, 4:00 PM
Palmer Commons Forum Hall

LECTURE 4
Africa in the Roman Empire: Urban Identities and Urban Trajectories
APRIL 17, 4:00 PM
Palmer Commons Great Lakes South

GRADUATE STUDENT SEMINAR
Romanisation and Discrepant Identity: A Theoretical Discussion
APRIL 13, 10:00 AM | Classical Studies Library
Reservations for graduate students should call 734.764.0360

LSA For more information: lsa.umich.edu/classics • 734.764.0360

CONGRATULATIONS...

Rebecca Sears won a ProQuest Distinguished Dissertation Award for her 2012 thesis, *The Practical Muse: Reconstructing the Contexts of a Greek Musical Papyrus*. The following abstract should convey something of the interdisciplinary nature of this unusual project.

In my dissertation, I argue against the standard scholarly opinion that the surviving Greek musical papyri must have originated in the cultural center of Greco-Roman Egypt, Alexandria. To this end, I undertook a contextualized re-examination of P. Mich. inv. 2958, a second-century-C.E. musical papyrus excavated by the University of Michigan at Karanis (Kom Aushim) in the Fayum, Egypt in 1924. This document contains fragments of two sections of an otherwise unknown Greek tragedy with accompanying musical and rhythmic notation. The name "Aigisthus" in line 16 suggests that the plot of this tragedy originates from either the well-known Orestes cycle or the more obscure story of Aigisthus' illegitimate daughter, Erigone. The verso contains a brief financial account that represents a non-musical re-use of the papyrus, a common practice with all types of ancient literary texts. Although this papyrus has a significant publication history, it continues to present editors with challenging textual and interpretive questions, and, in combination with the relative wealth of information about its excavation (very little is known about the archaeological contexts of most of the musical papyri), P. Mich. inv. 2958 provides a nearly ideal opportunity to challenge the existing interpretive framework for the Greek musical papyri.

My study initially focuses on the excavation context of this papyrus and a reconstruction of the musical community of the Fayum in the early to middle Roman period. This papyrus was found with a large group of diverse papyri, over 136 inventory numbers, and is therefore one of a very few musical documents which can be associated with other papyri, even if only through its reuse as an account. I then turn to an examination of other papyri and ostraka from rural Egypt that refer to musicians, and to fragments of musical instruments, especially the *aulos*, the instrument primarily associated with the performance of Greek tragedies, excavated at Karanis itself. On the basis of this evidence, I conclude that, despite the rural, agricultural character of the region, musical performance formed an integral part of their social activities, and furthermore that musical professionals, possibly associated with a guild structure known to have operated in other areas of the eastern Mediterranean, were present in these communities. I then present a re-edition of the text and notation (*semeia*), including an *apparatus criticus* and substantial commentary discussing alternative readings of both aspects of the papyrus, along with a translation of the musical notation of P. Mich. inv. 2958 into modern Western notation with its realization in sound (in WAV format), created through the musical composition software, Finale. I also prepared a second arrangement intended for modern performance, accompanied by a recording of an amateur choir's reading of that transcription, which demonstrates, through this composition's continued musical impact, the quality and complexity of the type of music found in rural Egypt during this period. I subsequently offer a musicological commentary discussing certain aspects of the notation, including the relationship of this papyrus to surviving theoretical treatises. The sophisticated use of the Greek vocal notation system, including the extensive use of rhythmic signs and other performance markings, supports the idea that P. Mich. inv. 2958 comes from a professional context, and may well have been used in support of a performance situation.

Finally, I explore several theories about the possible use contexts of P. Mich. inv. 2958. In this discussion, I examine the question of the authorship of the papyrus in relation to the composition of both text and music through the reconstruction of two hypothetical scenarios. Then I draw upon the Karanis material, as well as some new evidence from other Greco-Roman musical settings, in order to recreate several contexts in which P. Mich. inv. 2958 may have been used by professional Greek musicians in Egypt. This discussion is highly hypothetical, although based on the evidence gathered through the avenues of research presented above. I offer these suggestions as a thought experiment designed to provoke a re-examination of the customary scholarly assumptions about the musical papyri, namely that all or most of the musical papyri originated in Alexandria in the hyper-elite contexts found in that metropolis.

I utilized methodological approaches from a variety of disciplines, including papyrology, musicology, and archaeology, in order to contextualize the physical document as well as the text and notation that it preserves. My research emphasizes the evidence this unique papyrus provides concerning non-elite Greek musical practices in Roman Egypt during the second century C.E., and I further discuss how this papyrus relates to the writings of the ancient Greek musical theorists. From this investigation, I conclude that P. Mich. inv. 2958 represents a rare example of community-oriented, professional (or semi-professional) musicianship, and demonstrates that high-quality music making was not restricted to the hyper-elite contexts of courts, cities, and major festivals. The musical significance of P. Mich. inv. 2958 should not be understated: this papyrus represents a valuable window into the practical relationship of musical theory, composition, and performance in Greco-Roman Egypt. The musical sensitivity and complexity of this fragment challenges the perceived decline of Greek music from the Classical ideals of fifth-century-B.C.E. Athens, and instead signifies a differing aesthetic, one that may well have influenced the development of early Christian chant, and therefore, the course of Western musical history.



CARRIE ARBOUR STUDY ABROAD SCHOLARSHIPS, SUMMER 2013 AWARDEES

MADE POSSIBLE THANKS TO A BEQUEST FROM BELLE ARBOUR, WHO GRADUATED IN 1909 FROM THE UNIVERSITY OF MICHIGAN AND DIED IN 1967.

Thanks to the Carrie Arbour Scholarship I was able to spend four weeks last summer (2012) digging the monastic ruins of Thornton Abbey under the direction of Dr. Hugh Willmott! During the field school I had the opportunity to try my hand at many of the different steps in the archaeological process such as finds processing, geographical survey, planning, and the excavating itself. While I enjoyed trying all of those jobs my favorite by far was doing the excavating. There's just something about being the one to uncover the actual finds that was incredibly exciting to me and I was hooked instantly. I have many fantastic memories from the excavation but my favorite by far is the day I found a large collection of pottery. Towards the beginning of the dig I was stationed in a trench behind the ruins where I came across a pit of pottery. At first it was just one piece of shiny purple-glazed pot but the more pieces I removed the more I found until at last there were three trays full of fragments. Though the pieces of pottery weren't quite as old as the supervisors had hoped they would be I'll never forget how amazing it felt to trowel back the dirt and see something shiny glimmering back at me. Before this trip people would ask me how I knew I wanted to be an archaeologist, after all I'd never been on a proper dig. But now, having been a part of an archaeological excavation, I can say for certain that I know I want to be an archaeologist and that I know I'm

making the right decision. Thank you very much for the opportunity. You provided me with an experience that I truly will never forget!

Now, I am currently studying abroad in Italy as part of the Intercollegiate Center for Classical Studies and am also funded by the Carrie Arbour Scholarship again! I'm keeping a blog of my experience:

lateramericangator.tumblr.com

Sincerely, Nicole Vozar



Thornton Abbey



This summer I was granted the opportunity to travel to Greece to take part in a Modern Greek ethnography project with Doctor Margomenou. Our project focused on activism during the times of the economic crisis. We started our project in Thessaloniki, Greece, where we toured the city and learned about its deep multi-cultural history. In Thessaloniki, I was stunned by how incorporated the Roman ruins were into the modern city. On multiple occasions, we would sit near the Roman forum, Arch of Galerius or Rotunda while drinking our coffee. We learned tidbits about their history and it was so inspiring to see them in person as opposed to a textbook.

After our few days in Thessaloniki, we continued to the island of Lemnos. Before our trip, we had discussed the difficulties in accessing the island, but it was not until we experienced the trip that I gained a better understanding of how different it was to travel to Lemnos, as opposed to other islands.

Lemnos is not one of the Greek islands that most people would think of. It is more northern than the others and does not have a ridiculous nightlife like some of the others. That being said, it was one of the most beautiful places I have ever encountered. It was not just the land around us that was breathtaking, the locals were also amazing. They went out of their way to extend their help. Through conversations with the locals, I was able to witness their passions for what they did and for their land. We also were able to interact with a few activist groups. Everyone was so hospitable and truly showed us the actions of Greek filoxenia, which literally translates to "friend to strangers".

My experience in Greece was unforgettable and I am deeply indebted to the Classics department. My trip was made possible by the generous funding from the Modern Greek program and the Carrie Arbour Scholarship through the Classics department. I am forever grateful for the continuous support that they have always extended to me.

María Pliakas

My experience this year on the Gabii Project was remarkable in every aspect. When I applied for the field internship last winter, I was not expecting to go back as I was worried I would have trouble getting funded once again. Thankfully however, with the huge aid of the Carrie Arbour Scholarship, I was able to take part in the 2013 field season.

This year I was given a bit more responsibility than last year, as I was made a field intern. This meant that I essentially excavated, filled out paperwork, and assisted the supervisors in any way I could. Since I was already accustomed to the way the paperwork was done and the types of methods that were used from my experience last year, I was able to work more on other skills. Although it may seem a bit trivial, I think the most important thing I learned was to trust my judgment and interpretation of the archaeology that I was excavating. For the most part, the archaeological layers in the area I was working on are not easy to distinguish from one another, but over time I became more comfortable with understanding the different soil layers and how they are in relation to each other. Additionally I feel that the supervisors I was working with also began to trust my judgment more as I was able to both fill out paperwork and conduct work on stratigraphic units on my own most of the time. In addition to being made a field intern, I was also placed on the logistics team. Here I was given extra duties such as cleaning up, providing lunch and ensuring that water was always available. Although it was just a few extra things to do on top of excavating, I feel that my work on the logistics team helped alleviate some of the stress of the supervisors so they would not have to mess with the little details and focus on the larger excavation problems instead.

Although the Italian summer heat and sun are not the easiest things to deal with while one labors away, I still enjoyed every single minute of excavation. There is absolutely nothing in this world that I would rather do than continue down the education and career path of becoming an archaeologist. I am so glad that I was able to participate in the field season this year as it gives me more assurance that the path I have chosen for myself is indeed correct. Sophia Reini



Visit to local potter



Work at Gabii 2013



Gabii 2013