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# CLASSICS CONVIVIUM

Classics Spring '10 | Volume XXII



## Constantine Cavafy: Mark Antony Confronts His Mortality

By Bruce Frier, Recipient of the Distinguished  
University Professorship Award, 2010

In two poems, “The End of Antony” (from 1907) and “The God Abandons Antony” (1910), the Greek poet Constantine Cavafy deals with the last two days of Mark Antony’s life, as Octavian’s forces were closing in on Alexandria in 30 BCE and forcing the great general toward suicide. These poems make an arresting contrast.

“The End of Antony,” a poem unpublished in Cavafy’s lifetime, is based on a passage of Plutarch (*Antony* 77.3-4). In Plutarch’s account, Antony, moribund as a result of a botched suicide attempt, had been drawn up on a litter into Cleopatra’s mausoleum in Alexandria. The Queen began to wail uncontrollably, but he “stopped her lamentations” and calmly “advised her to consult her own safety . . . not to lament him for his last reverses, but to count him happy for the good things that had been his, since he had become most illustrious of men, had won greatest power, and now had been not ignobly conquered, a Roman by a Roman.”

Cavafy follows much of this account closely, but sidelines Cleopatra, described only tangentially as “madame with her Oriental flailings”; it is mainly the sobbing of “the womenfolk” that awakened “the lofty pride within his soul” so that “it all seemed strange to him, indifferent, / everything he’d blindly worshipped until then— / all his frenetic Alexandrian life—.” It is reasonable to presume that Cavafy was fascinated by the clash of cultures in Antony’s soul, and that he has deliberately chosen to accentuate this conflict rather than the farewells with Cleopatra.

Three years later, in his justly celebrated poem “The God Abandons Antony,” Cavafy has altered and greatly deepened his thinking. The poem is based on another passage of Plutarch (*Antony* 75.3-4), in which, during the middle of the night before Octavian’s

occupation of Alexandria, a raucous throng of Bacchic revelers passes through the city (depicted by Plutarch as “quiet and depressed through fear and expectation of what was coming”). The throng was interpreted, by those “who sought the meaning of the sign,” as an omen “that the god to whom Antony always most likened and attached himself was now deserting him.” This god is Dionysus, with whom Antony had identified himself at least since 39; Plutarch had previously described other omens to the same effect (60.2-3). Cavafy completely re-imagines the final omen. In the first place, although, as in Plutarch, the primary emphasis is on the eerie sound of the procession, the throng itself is no longer discernible, but instead “an invisible procession” of an “initiate crew”—a mysterious band perceived not through vision, but entirely through sound, its “exquisite music” to which one

“listen[s] with deep emotion” as “a final entertainment.” This music is heard, not by Alexandrians, but by Antony himself. The poem proceeds rather as though Antony’s high-minded Super-Ego were admonishing him to take courage in the face of adversity, to “go without faltering toward the window” and drink in the “exquisite instruments” of the passing throng; but the poem is phrased so broadly that, were it not for its title, the same exhortation might have been directed toward any Alexandrian confronting the reality that he must eventually, at least through death, lose the beloved hurly-burly of the city.

In Cavafy’s narrative, there is, in fact, no longer any distinct omen that is construed. Rather, the “invisible company” that passes below Antony’s window is, in a way, Alexandria itself, an “Alexandria, who is leaving,” or alternatively an “Alexandria, whom

# LETTER FROM THE CHAIR



Traianos Gagos

*Dear Friends,*

*I was at work on a conventional chair's letter about our external review last fall, the budget, and the various opportunities and challenges we face. But on the afternoon of Monday, April 26, I learned that our dear friend and colleague Traianos Gagos had been found dead in his home. He had fallen down the stairs and struck his head.*

*I don't need to write an obituary here. There is one on our website [[lsa.umich.edu/classics](http://lsa.umich.edu/classics)] and on the library's [[lsa.umich.edu/library](http://lsa.umich.edu/library)], since he was both Professor of Greek and Papyrology in the department and an archivist in the University Library.*

*We hope soon to post a recording of his memorial, which was attended by over four hundred people, including papyrologists from around the United States and many members of the Greek community of Southeastern Michigan. A fund to support student work in the papyrological collection has been established in his memory.*

*Ruth Scodel*

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## Save these Important Dates

### FALL 2010

#### **Gerald F. Else Lecture in the Humanities Professor Francois Hartog**

**Sept. 29, 2010 at 4:00PM  
Kuenzel Room, Michigan Union**

Details to come...

#### **Teaching Papyrology: The Legacy of Traianos Gagos October 29 & 30, 2010**

Details to come...

#### **Ancient Philosophy Lecture November 1 or 2, 2010 (tbd)**

##### **Martha Nussbaum**

Ernst Freund Distinguished  
Service Professor of Law and Ethics,  
University of Chicago

Details to come...

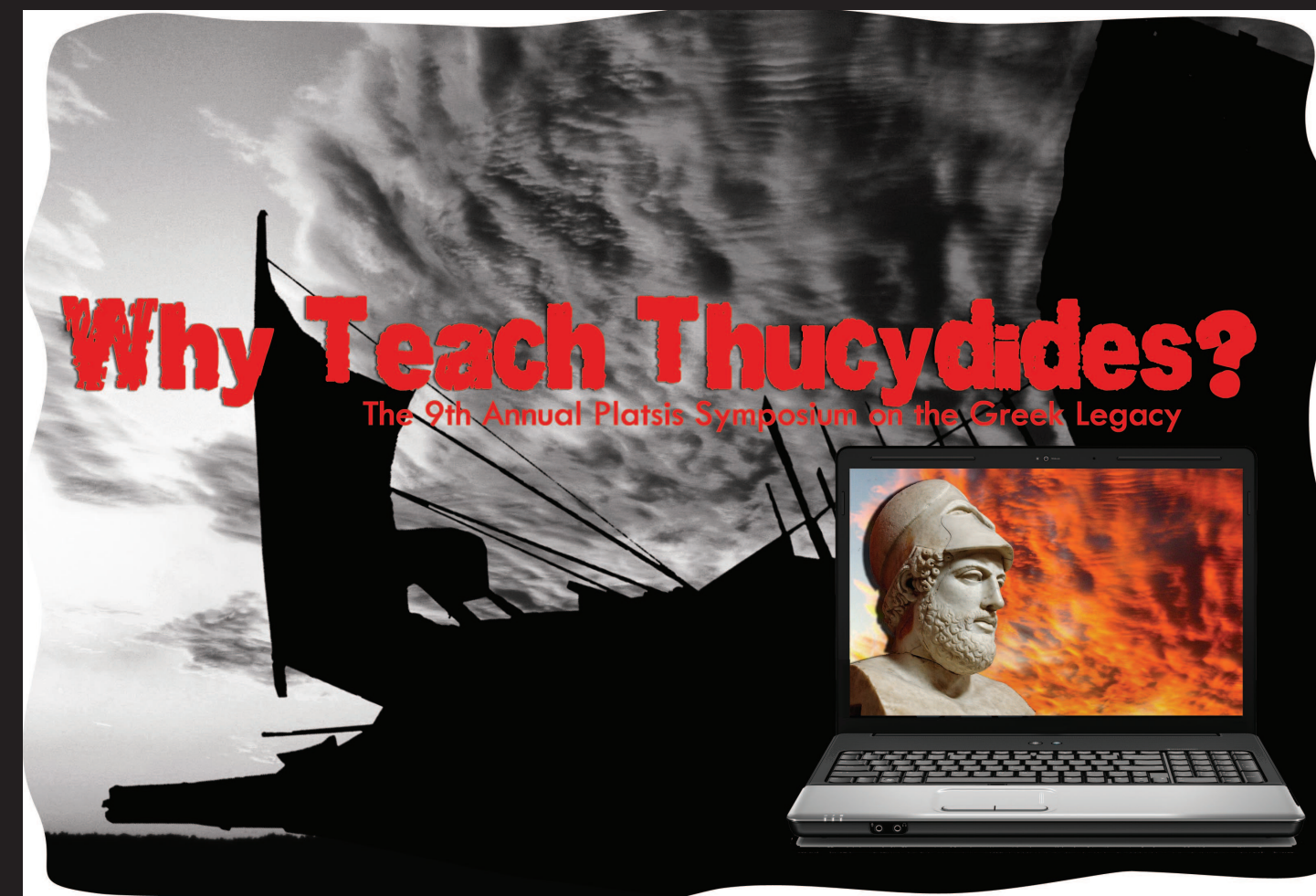
### WINTER 2011

#### **Thomas Spencer Jerome Lecture Series March 30 – April 7, 2011**

##### **Leonard Barkan**

Princeton University  
Arthur W. Marks '19 Professor of  
Comparative Literature and Director of the Society  
of Fellows in the Liberal Arts, Princeton

Details to come...



**Sunday  
Nov. 7, 2010 at 2PM  
Rackham Auditorium**

**Save the Date!**

The fall 2010 Platsis Symposium on the Greek Legacy will be held **Sunday, November 7, at 2PM in Rackham Auditorium**, on the topic **"Why Teach Thucydides?"** The symposium will address ways in which Thucydides matters in liberal arts education today. It will feature two distinguished scholars of Thucydides who have also played significant public roles: **W. Robert Connor**, who besides his scholarly work on Thucydides and other Greek historians has been director of the National Humanities Center and president of the Teagle Foundation, and Clifford Orwin, Professor of Political Philosophy at the University of Toronto has written *The Humanity of Thucydides* and is a regular contributor to Canada's national newspaper, *The Globe and Mail*. We will also have some local respondents, and many first-year students from Classical Civilization 101 and Great Books 191 will be there to ask the questions older people often avoid. Everyone curious about how an ancient Greek historian can help us understand the world we live in is welcome to attend.

[he is] losing,” even as his life ends. Both city and man are thus agents in this process of mutual separation: the city proceeds ineluctably onward, away from him, while from his window Antony bids it “farewell.”

Cavafy’s presentation leaves it indeterminate whether the “God” of his title, who abandons Antony, is intended (as some have thought) to be the eponymous deity of Alexandria, substituted for Plutarch’s Dionysus. Perhaps, instead, Antony’s acceptance of his fate is, within a larger framework, only an epiphenomenon of the withdrawal of divine favor. In any case, the broader message is clear enough. As E.M. Forster said of Cavafy himself, “But so much is certain—either life entails courage, or it ceases to be life.” This tragic moral lies well beyond the habitual Roman and Stoic pieties.

In Cavafy’s poems that deal, in one way or another, with Rome’s conquest of the Mediterranean, few actual Romans are mentioned: no arrogant generals, no rapacious governors, although in fact the Roman Senate dispatched many such. Cavafy seems attracted chiefly to those Romans of the late Republic, such as Horace or Antony, who, although they remain distinctively “Roman,” nonetheless, at least in Cavafy’s portrayal, have become thoroughly imbued with the culture of the Hellenistic East. But Antony’s situation is no longer as in “The End of Antony,” where, in his final moments, his *Romanitas* emphatically reasserts itself in confronting the conventional Egyptian theatrics of grief. To be sure, in the later poem Antony’s hesitation in accepting his fate might be interpreted somewhat similarly; why, for instance, does he require such repeated self-admonition? His temptation was to lament his own choices, “the plans you made for life, / which turned out wrong,” and to blame these choices, or his own weakness of will, for his

ultimate defeat. (In fact, the judgment of ancient historians, like Plutarch, runs much along this line.)

But in the second half of the poem Antony successfully fights against this temptation as “one who’s long prepared, like someone brave, / as befits a man who’s been blessed with a city like this.” In this respect, Antony is correctly regarded, so Cavafy suggests, not as one led astray from a better (more Roman) course by the allure of the luxurious East. Instead, in his very succumbing to the enticements of Alexandria he has proven himself worthy of the city; and even as the end nears he is reinvigorated by the luxuriant sounds of the Alexandria he loves so much. (The seductress Cleopatra has, of course, entirely vanished from this process.)

“The God Abandons Antony” bears interesting comparison to “In Evening” (1916), in which Cavafy depicts himself, at twilight, regretfully reading and re-reading a letter that he had long ago received from a lover now lost to him. As he gradually becomes resigned to the separation that “Fate” has effected, Cavafy moves, like Antony, to the windows of his chamber:” And I went out onto the balcony, melancholy—went out so I might clear my head by seeing at least little of this town I love so well, some little movement in the street, and in the shops.” Alexandria’s vibrancy brings Cavafy solace and renewal, a willingness to accept what he lacks the capacity to change. This is, to be sure, a powerful image. Yet in this later poem there is no sense of the inner conflict that had beset Antony as he contemplated the ruins of his ambition. Not for an instant does Cavafy represent himself as having to query his resolution to accept Alexandria as the ultimate touchstone of his own life.

## Απολείπειν ο θεός Αντώνιον

Σαν έξαφνα, ώρα μεσάνυχτ’, ακουσθεί  
αόρατος θίασος να περνά  
με μουσικές εξαίσιες, με φωνές—  
την τύχη σου που ενδίδει πια, τα έργα σου  
που απέτυχαν, τα σχέδια της ζωής σου  
που βγήκαν όλα πλάνες, μη ανωφέλετα θρηνήσεις.  
Σαν έτοιμος από καιρό, σα θαρραλέος,  
αποχαιρέτα την, την Αλεξάνδρεια που φεύγει.  
Προ πάντων να μη γελασθείς, μην πεις πως ήταν  
ένα όνειρο, πως απατήθηκεν η ακοή σου·  
μάταιες ελπίδες τέτοιες μην καταδεχθείς.  
Σαν έτοιμος από καιρό, σα θαρραλέος,  
σαν που ταιριάζει σε που αξιώθηκες μια τέτοια πόλι,  
πλησίασε σταθερά προς το παράθυρο,  
κι άκουσε με συγκίνησην, αλλ’ όχι  
με των δειλών τα παρακάλια και παράπονα,  
ως τελευταία απόλαυσι τους ήχους,  
τα εξαίσια όργανα του μυστικού θιάσου,  
κι αποχαιρέτα την, την Αλεξάνδρεια που χάνεις.



## The God Abandons Antony

(translated by Daniel Mendelsohn)



When suddenly, at midnight, there comes the sound  
of an invisible procession passing by  
with exquisite music playing, with voices raised—  
your good fortune, which now gives way; all your efforts’  
ill-starred outcome; the plans you made for life,  
which turned out wrong: don’t mourn them uselessly.  
Like one who’s long prepared, like someone brave,  
bid farewell to her, to Alexandria, who is leaving.  
Above all do not fool yourself, don’t say  
that it was a dream, that your ears deceived you;  
don’t stoop to futile hopes like these.

Like one who’s long prepared, like someone brave  
as befits a man who’s been blessed with a city like this,  
go without faltering toward the window  
and listen with deep emotion, but not  
with the entreaties and the whining of a coward,  
to the sounds—a final entertainment—  
to the exquisite instruments of that initiate crew,  
and bid farewell to her, to Alexandria, whom you are losing.

Read the entire lecture on the  
Modern Greek Program’s  
web site:

[lsa.umich.edu/modgreek/cvcavafy](http://lsa.umich.edu/modgreek/cvcavafy)

# Archaeology Conference

by Nic Terrenato

The archaeology club was founded four years ago by undergraduates at the UM who wanted to bring together students with germane interests in different departments. Concentrators in Classical Studies, Anthropology, Art History and Near Eastern Studies started meeting an evening a month to have pizza and discuss common issues, comparing notes and asking important questions. Perhaps unknowingly, they have been promoting a kind of grassroots interdisciplinarity that sometimes was freer from mutual diffidence than that of their most senior teachers....

Last year, the archaeology club organized its first conference, aimed at showcasing undergraduate research carried out at UM and at other schools. Eighteen papers were presented, prefaced by a keynote lecture by former Classical Studies/IPCAA faculty member Susan Alcock. The second incarnation of this intellectually significant event took place on February 19-20 at the Michigan League. This time, the keynote address was delivered by another veteran of undergraduate teaching of archaeology at UM, Steve Ellis, whose talk, "Pompeii from the bottom up" dealt with the results of his excavation near the Porta Stabia. Steve (now an Assistant Professor at the University of Cincinnati) spoke inspiringly of his undergraduate vision of researching subalternity in his native south east Asia and how it eventually materialized in central Italy instead. Ranging from Roman history to archaeozoology (his team found a baby giraffe bone in Pompeii!), Steve's talk well exemplified the wide latitude

of contemporary archaeology and not surprisingly he was peppered with questions by the bright-eyed audience afterwards.

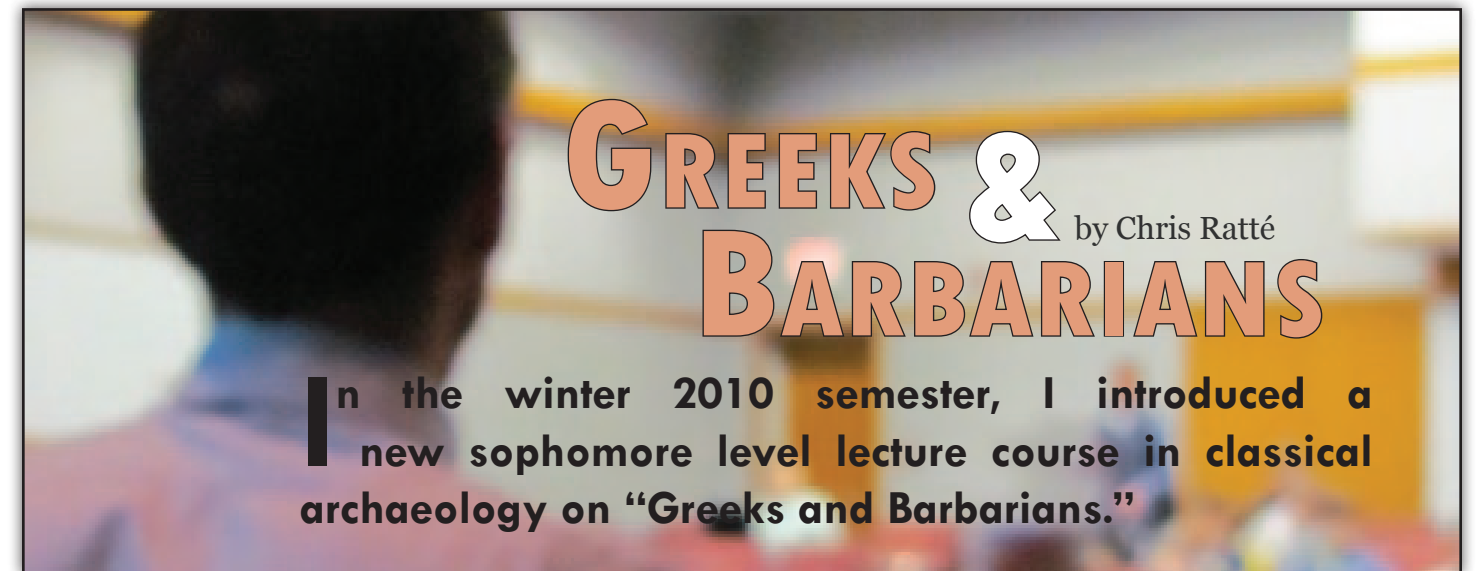
The papers presented by the undergraduates ran the whole gamut of archaeological studies, from early prehistory to colonial American archaeology. Hailing from some ten different universities and colleges from across the nation, these highly motivated students primarily showed the results of archaeological research conducted for their Honors theses in Classical Archaeology, Anthropology, Archaeology, Oriental studies and other interrelated disciplines. Particularly significant were the contributions from schools that offer an interdisciplinary track in Archaeology *tout court*, such as Brown University. Most had been on summer field schools that had trained them in archaeological methods and often offered them the subject matter or the impulse for their special studies. They also brought to a discipline that deals with the dead and distant past a welcome whiff of freshness and humor.

A slide illustrating the practices of early Atlantic fishing communities showed the author trying in vain to rival the mouth aperture of a gaping fish cranium. The cod faceoff picture was rivaled for impact by one taken at a Bodies exhibit that graphically illustrated the symbolic value of body treatments such as tattooing and scarification.

UM students played host graciously and, with the introductory address delivered by Classical Archaeology concentrator Kyle Egerer and with the presentation of several other papers by Anthropology and Near Eastern Studies concentrators. What was most satisfying to see, in any case, was the active debate that took place both after each paper and especially during the breaks, when the participants mingled together and earnestly discussed the future of their chosen profession. The UM archaeology club should be congratulated for a well-run and very successful event.

## FIAT/CHRYSLER SCHOLARS!

The Department is again sponsoring several field projects for the summer of 2010. In spite of the challenge posed by the economic climate and by rising costs, many graduate students will join Sharon Herbert, Christopher Ratté and Nic Terrenato respectively in Israel, Georgia and Italy. The Gabii Project in Italy is also open to some thirty undergraduates who will join the team for six weeks. Ten U-M students will be able to attend, thanks to a departmental fellowship and to a very generous gift from Fiat-Chrysler, a significant corporate sponsorship, that recognizes the contribution that the project creates to tighter links between the State of Michigan and Italy. See list of Fiat/Chrysler Scholars on back page.



The ancient Greeks were inveterate wanderers; it is no accident that the story of Odysseus loomed so large in their cultural imagination. Greek adventurers, traders, colonists, and mercenaries traveled all over the Mediterranean basin and adjacent regions, from Gibraltar to Afghanistan, from the Nile Valley to the Black Sea. They invariably left their mark on the places they

encountered, and they were in turn deeply influenced by the various peoples they called "barbaroi," or speakers of incomprehensible languages. Colonization and conquest, and the experience of both victory and defeat, were fundamental to the formation of Greek cultural identity -- from the early first millennium BCE, when the Greek city state was just coming into being, to the dawn of the Common Era, when all Greece was finally subjected to Roman rule.

The new course offers an archaeological perspective on the interactions between Greeks and non-Greeks, and on how those experiences helped to shape both groups. Archaeology, as the study of visual and material culture and the ongoing exploration of the physical remains of ancient civilizations, supplies perspectives on ancient Greek and related cultures that both illustrate and complement the information gained

from written sources. New discoveries from every corner of the ancient world continue to add to, and sometimes to confound, received wisdom. Most importantly, archaeology enables us to tell the stories of the foreigners the Greeks encountered on their own terms, and not only in the words of Greek authors.

The course begins with an archaeological examination of the story of the Trojan War, the foundational encounter between the Greeks and their neighbors across the Aegean Sea in the place known in antiquity as Anatolia, or "land of the rising sun." We then proceed eastward across Anatolia to the Middle East and beyond, as far as the Indus River valley in modern Pakistan. Returning to the northwest, we travel around the Black Sea, retracing the path of Jason and the Argonauts. After the Black Sea, we continue westward across the Balkan Peninsula to Italy, France, and Spain, concluding with the topics of the Hellenization of Rome, and the Romanization of Greece.

Inasmuch as we all define ourselves in relation to others, it was in a very real sense their exposure to foreign peoples and places that made the Greeks Greek. This aspect of Greek cultural self-definition remains relevant today, both because it helps to illuminate modern institutions such as democracy that have their roots in ancient Greece, and because it helps to illustrate modes of cultural accommodation and conflict, and problems of ethnicity and identity, that are still very much alive in our own multicultural world.

**Francesca Schironi** will be coming from Harvard. Her research specialties lie in Hellenistic scholarship, papyrology, and reception.

This year's engaging Jerome lectures by Professor Kathleen Coleman centered on the poetic achievement of an eleven year old boy, Sulpicius Maximus, the child of parents who were freed slaves of quite considerable means. They erected a massive monument in honor of their son's stellar performance at the third iteration of the Capitoline Games established by the emperor Domitian in 82 AD (thus Sulpicius' performance was in 94). The monument itself, rediscovered in what was surely its original location during excavation around Rome's Porta Salaria in 1871 contains all 48 of the lines on the flight of Phaethon that Sulpicius recited, extemporaneously, to distinguish himself in the competition along with inscriptions in Greek and Latin that commemorate the young poet himself.

In her first lecture, Professor Coleman brought her audience directly into the competition, sketching the scene with a remarkable verve that would no doubt have done credit to Sulpicius himself as he would have emerged on to the floor of Domitian's Odeon to be given his theme and then to create his poem, enunciating in his loudest voice so as to be heard by the large crowd that was there assembled. The presentation is direct and dramatic as he speaks in the role of Jupiter asking Apollo how he could have been so stupid as to allow a child who knew not how to drive to take charge of the sun—he alone of the immortals are charged with this task. His son nearly destroyed the world,

which is why Jupiter had to kill him. This is not to happen again.

The scene is a famous one in western literature and art, and any reader of Sulpicius' verse can sense the source material that he mastered so as to be able to produce these lines. Professor Coleman's second lecture, which took us into the world of elite Roman education did an admirable job of providing the educational context that enabled this composition (it really is not all that bad a poem, as Professor Coleman pointed out—especially when you consider that he had to make it up on the spot). Sulpicius' funeral epigram stresses how hard he worked at his studies—did he work himself to death? Was this memorial a symbol of his parents' remorse as well as their pride?

Having looked at Sulpicius, Professor Coleman took a Saturday seminar through the monument itself, looking at the way that it came together—with its idealized "portrait" (showing a rather older looking person than Sulpicius would seem to have been) statue of the deceased it is one of the more striking monuments from the Roman world. Also inscribed on the monument are two Greek epigrams on the life and fame of Maximus who once "dreamed of the Muses, morning, noon and night." So how was this all created? Professor Coleman showed, convincingly, the way in which the inscriptions were placed on the stone, the techniques of the artist who inscribed the text and the impression that the text would have made on the viewer.

The fourth lecture turned again to the broader context, establishing that Maximus would have recited his poems in

Domitian's Odeon, once located just south of what is now Rome's Piazza Navona. In this lecture Professor Coleman also explored the relative standing of Greek and Latin in bilingual inscriptions and considered the implications of Maximus' theme, for he spoke in the role of Jupiter, king of the Gods, angry with a lesser God before the emperor himself. In discussing the treatment of the king of the Gods she showed how Maximus' work could be compared with other works on similar themes, and the creativity of Maximus within the tradition—unusual choices of words and adaptations of language that revealed a poet whose command of his idiom was mature beyond his years.

The monument of Maximus was characteristic of a culture that delighted in monumentalizing the ephemeral, as Professor Coleman put it. The monument itself fits into a context that includes all manner of commemorative art connected with games of various sorts, erected by men who wished their few days of fame as sponsors of the events to be remembered forever (in many cases, as in this one, they were successful). Viewers of Maximus' monument are invited to relive his achievement in the Odeon as his extemporaneous composition is given permanence before their eyes. She concluded this lecture with an exploration of the history of the monument after its rediscovery, and various judgments (not all of them flattering) of Maximus' art. In the end, however, we all could see far more clearly how Maximus' achievement reflected the broader educational culture in which he lived. In so doing she has given us a paradigmatic study of middle-brow culture in the Roman world, a glimpse of the lives and aspirations of people who, though they lived long ago, can still touch us today.

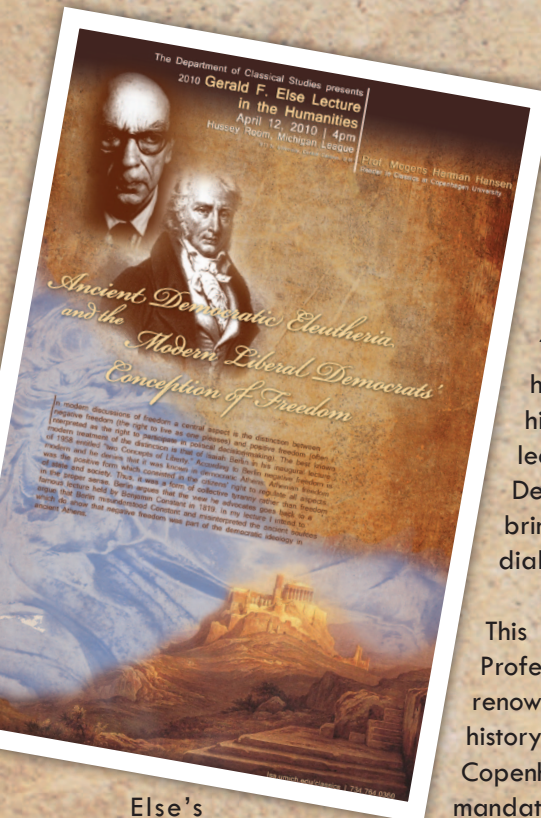
**Celia Schultz** will be joining the department in the fall as Associate Professor. After taking her BA at Penn State and her PhD at Bryn Mawr, she taught at Johns Hopkins and then at Yale.



She is the author of *Women's Religious Activity in the Roman Republic*, which makes a strong argument that women engaged in a much wider range of religious activity than most of us thought. They did not participate only in cults that promoted fertility, but often worshipped the same gods as men (sometimes along with men). Her current scholarly project concerns Cicero's *De Divinatione*.

In the fall she will be teaching Sallust and Cicero's letters, and in the winter a new course on Roman Religion. Religion is an important aspect of ancient history, one of the great traditional strengths of classics at Michigan, and we are very glad to have it in the center of our curriculum.

# 2010 Gerald F. Else Lecture “Ancient Athenian Eleutheria and Modern Liberal Democrats’ Conception of Freedom” Mogens Herman Hansen, University of Copenhagen by Sara Forsdyke



THIS year's version of the Else Lecture was very much in accord with the spirit of Professor Gerald Else who was Chair of the Department of Classical Studies from 1957-1968. Throughout his career, and through his bequest of an annual lecture series to the Department, Else sought to bring the ancient world into dialogue with the modern.

This year's lecture, by Professor Mogens Hansen, a renowned scholar of Greek history from the University of Copenhagen, amply fulfilled mandate. Hansen chose as his

topic a comparison of ancient and modern concepts of freedom, and made a powerful case that the ancients understood freedom in very similar ways to ourselves.

In making this argument, Hansen set himself against a long line of scholars who have sharply distinguished between ancient and modern ideas of freedom. Most famously, Benjamin Constant, a French politician who served in the parliament of the Restoration government of 1814-1830, argued that the ancients prized only one aspect of the modern idea of freedom, namely, the citizens' right to govern their state. According to Constant, the ancients did not recognize a second ideal central to the modern understanding of freedom, namely the individual's right to live as she chooses, without interference from others. In most ancient states, Constant argued, collective needs overrode any claims to individual freedom. Oddly, Constant chose ancient Sparta as representative of what he viewed as the pervasive domination of the collective over the individual in ancient states. Constant allowed for only one exception to this generalization, namely democratic Athens, where according to several ancient sources the right "to live as

one likes" was considered a key feature of freedom in a democratic state.

Constant's distinction between ancient and modern concepts of freedom was enthusiastically taken up by the British philosopher Isaiah Berlin (1909-1997). Berlin popularized Constant's distinction by creating new terms for the two forms of freedom. Berlin labeled the freedom to govern one's own state, "positive freedom," and the right to live without interference from others, "negative freedom." In contrast to Constant, however, Berlin argued that positive and negative freedom were irreconcilable opposites that did not and could not co-exist in the same state.

In his lecture, Hansen sided strongly with Constant against Berlin in arguing that the two sides of liberty can co-exist and indeed did co-exist in democratic Athens. Drawing first of all on Aristotle's account of democratic freedom in Book 6 of *The Politics* (1317a40-b17), Hansen argued that the freedom "to live as one likes" or negative freedom was in fact clearly recognized. Hansen noted, however, that in Thucydides' famous account of Pericles' Funeral Oration, the ancient concept of negative liberty was not conceptualized so much as a freedom from an overbearing state, but as freedom from interference in one's daily life by private citizens: "Just as our political life is free and open, so is our day-to-day life in our relations with each other. We do not get into a state with our next-door neighbor if he enjoys himself in his own way, nor do we give him the kind of black looks which, though they do no real harm, still do hurt people's feelings. We are free and tolerant in our private lives, but in public affairs we keep to the law" (2.37). Thus, while the Athenians did recognize the right to live as one likes as an important democratic freedom (especially in contrast to the state regulation of private life in Sparta), there was still a key difference in the way that freedom was conceptualized. While we moderns tend to worry more about intervention by the state in our private lives, the ancient Athenians were concerned primarily to protect their private lives from social control exercised by fellow citizens through informal social mechanisms like gossip and social shaming. Hansen further noted that ancient critics of Athenian democracy like Plato and Aristotle viewed the freedom to live as one likes in extremely detrimental terms, characterizing it as social

disorder and anarchy. In contrast to Plato, who claimed that even condemned criminals walked free in democratic Athens, Hansen emphasized that the freedom to live as one liked did not imply lawlessness. Indeed, if "living as one likes" involved breaking the law, then it became a criminal offence. For the ancient Athenians, according to Hansen, negative freedom to live as one likes co-existed in harmony with the rule of law and led to the flourishing of Athenian democratic society.

Professor Hansen's lecture was followed by a lively question and answer session in which a number of issues were raised. Perhaps most interesting and problematic among these was the case of religious freedom. Did the ancients allow freedom of belief? Hansen noted in response that there was an extraordinary acceptance of critical views, evidenced most dramatically perhaps in Demosthenes' claim that in Athens one can praise the Spartan constitution while in Sparta it was an offence to praise any other constitution than the Spartan (20.105-8). Next, Hansen dealt with a number of cases in which individuals appear to have been condemned for beliefs that did not conform with Athenian state religion, for example, the cases of Socrates, Diagoras, Anaxagoras. In each case, Professor Hansen suggested that factors other than religious beliefs led to the condemnation of these individuals. In the case of Socrates, for example, Hansen suggested that it was *not* his belief in his own personal spirit (*daimonion*) that led to his condemnation, but the fact that a number of his associates were guilty of treason. In this case, and the other instances of prosecutions of philosophers for impiety, Hansen suggested that these were exceptions that proved the rule. Finally, Hansen asked the rhetorical question "Is there any example in world history of a society that has lived up to its ideals one hundred per cent?" Noting that the circumstances of Socrates' trial were extremely tense due to the recent oligarchic revolution and civil war of 404/3 BCE, Hansen pointed to the ways that the terrorist attack on the USA on 9/11 had "caused almost all democratic states to impose restrictions on fundamental rights and freedoms such as the protection of person and freedom of speech."



## Classics Undergraduate Travel Award: Pompeii Archaeological Research Project: Porta Stabia and Progetto Pran'e Siddi

by Susan Palazzo

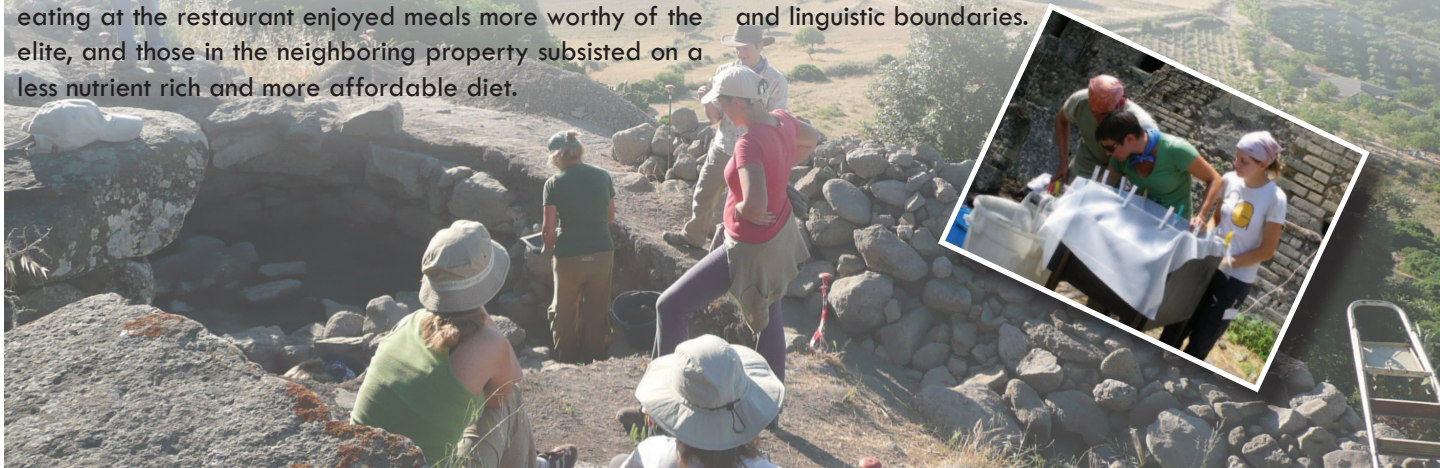
Last summer I had the opportunity to spend about two months in Italy participating in two very different archaeological projects: The Pompeii Archaeological Research Project: Porta Stabia (PARP: PS) and Progetto Pran'e Siddi. Both projects were excellent, and each contributed valuable skills and knowledge to my growing fieldwork experience.

This was my second year working on site in Pompeii and the beginning of my fourth year as a member of the PARP: PS team. Like the previous summer, I was the assistant to the project's Environmental Archaeologist, Emily Holt, and processed all plant and animal remains that were recovered from the six trenches opened in our city block. Together Ms. Holt and I worked on floating soil samples collected from important features like sealed floor surfaces, drains, cisterns, tanks, soakaways, amphorae, waste pits, and potential votive deposits and cleaning large animal bones. From the soil samples we obtained light (mainly plant remains) and heavy (mainly small animal bones, shell, and cultural materials) fractions for which we made preliminary identifications and analyses.

With the remains we recovered we will be able to address questions about diet and economy in Pompeii. During flotation we were quickly able to give an indication of the social status of the building's inhabitants based on contents of drains running through the various properties. For example, the building that we believe is a restaurant contained a drain with high concentrations of mineralized seeds, bird egg shell, sea urchin, dormouse bones, bird bones, large mammal bone fragments, fish bones, etc. while a drain a few buildings over contained mainly fish bones, lentils, and a couple of olive pit fragments. Clearly those eating at the restaurant enjoyed meals more worthy of the elite, and those in the neighboring property subsisted on a less nutrient rich and more affordable diet.

The project at Siddi plateau provided me with a new and necessary archaeological experience: learning how to excavate. As director of the project, Emily Holt led our small multicultural team in uncovering a Middle Bronze Age nuraghe called Conca sa Cresia. This nuraghe is located on the edge of a large plateau that contains many nuraghi overlooking the very small municipality of Siddi where we lived. We spent the mornings on site where I learned how to carefully excavate and identify stratigraphic units, sift excavated material for artifacts and animal bone, take photos properly, and keep an accurate and detailed notebook of the whole process. In the afternoon we worked in the lab counting, sorting, washing, and recording the artifacts and animal bones from site. We opened one trench approximately five meters square and after removing a good deal of debris from the collapse of the tower discovered two circular walls, one outer and one inner wall, made of large blocks of basalt. Inside the two rooms we found a hearth and many layers of ash on the floor as well as pieces of metal slag suggesting that maybe at one time this area functioned as an industrial space.

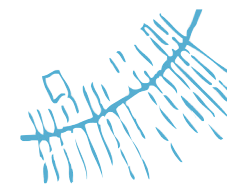
My experience in Siddi was stimulating in both an archaeological and anthropological respect. Excavating on the plateau gave me not only the opportunity to acquire new skills, but also a chance to immerse myself completely in modern Sardinian culture. The members of our team formed lasting friendships with many of the residents of Siddi who warmly invited us into their homes and lives and did their best to take care of us and make us comfortable during our stay. I very much enjoyed living in a tight-knit community exchanging culture and language with the locals and noting that despite the numerous apparent differences there are fundamental similarities that traverse geographical, cultural, and linguistic boundaries.



## THANK YOU TO OUR CONTRIBUTORS

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Ivan Cangemi – PhD student Classical Art & Archaeology (Miami, FL)

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Camille Reynolds – LSA Classical Civilization

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