

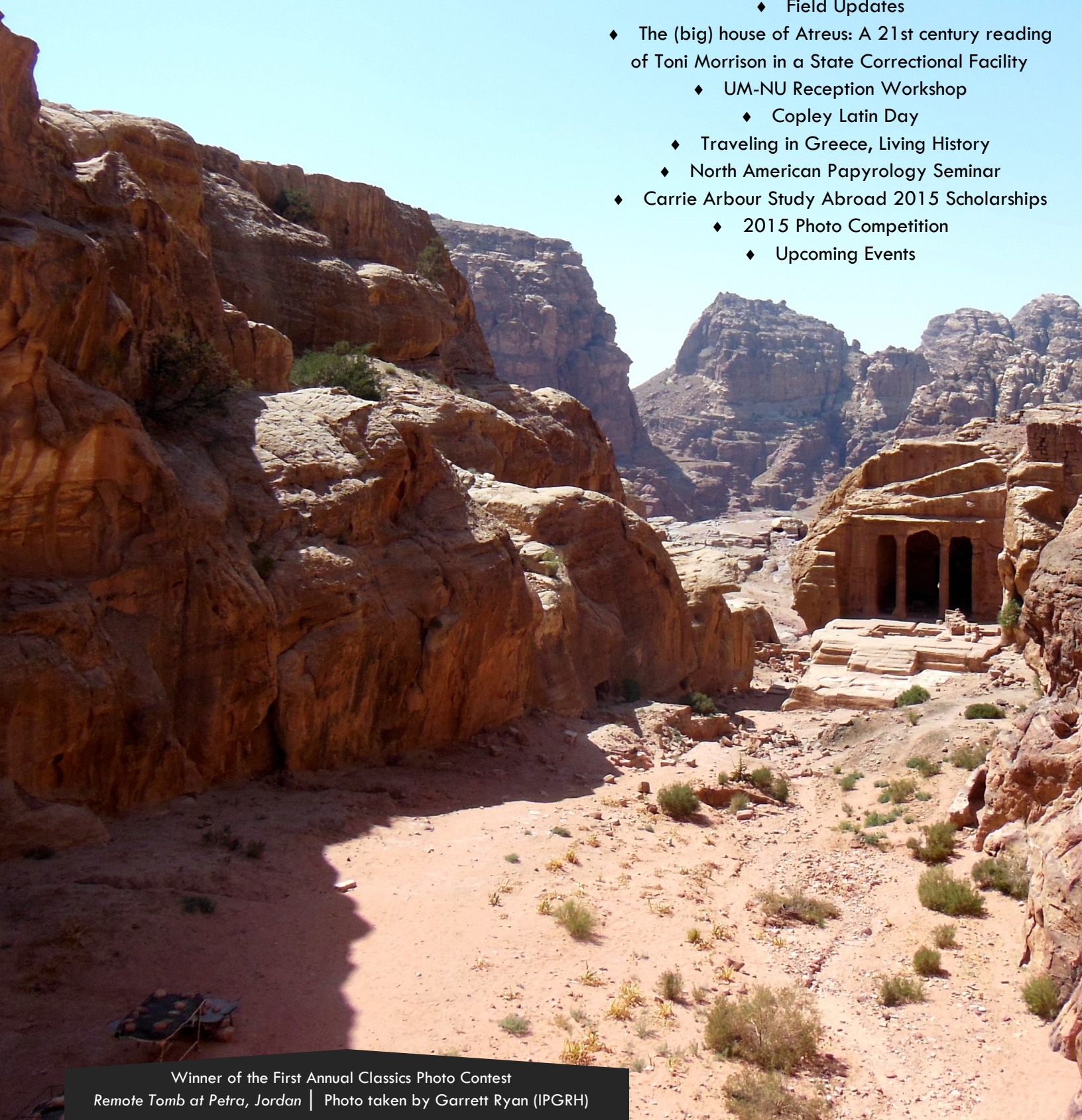
CLASSICS CONVIVIUM

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M | LSA CLASSICAL STUDIES
UNIVERSITY OF MICHIGAN

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Winner of the First Annual Classics Photo Contest

Remote Tomb at Petra, Jordan | Photo taken by Garrett Ryan (IPGRH)

LETTER FROM THE CHAIR

Sara Forsdyke

Dear Friends of the Department of Classical Studies,

It is a great pleasure to write to you once again to tell you about the wonderful achievements of our students, staff and faculty this past year. I also welcome the opportunity to give you advance notice of the many exciting events that we have planned for this year.

Our undergraduate students continue to shine. Just to mention a few highlights: Anna Guay won a Gates Foundation Scholarship for study at Cambridge where she will continue her work begun here under the supervision of Richard Janko on the poetics of Homer's catalogue of ships; Taylor Barinka was awarded a Lionel Pearson Scholarship from the Society for Classical Studies (SCS) for one year of study at Oxford; finally, Lexi Andre won a Manson A. Stewart Award from CAMWS. This last award recognizes outstanding majors in Classical Studies at the sophomore or junior level.

This past year, we said farewell to a handful of our graduate students. Kate Allen, Clara Bosak-Schroeder, Nic Geller, Ryan Hughes, Michael McOsker, Neville McFerrin, and Matt Newman all defended their dissertations. We are lucky enough to be keeping several of these graduates here to teach. Nic Geller, Ryan Hughes, and Neville McFerrin are all with us as Lecturers this year. Several others have accepted jobs and postdoctoral fellowships at other institutions. Clara Bosak-Schroeder is now Assistant Professor of Classics at the University of Illinois at Urbana-Champaign. Michael McOsker is Visiting Assistant Professor at Ohio Wesleyan University and Matthew Newman is OK/UM Postdoctoral Fellow at Kalamazoo College. Congratulations to all and come back and visit soon!

In faculty news, we are thrilled to welcome three new faculty members. Natalie Abell, who received her PhD in Classics from the University of Cincinnati, works on exchange networks in the Aegean Bronze Age. Aileen Das, a specialist in ancient medicine and its reception in Medieval Arabic traditions, joins us from the School of Advanced Study at the Warburg Institute in London. Finally, Sue Alcock has returned to Michigan after ten years at Brown University, where she founded and directed the Jukowski Institute for Archaeology.

Our faculty members continue to accumulate recognitions and awards. Nicola Terrenato was named a Collegiate Professor – one of the highest distinctions given to faculty who have excelled in research as well as teaching at both the graduate and undergraduate levels. Nic joins five other faculty members from our department who hold such honorary professorships, including Bruce Frier, Sharon Herbert, Richard Janko, David Potter and Ruth Scodel. David Potter gave the inaugural lecture for his Collegiate Professorship last Winter term. The lecture hall was packed and David was greeted with a standing ovation at the end.

Our faculty also held leadership roles in major national organiza-



tions this past year. Ruth Scodel served as President of CAMWS, and Sharon Herbert served as Vice-President of the American School of Oriental Research and President of the Albright Institute of Archaeological Research in Jerusalem. Sharon (and several colleagues from across LSA) was also successful in getting an award from the Third Century Foundation to support their initiative to rethink the way we teach the ancient world in the digital age. Professor Sara Ahbel-Rappe was also granted a Third Century Award for her project "Inside-Outside." In this project, Sara and her students bring ancient literature into the prisons and engage in a dialogue about it with those who have been incarcerated. Ruth Caston and Lisa Neveitt both won Michigan Humanities Awards to support full time research on their projects on Roman comedy and public space in the Greek city, respectively. Finally, we recently learned that Professors Neveitt and Stone have been awarded a National Geographic Society for support for further geophysical survey work at Olynthos!

We have been thrilled with the addition of Molly Cravens to our staff in the main office this year. She has been a delight to work with, and is a very positive addition to our team. Anna, Michelle, Sandra, and Sonia are all still here and I cannot say how lucky I am to have such a wonderful group to work with every day!

Let me end by reminding you that we have a rich array of events this year (see Events). Some highlights include our annual Else Lecture to be given by Mark Griffith of the University of California at Berkeley on "The Gender of Ancient Music"; the Pack Lecture to be given by Susan Stephens of Stanford University on "Counting the Books: The Legacy of the Pack"; and finally, the Jerome Lectures will be given by Maurizio Bettini of the University of Siena.

All of our events are free and open to the public. We warmly invite you to come and join us.

I hope to see you soon!

All best wishes

Sara

2015 FIELD UPDATES

OLYNTHOS › LISA NEVETT

This summer saw the second season of the Olynthos Project, a multi-disciplinary archaeological field project co-sponsored by the University of Michigan along with the Greek Archaeological Service and the University of Liverpool (U.K.), under the auspices of the British School at Athens. Our research aims both to increase understanding of Classical Greek households in their urban setting, and also to pro-



vide opportunities for an international group of students (both graduate and undergraduate) to participate in archaeological work in Greece. This year six Michigan students worked alongside participants from ten different European countries, undertaking excavation, field survey and finds processing. We are very grateful to the De-

partment for supporting the participation of these students.

In its heyday during the late fifth and early fourth centuries BCE, the city of Olynthos was a major regional power until its destruction by king Philip II of Macedon in 348 BCE. To archaeologists, the city is equally famous for the large numbers of houses excavated there in the 1920's and 1930's, which remain our single best source of information about ancient Greek households. Olynthos lies on two adjacent hill-tops and spills onto the plain below to the east. Last season the Project undertook exploratory geophysical survey and test excavation in a previously unexcavated area of the North Hill, along with field survey on the plain. This year's work had two aims: first, to continue the field survey in order to study the extent and character of the occupation below the two hills; and second, to begin excavation of a single house on the North Hill, recovering detailed information about the activities of its former inhabitants and the processes by which it was destroyed. Preliminary interpretation of the field survey data suggests that settlement on the eastern flank of the North Hill did not extend far onto the plain but that this area may have housed industrial and commercial establishments. Excavation revealed the domestic quarters of a well-preserved house, hidden beneath tiles from its collapsed roof. We uncovered two large living rooms, a bathing area, and two refuse deposits. We also found clear evidence for the existence of an upper story and for some of the activities that once took place there, which are revealed by a number of near-complete ceramic vessels fallen from above. In addition we were able to investigate a paved drainage alley which ran behind the house. Members of the team will continue to analyze data and scientific samples from Olynthos over the winter, and excavation and survey work is planned to continue next year.

FORUM BOARIUM VALLEY SURVEY ANDREA BROCK

After two years of grant applications and months of planning, I departed for Rome in June to lead a mechanized coring survey of the Forum Boarium valley. This project evolved out of my work at the Sant'Omobono Sanctuary and my dissertation, which is focused on the environment and topography of Rome's archaic river harbor. Although the commercial and ritual activity in the Forum Boarium is a central component of Rome's early history, this archaic material is obscured beneath more than two millennia of urban accumulation. In order to acquire the necessary data, I utilized coring survey as a relatively inexpensive and minimally destructive method for accessing deeply buried stratigraphy across a wide surface area. With the help of experienced geological contractors, we produced 12 boreholes across the Forum Boarium. Each core reached depth of at least 15m and provided access to 2nd millennium BCE levels and beyond. After three weeks of drilling I was left with over 200m of stratigraphic data, separated into 1m segments. Each borehole contained an abundance of environmental and archaeological information, which required extensive documentation and sampling for laboratory examination. Although there is still much analysis that needs to be done, the preliminary results are very exciting! We have revealed new evidence on the natural environment of the river valley, including the changing position of the Tiber and the effects of flooding on harbor infrastructure. It is becoming clear that the Archaic Forum Boarium, including the early temple at Sant'Omobono, was not only forced to contend with flood waters but also the

deposition of alluvial sediment. Faced with this persistent nuisance, the Romans pursued landscape modification as early as the 6th century BCE in order to facilitate their urban development in the floodplain. Once the analysis of the cores is complete, I intend to present the results in my dissertation along with a 3D reconstruction of the Forum Boarium during the early stages of Rome's urbanization process.



Drilling machinery during the production of a borehole behind the Temple of Portunus in the Forum Boarium.



Portion of the 200+ borehole segments laid out at the Church of Sant'Omobono

NOTION · CHRIS RATTÉ

The relationship between archaeological and textual evidence has been a preoccupation of Classical archaeologists ever since Schliemann began excavations at Troy 145 years ago. When my colleague Felipe Rojas (Brown University) and I began an archaeological survey project at Notion on the Aegean coast of Turkey last year, one of the first things we did was to collect as much information as we could about the city from historical and documentary sources. These sources are silent on some questions of great interest to us – such as whether or not the site was occupied in the Bronze Age, or what happened to the city in late antiquity – but they provide very useful information on other subjects, including the early history of Notion in the late sixth and fifth centuries B.C., its status during the Peloponnesian war, and its relations with the neighboring sites of Claros and Colophon. On the latter note, the sources seem to indicate that Notion was originally subordinate to Colophon, but that this situation was reversed in the course of the Hellenistic period. In the Roman era, Notion was closely associated with the popular pagan pilgrimage site of Claros (an oracular sanctuary of Apollo), and it was later the seat of a Christian bishop. We assumed that Notion, like nearby Ephesus, remained a prosperous city until the large-scale abandonment of towns in this region in the early seventh century A.D.

Even before we began fieldwork in 2014, it was clear that “archaeological Notion” differed in some important respects from “textual Notion,” most significantly in the absence of any evidence for occupation of the site before the fourth or third century – but this is not all that difficult to explain. It is possible that the earlier phases of the city lie buried beneath later architecture. Alternatively, Notion

may have originally been located somewhere else. There are many examples of ancient cities that moved from one location to another in periods of growth. Nearby cases include Priene and Magnesia-on-the-Maeander, and Notion as preserved – a fortified settlement about 75 acres in area – resembles both of these in being a very obviously (grid-) planned town.

Field research in 2014 was limited to mapping and architectural documentation. We continued this work in 2015 and also started a number of new projects, including a program supervised by IPCAA graduate Angela Commito to collect surface finds, consisting mainly of fragments of pottery and roof tiles. The results were quite a surprise. The earliest pottery dates to ca. 200 B.C. – somewhat but not significantly later than expected. The real surprise is that the latest pottery dates to the first century A.D. In this respect (always assuming that further analysis corroborates these preliminary results), “archaeological Notion” is quite different from “textual Notion” – or, to be precise, from “textual Notion” as we previously understood it. It may be that the grand urban experiment represented by the visible remains was ultimately unsuccessful, and that the large grid-planned town that initially attracted our attention was largely abandoned only a few generations after it was created. Notion clearly continued to exist until the Middle Ages, but perhaps on a much smaller scale than we had imagined (and possibly at a different location, nearer to the sanctuary at Claros).

The history of the ancient Greek and Roman city is full of foundation stories – but it would not be surprising if many of those efforts ended in failure. The results of this year’s work suggest that Notion may have been one such case.



THE (BIG) HOUSE OF ATREUS: A 21ST CENTURY READING OF TONI MORRISON IN A STATE CORRECTIONAL FACILITY

BY SARA AHBEL-RAPPE

This year I have been volunteering for a program run by Sociology Professor Francine Banner-Hubbard out of the University of Michigan, Dearborn, "College in Prison," which pairs professors from seven universities all over the state of Michigan with students who are currently incarcerated in the Michigan State Corrections System. Michigan law prevents any state monies from being directed toward secondary education for felons, and so the entire program is run through volunteer teachers. As a bit of background information, it's well known that the incarceration rate of the United States of America is the highest in the world, at 716 per 100,000 of the national population. While the United States represents about 4.4 percent of the world's population, it houses around 22 percent of the world's prisoners. In my own backyard, Huron Valley Correctional Center, the only state facility for women who commit felonies in Michigan, has recently gotten some rather bad publicity, as the subject of lawsuits and complaints by the ACLU involving gross human rights violations. Still, under the auspices of this program, and thanks to the folks at UM Dearborn, for some of the women, something maybe slightly better is happening, as 30 students and I meet in a classroom at HVC once or twice a month for Great Books 221, "Toni Morrison and the Classical Tradition."

By now, owing in part to Tracey Walters¹ and Tessa Roynon,² Toni Morrison's complex engagements with the Classical tradition are well known. This engagement is situated within the larger compass of African American writers pushing back against the claim that only elite constructions of the Classical are woven indelibly into the weft of American identity. We find this kind of argument in John Shields³ (*The American Aeneas*), R.W. B. Lewis⁴ (*The American Adam*), and Gary Wills⁵ (*Cincinnatus: George Washington and the Enlightenment*), among the many scholars and litterateurs⁶ who have tried to demonstrate how American myths of virtue were forged between the hammer strikes of Classical education and the anvil of classical paradigms, including Cato the Younger, Brutus, and Cicero—anti-imperialist champions of the Republic.⁷

As Roynon explains, classicisms of the 20th century and post-modern complications of the Classical tradition in the 21st century join what were already strong African American interventions against this paradigm, as evidenced in the work of Phillis Wheatly, Ida B. Wells, Gwendolyn Brooks, Ishmael Reed, and Ralph Ellison, to mention a few. However, I will not be discussing Morrison's place in the arc of these innovations or the constructions of the counter-classical involving the dethroning of euro-centrism. Instead, I will be staging my own desertion from the ranks of classical pedagogies, offering a glimpse of how stepping out of the ivory tower and into the prisons can prove to be an act of liberation. And by liberation, I mean the scholar's liberation from what imprisons her: that logocentrism and elitism that renders her oblivious to the possibility that classics might matter to people who have not even graduated from high school and would never get past the admissions boards at her University.

In my class, we read Morrison's novels alongside translations of the classical works most aligned with them, doing close readings, thematic studies, and a variety of creative assignments designed to help the students step into the timeline of Morrison's sweeping historical vision, punctuating the chronology by scoring it with the notice: I am here. We paired *Song of Solomon* with the *Odyssey*; *Beloved* with *Medea* and with Sophocles' *Electra*; and *A Mercy* with *Paradise Lost* (itself part of the English Classical Receptions tradition). The students created narratological and visual maps, tracing family curses alongside the architecture of Pandemonium, interpreting dreams, and finally writing their own *Odysseys*, coming of age stories rooted in Morrison's reading of Homer.

Many of the students in the class came with a detailed knowledge of Biblical traditions and were able to quote the Hebrew Bible as well as the

New Testament with literal accuracy. Obviously this knowledge helps in the reading of Morrison and of Milton and provides a shared confessional background from which the students happen coincidentally to be working out their lives and in some cases, unfortunately, their life sentences. Thus they already bring that fusion of Adam and Aeneas, or if you will, Eve and Medea, respectively the world's best and worst mothers, to the classroom. In brief, the prison classroom is a very American site for reading.

We spent a fair amount of time in the class reading Greek tragedy, including Sophocles' *Electra*. It was the *Electra* that formed the intellectual and emotional nadir/climax of the course as we discussed the myths that revealed the terrible destinies of the house of Atreus. Using ancient Greek concepts of *hubris* and *dike*, we studied Morrison's attribution of *hubris* to the household of Baby Suggs, the nature mystic and poet laureate of Morrison's novel, *Beloved*, in terms of the tragic cycle that unfolds from Suggs' audacity in celebrating the reunion of three generations of slaves living under one roof as a united family. Morrison's tragic vision shows the consequences of this *hubris* as Suggs' lavish feast shared at the return of her daughter-in-law and grandchildren is punished by the community's silence at the approach of the slaveholder, Archibald Gaines. The refusal of Sethe/Margaret Garner character to allow her children to be recaptured and the resulting murder of *Beloved*/the infant Mary unleashes a cycle of devastation encompassing the interdependent contamination of her household, her own psychic disintegration, and the communal denial of responsibility. The tragic cycle is brought to a close when the community elders stage a collective exorcism of the ghost of Sethe's murdered daughter.

At this point in the semester, my students began to write about their own tragic cycles, the curses that ran through their families, through the warring generations of mother and daughter, giving rise to a stolid recognition of inheriting the flaws of one's mother, followed by the inevitable prayer that somehow one's own children would not succumb.

Listening to the recitation of these family curses and seeing the students attempt to distinguish themselves from their tragic houses, to disentangle themselves from the choking vines of domestic violence, I was reminded of Ruth Padel's *Making Space Speak*, of Helena Foley's *Female Acts*, but mostly I was reminded of Phillis Wheatly's translation and poetic rendering of Ovid's Niobe, when she writes:

Wherever, Niobe, thou turn'st thine eyes,
New beauties kindle, and new joys arise!
But thou had'st far the happier mother prov'd,
If this fair offspring had been less belov'd:

I wondered if Morrison alluded to these lines of Wheatly in writing her own *Beloved*, as I thought especially of the resonance of Wheatly in the warning of Paul D. to the character Sethe, "Your love is too thick." Morrison's entire novel, *Beloved*, might well stand as a reimagining of the Niobe story in the lineage of Wheatly, the first published female African American writer, who was sold into slavery after being kidnapped in West Africa at the age of 8. Walters⁸ discusses Wheatly's treatment of the Niobe myth (Niobe witnessed her children being murdered by the gods), which Walters sees as a metaphor for "the powerlessness of slaves who, like Niobe, either witnessed the murder of their children or watched their children being sold into slavery" (46).

This story, of a mother proving deadly to her children, appeared over and over in the accounts my students gave of their own childhoods. So many wrote of growing up, watching their mothers succumb to abusive relationships taken over by sexualized violence. The curses that flow through the houses of my students manifest as drug addictions, alcoholism, child abuse, rape, molestation, homelessness, wife abuse, and murder. Students wrote about growing up in homeless shelters, their mothers stoned and without the ability to offer maternal protections; their boyfriends, Aigisthus-like, demanding complicity, or demanding worse. One student wrote of leaving home at the age of 12; of her mother bursting into the maternity ward as she delivered her stillborn child at the age of 14. One student spoke of her tragic cycle as prison itself: her entire family is in prison, including her father and all of her siblings, with the exception of one younger brother.

One woman wrote of fighting, like Electra, to stay in her family's home after Aigisthus had come to rule the roost. Another wrote of giving her children away to her sister as a teenaged mother. Addicted and homeless, she vowed to end the cycle for her children. She spoke with pride when she told the class of her children: living in safety, having the space to grow up. Just being normal. One student, among the brightest students I've met anywhere, spoke of her own son attending a nearby State University. This woman had lost a child to an abusive partner.

The same woman wrote about dreams in Morrison's *Song of Solomon*, in a comparison with Homer's use of dreams to index the recessed desires of Penelope. The hero, Macon Dead Jr., aka Milkman, dreams he is flying across the ocean on a couch, his feet up and reclining. The student wrote, from the confines of her chaotic world, about the simple gift of just being—i.e. without having to apologize for who one is or aspire to be other.

In the class, I don't just read about black families, I also read about white families. I read about Latino families. The one thing most of these families have in common is that the mothers among them gave birth while they were still children; the children came into this world as daughters to children who themselves had been all but thrown away. In fact, 60 % of all female state prisoners, a population that has grown by over 600 % in the past thirty years, are mothers. In the prisons, these women live out the myth of Demeter and Persephone, a myth that informs Wheatly as surely as it pervades Morrison's work, the mother-daughter dyad, terribly contested, but somehow still intact. Think "Hymn to Demeter." But also, think the unthinkable: Think Medea. Think Clytemnestra. Think Electra. Then you will have a sense of my best and brightest students. Walters calls attention to one of the chief affordances of classical mythologies, that speaking of the unspeakable. For my students, these tragedies were about their own families.

An article dated August 24, 2015 in the *New York Times* records the suicide of a woman recently released from prison, a woman who started her sentence as a death sentence, subsequently revoked, at the age of 15. The author writes,

"Ms. Cooper's [the released prisoner who committed suicide] history was daunting. Her mother tried to commit suicide and kill Ms. Cooper and Ms. LaBroi when they were young. She put the girls in the car with her and ran the engine in a closed garage. Ms. Cooper's father, Herman, now deceased, issued daily beatings, often with an extension cord, Ms. LaBroi said.

School officials, police and social workers wouldn't intervene. "We begged them to help and they never did," she told me.

In prison, the torment continued. At the Indiana Women's Prison, her first home, "some of the guards lived to make us miserable," Ms. Cooper said. In her 20s she spent three straight years in solitary confinement, heaping new

scars on top of old. Leading causes of criminality are chronic trauma, neglect or abuse, said Ms. Foster, a public defender for three decades. "The prison system does absolutely nothing to respond to that."

If the Greeks wrote tragedies, lifting, so to say, the curtain from off the hidden but not silent space of the house, then my students inhabit that proscenium. Even though so many of these stories are about mothers and daughters, it helps to remember that they occur in a context of a larger, often male-induced violence, including rape, incest, abuse, and absence; drug dealers and arms manufacturers; poverty, illiteracy, and always over and over, the legacy of racism, internalized. As a student of Plato, I am reminded of the constant refrain of the Socratic dialogues: to harm people is to make them less just. (*Republic* I, 335 b)

So, the house of Atreus is alive but not at all well in Ypsilanti, in Flint, in Detroit, in Grand Rapids. The Atreidae congregate in the homeless shelters, on the street corners, at the neighborhood bar, driven manic under the influence of Dionysus, of heroin, of crack, of alcohol. Persephone is lost to Demeter once more this winter—taken away by child welfare, or worse, not taken away by child welfare.

And what of it? Right now, I find myself in a very un-Platonic way, reeling under the whirlwind of the tragic emotions: pity and fear, saying to myself: this could happen to you. This is happening to you: to your community; in your schools; on your streets; among your young women; in your prisons; in your law courts. These curses run through my family—the mental illness, even the alcohol.

No doubt, they run through the families of people who attend my University. Even though the students I meet in Ann Arbor, only ten miles away from Huron Valley Correctional, aren't wearing navy blue uniforms with orange stripes, the two groups of women read the ancient stories and listen to their retelling, with the same desire to learn.

¹Walters, T. *African American literature and the classicist: Black women writers from Wheatley to Morrison*. 2007. New York: Palgrave.

²Roynon, T. *Toni Morrison and the Classical Tradition*. 2014. Oxford University Press.

³Shields, J. *The American Aeneas: Classical origins of the American self*. 2001. Knoxville: UT Press.

⁴Lewis, R. *The American Adam*. 1955. Chicago: UC Press.

⁵Wills, G. *Cincinnatus: George Washington and the Enlightenment*. 1984. New York: Doubleday.

⁶Roynon.

⁷Richards; Winterer.

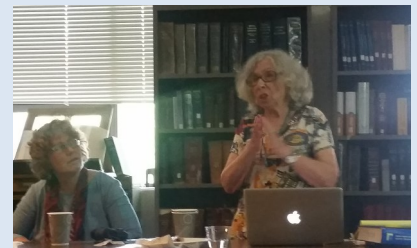
⁸Walters.

UM - NU RECEPTION WORKSHOP

ELLEN COLE

Opera, Nietzsche, and Fashion, oh my! The second annual UM-Northwestern Classical Reception Workshop, hosted May 8-10, 2015 by the Department of Classical Studies at the University of Michigan, enabled attendees to collaborate with colleagues across both universities interested in the lasting legacy of the classical past. The event, organized by UM's Professor Francesca Schironi and Northwestern's Professor Marianne Hopman, provided an opportunity for faculty and graduate students to present and discuss their own works-in-progress or to discuss pre-circulated scholarly articles related to classical reception. A vibrant array of different topics, ranging from contemporary drama to political theory to pedagogy, combined with an open and collegial atmosphere, facilitated an expansive discussion of performance, philosophy, music, politics, and education. Representing diverse departments and research interests across campuses, students and faculty had room to explore not only the influence of the ancient world on later philosophers and artists, but to examine the enduring presence of classical influence.

Rich intertextual readings of classical figures in Luis Alfaro's *Oedipus El Rey* and Strauss's *Elektra* yielded lively discussions of modern, as well as ancient, drama. Classical discourse served as a context for understanding historical issues as diverse as American slave law and British neo-classical fashion. Studies of the influence of classical authors like Aeschylus and Plato on contemporary political theory, modern philosophy, and even visual art fostered dynamic dialogue. The workshop closed with open conversations about the best practices for approaching Classical reception in the classroom, whether through popular culture or through contemporary discussions of race, sexuality, and gender.



We hope to continue the discussion at the third annual workshop, May 6th-8th, 2016, hosted by Northwestern University. Join in on the conversation next year!

The UM-Northwestern Classical Reception Workshop was generously sponsored by Contexts for Classics.

COPLEY LATIN DAY AT THE UNIVERSITY OF MICHIGAN

BY RUTH CASTON AND CATHY PERSON

On April 17, 2015, the University of Michigan hosted its first “Copley Latin Day,” an event designed for high school students in the area both to encourage their study of Latin and show them what the study of Classics is like at UM. The day is named in honor of Frank O. Copley, a noted Latinist and beloved professor who taught in the Dept. of Classical Studies from 1934 to 1977.

The turn-out was excellent: over 300 high school students from Ann Arbor and the Detroit area attended together with their teachers and chaperones. The day began with a warm welcome from Prof. Forsdyke, Chair of the Dept. of Classical Studies, and then moved to a series of presentations by the students in the form of short skits, Latin recitations, and a costume parade. The audience especially enjoyed the performance of an original poem about Marc Antony, sung to the tune of “Bad, Bad Leroy Brown,” and a surprisingly agile walk across the stage by a student dressed as Augustus of Prima Porta, replete with toy dolphin and baby doll strapped to one foot. After an award ceremony, the morning program finished with a lively talk and slideshow by Prof. David Potter on ancient sport. The eager questions that followed could easily have continued through lunch.

A full afternoon program awaited, however. Some of the students spent the afternoon at the Kelsey Museum of Archaeology, learning about coins and the conservation of artifacts and seeing a tour of the collection. Other groups were in the Michigan League, where they had a choice of a Latin-letter writing activity and two more faculty presentations, one by Prof. Nic Terrenato on the archaeological dig at Gabii and a second by Prof. Celia



Schultz on Roman divination, both of which had the students riveted. In addition to the faculty presenters, a terrific group of volunteers (our judges for the morning program, members of the Department’s undergraduate clubs, a number of graduate students and docents at the Kelsey Museum) together with the staff in Classical Studies ensured that the day went according to plan.

We had enthusiastic responses from the teachers and now plan to make this an annual event. Next year’s Copley Latin Day will be held on April 20, 2016 and will center on Roman daily life in conjunction with the special exhibit at the Kelsey Museum of Archaeology, *Leisure and Luxury in the Age of Nero: The Villas of Oplontis near Pompeii*. We also plan to pilot an introduction to ancient Greek!

TRAVELING IN GREECE, LIVING HISTORY

BY ARTEMIS LEONTIS, PROFESSOR OF MODERN GREEK



Today more than ever, Greece bears the marks of enormous turns of fortune. Eight UM students traveling on the “Greece Present and Past” study tour I led last May knew this before they reached Greece. Their studies in the Modern Greek Program had taught them that Greece is a place where the past is present, and the present regularly makes history. Over the course of 10 days in Greece, they experienced this hard reality, as they walked (many miles), climbed (over 1000 steps), visited (1 library, 2 cemeteries, 2 archives, several museums, and many sites, taverns, restaurants, etc.), and took stock of rapidly unfolding events.

The trip was meant to bring them into direct contact with Greek heritage sites, practices, and objects. “Heritage” is a very popular idea today. It refers to old things with meaning for the present. The course highlighted this interface of the past and present where cultural resources enter into planning, development, stewardship, and political action.

Experts in several areas of resource management in Greek and American universities served as guides. With Prof. Johannes Foufopoulos (conservation biology), students surveyed the geological features of Athens. Prof. Fani Mallouchou-Tufano (archaeological resources management) led a spectacular tour of the restoration works on the Athenian Acropolis;

Dr. Natalie Vogeikoff-Brogan (archaeology) took them into the archives of the Gennadius Library and American School of Classical Studies in Athens; Prof. Christos Doumas (prehistoric archaeology) pointed out the puzzles of the Akrotiri prehistoric site on Santorini; Prof. Panagiotis Pafilis (zoology and marine biology) led a walk through the wetlands of Marathon; Natalie Bakopoulos (creative writing) showed her favorite haunts in neighborhoods around Philopappos Hill; and Julian Anderson (writer) helped us find the graves of Heinrich Schliemann and George Seferis in the First Cemetery in Athens.

Students also honed their analytical skills by responding to four blogging prompts.

The first asked them to follow the European debt crisis. The trip took place exactly as negotiations between Greece and its creditors were reaching a critical turning point. Students were supposed to give a precise account of evolving events from their vantage point as visitors in Greece.

The second drew their attention to the activity of walking as a way of looking upon the world. Students were to elaborate on something they saw, felt, learned, understood, or realized while walking in Athens.

The third prompt concerned students’ status as tourists on Santorini, an island quintessentially defined by tourism. Students reflected on their experiences with two notions of tourism in mind: tourism as a highly reductive packaging of culture offering no opportunity for real contact between visitors and hosts; and tourism as a transformative, mind-opening experience.

Fourth, students identified one instance of “heritage” and analyzed the social and technological mechanisms enhancing its place in present time. Student topics varied from ways of eating a meal to burying the dead, speaking Greek, preserving Marathon, and seeing the Athenian Acropolis.

All the students on the tour are pursuing coursework in Classical Studies. The majority have studied Modern Greek. They received generous support from the Constantine A. Tsangadas Trust (Rackham); Carrie Arbour Scholarship (Classical Studies); Kalliopi Kontou-Filis and Kenneth P. Mathews Fund (Modern Greek); and Foundation for Modern Greek Studies. Several student blogs and photos have been published on the UM Modern Greek Facebook page. They are filled with powerful observations giving their on-site view of the historic moment they lived in Greece.

2015 JEROMES LECTURE SERIES

DAVID POTTER

Most people these days first meet the ancient world through the medium of film, and the recent appearance of classically themed movies including *300: Rose of an Empire* and a new take on the destruction of Pompeii in AD 79 made Maria Wyke's wonderful Jerome series, "Ancient Rome in Silent Film," especially topical. Wyke, Professor of Latin at University College, London, has long been one of our most sophisticated students of the way the ancient world has been interpreted in modern media. Her lectures thus offered her audience a terrific insight into the way that film developed as a medium and the way that its early practitioners exploited the nineteenth century's view of Rome to shape a vision of the Roman world for the early part of the twentieth century and beyond.

The series opened with a special presentation of Eleuterio Rudolfini's *Gli Ultimi Giorni di Pompei*, an early and highly successful adaptation of Edward Bulwer Lytton's *Last Days of Pompeii* at the Michigan Theater, with splendid musical accompaniment by the theater's organist. The first lecture, "Ancient Rome in Silent Cinema," set the scene for the rest of the series with an exploration of the three national film industries that would be the focus of later lectures, those of Italy, France, and the United States. Professor Wyke showed how the nascent film industry drew upon other forms of popular representation ranging from opera and painting to circus shows and magic acts, and how film was used to explore collective imperial consciousness and how it could challenge contemporary ideas of religion, politics, class, gender, and sexuality. In the second lecture, Professor Wyke focused on the French film industry from the 1890s to the outbreak of the First World War, concentrating especially on short films dealing with the figure of Nero (and his penchant for poisoning family members).

As is tradition, between the second and third lectures, Professor Wyke offered a seminar for graduate students; the theme was the reconstruction of Pompeii in the nineteenth century imagination. For all who attended, the seminar offered a terrifically interesting opportunity to take stock of what we had seen, and to explore the very great impact Pompeii has had upon our understanding of the Roman world. Following this discussion it was appropriate that the next lecture dealt with the Italian film industry around 1910, when themes were shaped by the Italian intervention in Libya, recalling the ancient wars with Carthage in the modern imagination. Giovanni Pastroni's 1914 epic, *Cabiria* drew freely upon the most lurid aspects of the Roman tradition about Carthage with its stress on child sacrifice, for which Pastroni drew heavily on the imagination reconstruction in Flaubert's *Salammbô*. In her final lecture, Professor Wyke turned her attention to the US film industry, for which Lew Wallace's *Ben Hur* was of especial importance for the early development of the industry, but, as time has passed, the main influence on new films has largely been other film—as seen most brilliantly in Ridley Scott's *Gladiator*.

Professor Wyke's easy command of the vast range of material, ancient and modern, her theoretically sophisticated visual scholarship, and her accessibility to all members of the audience made this series of Jeromes a special experience. In linking the ancient and modern worlds, she drew an audience from across the University community and set a wonderful example of the way that careful, detailed scholarship can be made widely accessible.



CLASSICAL STUDIES PRESENTS: 2015 THOMAS SPENCER JEROME LECTURE SERIES

ANCIENT ROME In SILENT CINEMA

MARIA WYKE
University College
London (UCL)

LECTURE SCHEDULE:

TUE MARCH 10, 2015 / 7 pm
Silent Film Screening
Littery Games of Pompeii
(Eleanor Douthett and
Antonia, 1913)
MICHIGAN THEATER EAST GRAND

WED MARCH 11, 2015 / 4 pm
France 1890s to 1910s:
Aesthetics
MICHIGAN THEATER EAST GRAND

FRI MARCH 13, 2015 / 4 pm
France 1890s to 1910s:
Aesthetics
MICHIGAN THEATER EAST GRAND

MON MARCH 16, 2015 / 4 pm
Italy 1910s: National
Consciousness
MICHIGAN THEATER EAST GRAND

WED MARCH 18, 2015 / 4 pm
America 1910s to 1920s:
Morality and Subversion
MICHIGAN THEATER EAST GRAND

FOR INFORMATION: LSA@UMICH.EDU/CLASSICS 734.764.0360

NORTH AMERICAN PAPYROLOGY SEMINAR

BRENDAN HAUG

On May 15-16, 2015 the American Society of Papyrologists convened the inaugural North American Papyrological Seminar (NAPS I) at the University of Michigan. Spearheaded by ASP President Jennifer Sheridan Moss (Wayne State) and with the organizational assistance of Todd M. Hickey (Berkeley), Arthur Verhoogt, Terry Wilfong, and Brendan Haug (Michigan), NAPS I was conceived as an informal, collegial gathering of ASP members to be held at the halfway-point between iterations of papyrology's principal event, the triennial International Congress of Papyrologists. Since the next International Congress will be held in Barcelona in August of 2016, we may look forward to NAPS II in the spring of 2018.

NAPS I brought together scholars from eight US and international institutions to present papers on a diverse array of papyrological topics. On the scientific side, David Ratzan (NYU) and Sarah Goler (Columbia) discussed the recent work of Columbia's Ancient Ink Laboratory, an interdisciplinary venture dedicated to the nano-scale study of the inks and pigments used in the papyri. Other speakers presented works-in-progress including a fascinating literary commentary of Ptolemaic date (William Johnson, Duke) and several unpublished Fayyum village- and name-lists dating to the 8th century CE (Brendan Haug, Michigan). Several attendees also offered reports on various projects including Michigan graduate Graham Claytor (IPGRH 2014). Now a postdoctoral scholar at the University of Basel, Switzerland, Dr. Claytor discussed the recent initiative to digitize Basel's small and only partially published papyrus collection, a project funded by a generous grant from the Swiss National Science Foundation.

The highpoint of the colloquium, however, was the keynote address by James G. Keenan (Loyola University Chicago) entitled "Narrative History and the Documentary Papyri: A Personal Journey." Widely regarded as both an excellent papyrologist and a superb prose stylist, Prof. Keenan's scholarly work has consistently been marked by a storyteller's sense for the narrative possibilities presented by the documentary papyri. Ranging far and wide over his long career, Keenan urged papyrologists not to shy from the challenge of extracting the human stories that lie behind the mass of facts and figures preserved in ancient documents.

We are very grateful to the Department of Classical Studies, the Kelsey Museum of Archaeology, the University Library, and the staff involved, particularly Monica Tsuneishi (Papyrology) and Sandra Andrade Chumney (Classical Studies) for their support.



UNDERGRADUATE NEWS

Taylor Barinka awarded Pearson Fellowship

Ana Guay awarded Gates Cambridge Scholarship

Lexi Andre awarded CAMWS Manson A. Stewart Undergrad Award

Taylor Barinka & Eli Cornblath awarded Copley Prize, recognizing the most outstanding undergraduate senior who excels in the study of Latin

Ana Guay awarded the Seligson Prize, recognizing the most exceptional undergraduate Classical Greek concentrator

Nicole Vozar awarded the Classical Archaeology Prize, recognizing the top undergraduate senior for distinguished achievement in the study of Classical Archaeology

Laura Duncan awarded the Classical Civilization Prize, recognizing the top undergraduate student for distinguished achievement in the study of Classical Civilization

Joseph Jozlin & John Pavletic awarded the Calliope Papala Politou Prize in Modern Greek, recognizing the most outstanding undergraduate senior who excels in the study of Modern Greek

Alexandra Andre awarded the Phillips Classical Prize for Latin Advanced Intermediate A

Taylor Barinka awarded the Phillips Classical Prize for Latin Advanced

Luke Berri awarded the Phillips Classical Prize for Latin Advanced; awarded the CFC Undergraduate Translation Prize for "In Quintum Novembris"

Ana Guay awarded the Phillips Classical Prize for Greek Advanced; Awarded the CFC Undergraduate Translation Prize for "Selections from the Catalogue of Ships"

Constantinos Demetral awarded the Phillips Classical Prize for Modern Greek Advanced Intermediate

Anastasia Georginis awarded the Phillips Classical Prize for Modern Greek Intermediate

James Hamzey awarded the Phillips Classical Prize for Greek Intermediate (Koine)

Elyse Lisznyal awarded the Phillips Classical Prize for Latin Advanced Intermediate B

Kayla Pio awarded the CFC Undergraduate Translation Prize for "Selection of Poems from Mythistorema"

Kaitlyn Schuster awarded the Phillips Classical Prize for Greek Advanced Intermediate

Jonas Sese awarded the Phillips Classical Prize for Greek Intermediate (Classical)

SENIOR THESIS WRITERS

Taylor Barinka, *Empirical Objections: A Study of Refutation Strategy in Epicurean Polemic* (Faculty Advisor: Richard Janko)

Chelsea Cole, *"The Inescapable Destiny of a Past": The Development of the Greek Identity of Miletus* (Faculty Advisor: Christopher Ratté)

Ana Guay, *New Readings in the Homeric Catalogue of Ships* (Faculty Advisor: Richard Janko)



GRADUATE NEWS

March 27, 2015, Nick Geller (Basil Dufallo)

Roman Architecture: The Idea of the Monument in the Roman Imagination of the Augustan Age

April 2, 2015, Matt Newman (Richard Janko)

The Ruins of Heaven: Linguistic and Poetic Indices of Cosmic Instability in Ancient Mediterranean Myth and Thought

Matt Newman received an OK/UM Postdoctoral Fellowship at Kalamazoo College. This one-year fellowship is part of a long-standing collaboration between the University of Michigan, Kalamazoo College, and Oberlin College funded by the Mellon Foundation. Matt will teach in the Classics Department at Kalamazoo College.

August 19, 2015, Kate Allen (Ruth Caston)

Stop and Smell the Romans: Odor in Latin Literature

August 22, 2015, Michael McOsker (Richard Janko)

On the Good Poem According to Philodemus

Michael McOsker has accepted a one-year Visiting Assistant Professor position at Ohio Wesleyan University where he received his BA in 2007.

Clara Bosak-Schroeder has accepted a tenure-track job as Assistant Professor of Classics at the University of Illinois Urbana-Champaign.

AWARD WINNERS

Amy Pistone awarded the CFC Graduate Translation Prize for "Fragment (Why Would You Think I Even Wanted to Come to Your Wedding? I Still Can't Believe You're Getting Married. We Only Broke Up Six Months Ago)"

Peter Vorisis awarded the CFC Graduate Translation Prize for "Fire in the Ano Liosia Dump"

Megan Wilson awarded the CFC Graduate Translation Prize for "Chorus from Seven Against Thebes"



FACULTY KUDOS

Ruth Scodel at CAMWS Meeting – her Presidential Address

Sara Ahbel-Rappe won grant from the Third Century Initiative

Celia Schultz for publication, *A Commentary on Cicero, De Divinatione I*

Ruth Caston and L. Nevett Awarded Michigan Humanities Awards

Nic Terrenato Awarded Distinguished Faculty Achievement Award

David Potter Collegiate Lecture

CARRIE ARBOUR STUDY ABROAD SCHOLARSHIPS, SUMMER 2015 AWARDEES

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

With funding from the Classics Department through the Carrie Arbour Scholarship, I was able to spend four weeks of my summer studying in Athens with Greek Studies on Site, a program that offers intensive seminars in translation on topics in Greek antiquity. My first course was "Love in Greek Antiquity," taught by Dr. Gwen Nally and Dr. Ben Jasnow, during which we considered representations of love in Greek poetry, philosophy, and everything in between. For the last two weeks I partook in Dr. Jenny Strauss Clay's seminar "The Greek Gods," during which we focused on Hesiod, Homer, and the Homeric hymns to discern in what way ancient Greeks imagined their deities and their relationship to the divine.

Apart from class, our mornings were occupied exploring museums and archaeological sites in Athens with the program's director, Dr. Georgia Sermamoglou. We passed hours each day engrossed in her lectures, under the shade of the olive trees that find home across the city. And when we had all been barefoot in the Agora and had sufficiently taken in the Parthenon's wonder, we ventured beyond the ancient city in trips to Eleusis, Delphi, Cape Sounion, Meteora, and the island of Aegina.

At the end of one month, I can say without hesitation that I've had my fill of moussaka, beautiful beaches, Greek dancing, and of the fast friendships unique to the study-abroad condition. In short, it is for an unforgettable first time overseas—but moreover for the invaluable opportunity to experience the place in which the works I study came to be—that I am endlessly thankful for the support of the Classics Department.

Sincerely, Kaitlyn Schuster

This July I had the incredible opportunity to participate in the Gabii Project, an archaeological dig just outside Rome. I was part of a team excavating the ruins of a monumental building dating to the period of the Roman republic. I spent an amazing five weeks pickaxing, shoveling, and troweling to uncover walls, floors, and other architectural features. Although the natural consequence of this was being covered in dirt and sweat from head to toe, there was a deep satisfaction gained from our discoveries (ancient pot sherds, hair pins, drainage features, etc.) and from learning history in such a hands-on way, that made it all so much more than worthwhile. Not only did this experience fulfill a childhood dream, it also connected me with some truly wonderful people and gave me a very real sense of all the work behind the ancient history textbooks. As a Classical Languages and Literatures major, I found the dig experience was a perfect complement to what I study, giving me a unique perspective on the classical world that I would otherwise have been without.

Alexandra Andre



This summer I had the fortunate opportunity to travel to the island Hydra in Greece to perform in the HYDRAMA THEATRE FESTIVAL, playing Orestes in Aeschylus' THE ENUMENIDES. The rehearsal process was short and the speeches were long, so as an actor the challenge of having to memorize a script and flesh out a character so quickly was important. More important than the practical baptism by fire was the environment where the production took place. The amphitheater that we performed in was newly renovated and it looked over Aegean Sea and because it's such a small island the electric lights don't drown out the stars. As an actor working on Greek tragedy I began to understand the world of the play. Watching the sun setting over the sea made me understand the deference and respect for Apollo and Poseidon. I truly learned to "live in the play" (a favorite saying of many directors). Also, the theater and I share a place of origin. As a Greek, I have a sort of pride in returning to the land of my ancestors to perform. In fact I had some family make it out to see the play, and what a memorable experience. About 30% of my lines were in Greek, plus living in the country for so long I was able to really practice my language skills. I owe a great deal of thanks to the University of Michigan's Modern Greek program for allowing me the opportunity to study and work in Greece this summer.

John-Alexander Sakelos

ΘΕΑΤΡΟ ΣΤΟ ΒΛΥΧΟ HYDRAMA THEATRE IN VLYCHOS
ΠΕΜΠΤΗ 6 ΑΥΓΟΥΣΤΟΥ THURSDAY 6 AUGUST

«THE FURIES»

«ΕΥΜΕΝΙΑΕΣ»

αασης 9.15μμ Performance begins 9.15pm
ρολόι 9μμ Boat from Hydra clock 9 pm

ΕΥΘΕΡΗ 697 3901 858 FREE ENTRANCE

Poster from performance

2015 SUMMER PHOTO COMPETITION...



2nd Place | Megan Wilson, Classics

Backlit architecture of the Roman amphitheater in Pula, Croatia at sunset



3rd Place | Timothy Hart, IPGRH

Plaster reproduction busts discarded against a wall of ancient architectural fragments located behind the Archaeological Museum in Thessaloniki



4th Place | Diego Rojas Salvadorm, LSA undergraduate

Morituri te salutant



5th Place | Marjory Marquardt, LSA undergraduate

Tiberius' Grotto

WINTER EVENTS

For Updates go to: www.lsa.umich.edu/classics/events

SENECAN RECTITUDE: BENDING THE RULES

4PM, FEBRUARY 9, 2016, CLASSICS LIBRARY, 2175 ANGELL HALL

VICTORIA RIMELL, UNIVERSITY OF ROME

MARCH 8, 9, 10 (TIMES AND LOCATIONS TBD)

ARI BRYEN, WEST VIRGINIA UNIVERSITY / KATHERINE BLOUIN, UNIVERSITY OF TORONTO

Prof. Blouin works on Egyptian environmental history and Prof. Bryen on law and legal culture in Egypt. Although their work would seem to have little in common, both of their recent monographs illustrate the ways in which Roman state policy, whether regarding the management of natural resources or the administration of justice, had profound and entirely unintended effects upon the Egyptian population. A joint seminar will follow their lectures, focusing on "Rules and Realities in Roman Egypt" and help to illuminate the ways in which comparative-historical and anthropological study of the papyri have enhanced our appreciation of the on-the-ground effects of Roman governance.

ANNUAL PALLAS LECTURE

LANGUAGE AND POLITICS IN GREECE TODAY

7PM, MARCH 10, MICHIGAN UNION, KUENZEL ROOM

MARINA TERKOURAFI, ASSOCIATE PROFESSOR OF LINGUISTICS,
UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

4PM, MARCH 11, CLASSICS LIBRARY, 2175 ANGELL HALL

SUSANNA ELM, UNIVERSITY OF CALIFORNIA, BERKELEY

JEROME LECTURE SERIES

MAURIZIO BETTINI, UNIVERSITY OF SIENA

Lecture 1 - 4PM April 5, Alumni Center, Founders Room

Lecture 2 - 4PM April 7, Alumni Center, Founders Room

Lecture 3 - 4PM April 12, Alumni Center, Founders Room

Lecture 4 - 4PM April 14, Alumni Center, Founders Room

KATHRYN BOSHER MEMORIAL FUND USED TO SEND STUDENTS TO ANTIGONE PERFORMANCE

Last Thursday evening, the joint forces of *Eta Sigma Phi* and *Factio* ventured forth from the steps of Angell Hall to enjoy a production of Sophokles' *Antigone* at the Power Center. Ivo van Hove's direction placed the tragedy in a contemporary setting with a minimalist backdrop, allowing the raw power of Juliette Binoche's acting as Antigone to truly captivate the audience. For undergraduates, not only those majoring in Classics, but also those with a general interest in ancient Greek tragedy, this experience was particularly impactful because it allowed us to see the subject of our academic studies in an authentic venue. We were thankful to the Classics Department to have been afforded the opportunity to attend the performance, especially one that brought the weight of Sophokles' tragedy into the modern purview so potently. As we wandered home with the image of the humbling final scene in mind, it struck us how the legacy of Sophokles' work lives on in the humanity of us all.