

CLASSICS CONVIVIUM

M | LSA CLASSICAL STUDIES
UNIVERSITY OF MICHIGAN

Fall 2016 · VOLUME XVIII



INCLUDED IN NEWSLETTER

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Photo: Laurel Fricker working at the Olynthos site.

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 as we start a new academic year. This year is very special since Winter Term 2017 is the first semester of a year-long celebration of the bicentennial of the foundation of the University of Michigan. The University was first established in Detroit in 1817, and was called the “Catholepistemiad” (Greek for “School of Universal Knowledge”). Shortly afterwards, the University was relocated to Ann Arbor in 1837 and its first professor of Greek and Latin was named in 1841: Reverend Joseph Whiting. The Department recently acquired a portrait of Professor Whiting, and at several of our bicentennial events this year we will hear more about this man and the early years of Greek and Latin education at the University of Michigan.

We have been busy lately developing new courses for our undergraduate curriculum. Professor Arthur Verhoogt (recently named a Thurnau Professor for outstanding teaching) has a new course on ancient music in a state-of-the-art new classroom that is equipped for “flipping.” A flipped classroom means that the instructor facilitates active discussion and problem solving by students in small groups. No lectures and no sleeping students! In another new course, Professors Natalie Abell and Nic Terrenato are co-teaching a course on ancient cities. And of course we are still teaching many of our popular courses from the past: *Sport and Daily Life in Ancient Rome* (Professor David Potter), *Magic and Witchcraft* (Professor Sara Ahbel-Rappe) and *Great Books* (Professor Ruth Scodel). At a time when many humanities departments are suffering declining enrollments, I am proud to report that we are still going strong!

On the graduate level, we have welcomed again this year a strong roster of students in all three of our PhD programs: Philology, Classical Art and Archaeology, and Greek and Roman History. A major renovation of graduate offices means that our students have more space to study and socialize in the department. And if you have not yet seen our new lounge with its reproduction of a wall painting of a garden scene from the Villa of Livia please do stop by! Among the many activities organized by the graduate students is the Three-Field Talks, a series in which the graduate students present and discuss their work. We also now have a regular series of lunch-time talks on Classical Literature and Ancient History, as well as the AIA/FAST talks in classical archaeology. We keep ourselves very busy and it is hard to find the time to go to all the events!

In faculty news, we are thrilled to welcome Dr. Ian Fielding to the ranks of our faculty. Dr. Fielding comes to us from Exeter College



in Oxford University, where he was a British Academy Postdoctoral Fellow. Dr. Fielding has expertise in Late Antique poetry and helps us span Latin literature from its beginning to the medieval period. Dr. Fielding is also interested in reception studies and will no doubt enhance the many activities that we sponsor under the umbrella of the interdisciplinary faculty initiative Contexts for Classics.

Our faculty in Modern Greek have planned an exciting year. For example, Professor Leontis has developed a new class and accompanying exhibit on graffiti or “street art” in Athens and around the world. Several internationally recognized street artists will be in residence and will paint new murals on walls in Ann Arbor. In addition, students in the class will develop a digital exhibit, superimposing art from the streets of Athens onto walls in Ann Arbor as a way of exploring the meanings and uses of this powerful yet also controversial form of self-expression.

After adding Molly Cravens to our team two years ago, I am glad to say that our office has been stable. 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 p. 12). 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 Forsdyke

2016 FIELD UPDATE



OLYNTHOS • LISA NEVETT

The Classical Greek city of Olynthos lies on two adjacent hills, about an hour southeast of modern Thessaloniki. In 2014 and 2015 the Olynthos Project investigated the better-known North Hill, which was laid out on an orthogonal grid plan, probably in the late fifth century BCE. In 2016 we have undertaken field work both in April and in July. Our goal in April was to begin work on the less well-known South Hill, which is thought to have been occupied earlier than the North Hill and where the layout was unclear. A small team of students and specialists undertook electrical resistance and electromagnetic induction surveys, which can offer an indication of buried structures, but can only be done in the relatively moist conditions of Spring. We covered an area of approximately 1.7 ha. of the South Hill, revealing anomalies which suggest the courses of streets, with buildings and other features in between. At the same time an intensive collection was undertaken of artefacts lying on the surface, which provides evidence about the date, type and intensity of occupation across the South Hill.

In our July season we returned to Olynthos with a team of about 50 people and a variety of objectives: first, we wanted to continue excavating the house on the North Hill where we excavated in 2014 and 2015, furthering our use of various experimental scientific sampling techniques which have not been implemented on Classical Greek houses before, and which promise to give us a new understanding of how the household once occupying this building functioned as a social and economic unit. Second, we

continued our program of surface survey at the periphery of the city, aimed at clarifying where its original boundary lay and addressing the character and density of occupation in this 'suburban' area. Finally, we also followed up our April work on the South Hill by starting to excavate small, deep trenches there to test our interpretation of our geophysical results and investigate the dating of the features identified. All of this work will be continued in 2017.

The Olynthos Project is a collaboration between the Greek Archaeological Service, the University of Michigan and the University of Liverpool (U.K.). It is carried out under the auspices of the British School at Athens, with permission from the Hellenic Ministry of Culture. The Project Directors, Dr. Bettina Tsingarida, Professor Lisa Nevett and Dr. Zosia Archibald are very grateful to all of our volunteers and specialists, including three faculty, five graduate students and three undergraduate students, all from the University of Michigan, as well as numerous other participants from the USA and across Europe, for their hard work this year. We would also like to thank our sponsors, including the Classical Studies Department and the Kelsey Museum of Archaeology, for their ongoing support. Finally, we are once again grateful to our hosts in the village of Nea Olynthos for welcoming us into their community, opening up their homes for us to stay in and including us in local events such as their annual olive festival. We look forward to seeing these friends and continuing our work next year!



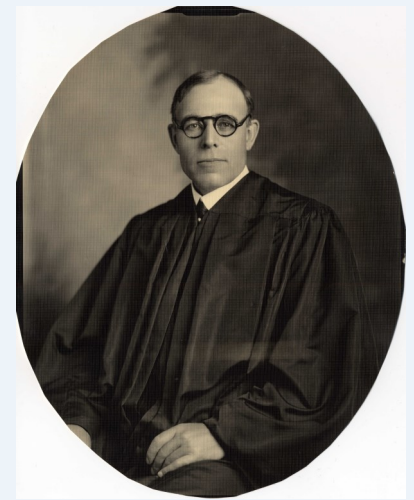
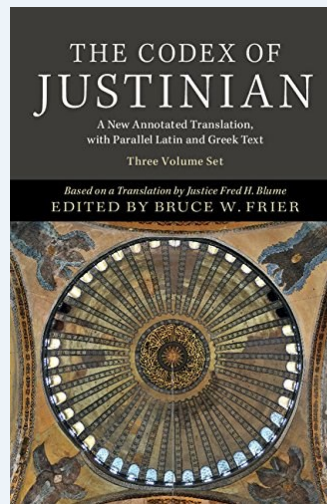
THE CODEx OF JUSTINIAN

BRUCE FRIER

This fall, Cambridge University Press is publishing a three-volume edition of *The Codex of Justinian*. The Codex is, together with the Digest, the core of the great Byzantine compilation of Roman law promulgated by the Emperor Justinian in 533-534 CE. The Codex contains legal pronouncements by Roman emperors over four centuries, from the second to the early sixth; it describes, in minute detail, a huge number of disputes among citizens and between citizens and their government, and it also lays down, especially for the later Empire, detailed legislation and regulations. The Codex had enormous influence on later developments in medieval and early modern law, especially in the European legal tradition.

Until now, the Codex had not been credibly translated into English. This translation is based upon one made in the 1920s by Justice Fred H. Blume (1875-1971), of the Wyoming Supreme Court, but left unpublished for nearly a century until it was rediscovered and placed online by the Wyoming College of Law. Our version is thoroughly revised, but still used Blume's version as its benchmark. The translation has a facing Greek and Latin text taken from Paul Krüger's ninth edition of the Codex (1914), and also numerous notes explaining the legal problems discussed in the imperial pronouncements and giving cross-references to other pertinent sources. In addition, three introductions explain the background of the translation and the nature of the Codex; there is also a bibliography and glossary.

The translation adheres to a set of goals that the ten translators from the United States and the United Kingdom set in 2007. The primary aim was to accurately represent the original Latin or Greek, all other aims being subordinate to this one. At times this meant reproducing the vagueness of the original, or its florid style, simply so as not to mislead readers through a false clarity. After accuracy, there were two further aims. First, it was important that the translation read as easily as possible,



Justice Fred H. Blume, circa 1921, the year he acceded to the Wyoming Supreme Court and shortly after he had begun his translation of the Codex of Justinian.

even where this meant, for instance, altering the order of Blume's clauses, or otherwise altering his phrases, or (in most instances) departing from his wording altogether; while we might acknowledge obscurity in the source, we did not intend to introduce obscurity ourselves. Second, we hoped to remain as faithful as possible at least to the spirit of Blume's translation. This was the major basis for guaranteeing a bit of stylistic unity within the finished product.

With more than 3,200 pages, this is an immense work, but the translators hope that it will be attractive to anyone with an interest in the Codex, whether an interested novice or a professional historian. As Jane Gardner, who reviewed the manuscript, wrote, "Ancient historians and legal historians alike have cause to be grateful to the compilers. This is the edition on which, from now on, they may confidently rely."

COPLEY LATIN DAY AT THE UNIVERSITY OF MICHIGAN

BY RUTH CASTON AND CATHY PERSON

The 2nd Annual Copley Latin Day took place this last year on April 20, 2016 on the theme of "Daily Life in Ancient Rome." We had another strong turnout, with over 300 students attending from 10 high schools in South East Michigan. The focus on "Daily Life" was chosen to coordinate with the marvelous exhibition at the Kelsey Museum on "Leisure and Luxury in the Bay of Naples: the Villas of Oplontis." In addition to tours of the exhibition, the high school students had opportunities to learn more on this theme from faculty lectures on the Roman diet, the library at Herculaneum, the role of papyri, and domestic religion. Smaller workshops throughout the day allowed students to engage more directly with both material culture – reconstructing pottery, for example – and the ancient languages, whether speaking and writing Latin, or gaining a first exposure to ancient Greek. Students did not have to sit all day, either. In addition to tours of the Kelsey, students also walked to the Hatcher Graduate library to see military papyri and searched for neo-Classical elements on Central Campus on a scavenger hunt. High school rules prevented us from capturing the sessions on video, though we wish we could have, in particular during the high school students' entertaining recitations



and skits and a round table session in which our own undergraduate majors so eloquently expressed their love of studying the ancient world.

We want to thank all the faculty, student and staff volunteers at UM, without whom this day could not take place, and of course the high school teachers who inspire their students to study Latin and Roman culture and prepare the next generation of Classicists.

We are very excited about next year's Latin Day, which will be a little different. In connection with the University's Bicentennial, we're planning to hold Roman ludi on one of the Athletic fields, including chariot races, some Roman comedy, and lectures on the Roman games and calendar.

BOOK-MAKING WORKSHOP WITH ROLANDO ESTÉVEZ IN LATIN 469, FALL 2015

SARA AHBEL-RAPPE

In Fall of 2015, Cuban book-making artist Rolando Estévez visited the UM campus to continue his collaboration with Cuban-born anthropologist Ruth Behar. In addition to his exhibit with Behar at the Hatcher Library, Estévez also held book-making workshops for the campus community. Our class, Latin 469, invited the artist to stop by and teach the class how to create handmade books, combining word, image, texture, and shape to frame texts in ways that serve to visualize meanings.

After a visit with Estévez, who supervised the project you see in these photos, the students went on to create handmade books and finally, compiled their own illustrated commentary on the Latin text of Book Ten of Augustine's City of God.



Cover for Student Commentary on Augustine's City of God Book Ten



Accordion Book on Augustine's De Trinitate by Eva Mooney

ALAN BOEGEHOLD

RUTH SCODEL

Alan Boegehold died on October 28, 2015. Those who know his scholarship will associate him with Brown University, where he taught for forty years, but he was a native Michigander, from Detroit, and did his undergraduate work at Michigan, graduating in 1950. He was a very loyal alumnus, and when I heard of his death, I immediately remembered a donation he made in 2009, when we needed it most.

In scholarship, he was best known for the 1995 volume on the lawcourts that he edited and largely wrote in the Athenian Agora series and for his 1999 book *When a Gesture Was Expected*. The book on the courts is invaluable for anyone concerned with Athenian archaeology, history, or literature—it deals not only with identifying the various venues of Athe-

nian law, but with the paraphernalia of the courts and such additional material as curse tablets. The study of gesture was not the first study of the non-verbal communication required by or implied by our literary texts, but it showed the importance of thinking beyond the words in a variety of authors and genres—and the book is a genuine pleasure to read.

Alan was a dedicated supporter of the American School of Classical Studies at Athens, serving on many committees and directing Summer Sessions, and he was loved by generations of Brown students. He was truly a model for breadth of learning, dedication, and generosity.

PROFESSOR BRUCE FRIER MAKES BIG GIFT TO THE DEPARTMENT

SARA FORSDYKE

Professor Bruce Frier has pledged a gift of \$200,000 to establish a fund named the Bruce. W. Frier Graduate Research Fund in the Department of Classical Studies. The gift will be matched by an additional 50K from the University, bringing the total endowment for this fund to \$250,000. This is a fantastic starting point for an endowment that will provide research and travel funds for graduate students in the Interdepartmental Program in Greek and Roman History. We thank Bruce for his incredible generosity (the second time he has made a significant gift to the Department) and we encourage alumni to contribute to the fund in honor of Bruce and to support current IPGRH students.

BOSHER AND STAMBOULIDIS

RUTH SCODEL

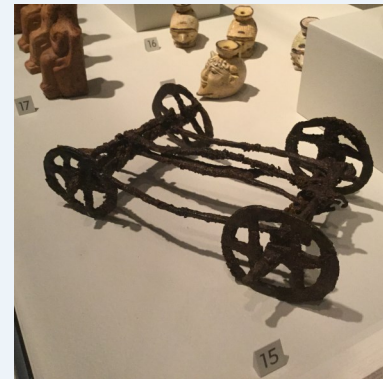
The Boshier and Stamboulidis Funds supported two student excursions to Chicago. First, a group of graduate students attended the Court Theatre's performance of *Agamemnon* in December, and then a group of eleven students, mainly undergraduates, went to the Field Museum's presentation of the exhibition "THE GREEKS: Agamemnon to Alexander."

The Court's *Agamemnon* was the center production of a three-part Trojan War series over three years. In 2014 we also went to see Euripides' *Iphigenia in Aulis*, and we hope to see Sophocles' *Electra* this fall. Seeing the same actors play the same characters in plays by different poets has a peculiar effect: it does not erase how each playwright handles the material his own way, but actually can make it more visible. The chorus was a small group of sharply differentiated individuals, with a boy (who seemed to be the son of the Herald), and the Herald (who seemed to have PTSD) joined the chorus. They did not sing, but their not-singing allowed a great effect when Cassandra sang. The set was very dark, with a flight of stairs leading to a great door and an interior on whose walls the name "Iphigenia" had been scrawled over and over. That was a warning not to think too realistically—it worked brilliantly as long as we thought of the house as an extension of the mind of Clytemnestra herself, not so well if we wondered what Agamemnon would do when he saw it.

THE GREEKS presents a spectacular array of objects, beautifully displayed, with a mixture of the famous and talismanic, like the "Mask of Agamemnon," and the less familiar, with objects from museums many are unlikely ever to visit. I myself, because I have written on Hesiod's instructions for how to build a wagon, was excited by the archaic Macedonian iron cart-models, which I did not even know about before (I now have a bibliography about them).

The exhibit is obviously a way for a struggling Greece to remind us of its European-ness, its cultural value, and its excellence as a tourist destination. The labeling of exhibits was sometimes sloppy (a scene on a vase was identified as from the *Iliad* when it shows an episode from the *Epic Cycle*), overconfident (are we entirely sure that gold wreath belonged to Meda?) and consistently nationalistic. It was the glory that was Greece. There was no acknowledgment, for example, that objects from colonial contexts might reflect both Greek and non-

Greek influences. So it provided a great opportunity to talk to students about the politics of such displays, along with a little unease that most visitors will not have anyone to help them complicate the story.



[THE GREEKS: Agamemnon to Alexander the Great at the Field Museum, Chicago](#)



Mark L. Montgomery and Sandra Marquez star in "Agamemnon" at Court Theatre. (Michael Brosilow)

[Review of Court Theatre's Agamemnon, by the Chicago Tribune](#)

2016 JEROME LECTURE SERIES

DAVID POTTER

Maurizio Bettini, the prolific Professor of Latin at the University of Siena, gave this year's Jerome lectures. The central themes of the lectures were the meaning of self and the Roman sense of identity. The first lecture offered a close reading of Propertius 4.2 as a way of exploring the diverse meanings of a god, for Vertumnus describes himself as a divinity presiding over any possible form of change from the turning of the seasons to the ripening of the fruits, from the power of diverting the stream of a river, to the practice of metamorphosis. Vertumnus' variability and his non-Roman origin raised the fundamental question of Rome's openness to the importation of new gods, which was further explored in a memorable seminar on the very late arrival of cosmogonic myths at Rome and how this fit with the Roman sense of self. The Romans being, by origin, a people who had come from elsewhere to settle on the city's site, Rome, like Vertumnus, was shaped by a sense that change was central to the Roman identity. So it was that, in the second lecture Professor Bettini raised the question of what it meant for a god to be able to take whichever shape, name, or attitude he wants. Does that mean that Vertumnus was a god of identity? A god of too many identities? A god of not having an identity? The key to these questions lies in the notion of a persona in Roman culture. As Professor Bettini pointed out, one "is" not a persona, but one "has" a persona—or better yet that one has many personae, varying according to context and function. At various stages in life a Roman might be a son, a husband, a father; Roman persona is a special concept that remains halfway between the particularity of an individual (marked by a proper name and so on) and the generality of a generic social qualifier. As Professor Bettini argued in his last lecture, we should think not so much of Vertumnus as a single divinity, but rather understand this god as symbolizing the diverse functions inherent to much Roman thinking about the divine, as the gods were awarded the privilege of being singular and plural at the same time, ignoring the linguistic categories that grammar imposes on ordinary humans.

CLASSICAL STUDIES PRESENTS: THE 2016 THOMAS SPENCER JEROME LECTURE SERIES

THE INVENTION OF A ROMAN GOD: ANTHROPOLOGY & ROMAN RELIGION

An anthropological exploration of Roman religion led by a fascinating and extraordinary guide: the god Vertumnus, master of multiple identities, change, and metamorphosis.

MAURIZIO BETTINI
Professor of Classical Philology
University of Siena

LECTURES

TUESDAY, APRIL 5 / 4:00 P.M.
Autobiography of Vertumnus I:
The God of Change
Alumni Center Founders Room

THURSDAY, APRIL 7 / 4:00 P.M.
Autobiography of Vertumnus II:
The God of Propitious Metamorphosis
Alumni Center Founders Room

THURSDAY, APRIL 14 / 4:00 P.M.
Many Vertumns:
Gods, Goddesses, and Priests
Alumni Center Founders Room

GRADUATE SEMINARS

SATURDAY, APRIL 9 / 10:30 A.M.
Classics Library, 275 Angell Hall

TUESDAY, APRIL 12 / 4:00 P.M.
Classics Library, 275 Angell Hall

For more information: beta.library.umich.edu/classics/1784-1843/000

LSA CLASSICAL STUDIES
UNIVERSITY OF MICHIGAN



KARANIS COLLABORATORY

ARTHUR VERHOOGT

This past spring semester a large team of faculty, students, and staff studied two structures that were excavated during the University of Michigan's excavations of Karanis (1924-1935). The team consisted of, in alphabetical order, Caitlin Clerkin (IPCAA), Alexandra Creola (IPCAA), Sebastian Encina (Kelsey), Mollie Fox (History of Art), Brendan Haug (Classical Studies and Papyrology Collection), Emily Lime (IPCAA), Laura Motta (Kelsey/Classical Studies), Lizzie Nabney (Classical Studies), David Stone (Kelsey/Classical Studies), and myself. The project was funded by a Humanities Collaboratory Development Grant. The bad news: we did not get the big two-year Humanities Collaboratory grant and will need to try next year.

The ancient site of Karanis is calling for a collaborative approach because of the enormous diversity of artifacts from this site. Karanis possesses a quantity and diversity of archaeological and architectural material that is without parallel, including superb preservation of organic materials that have not survived from elsewhere in the ancient Mediterranean world. The initial publication of Karanis materials by Michigan scholars was incomplete, and eschewed detailed analysis in favor of listing transcriptions of papyri and cataloguing artifacts found.

Because the wealth of data from Karanis is so large we focused on detailed analysis and reconstruction of two structures. The one (C137) was an otherwise ordinary building of two rooms and a courtyard, which stood out for the wealth of finds (over 600!) from

this structure, many of which were grouped in assemblages. The photograph shows all items that came out of one bin in this structure (photograph by Mollie Fox). The second structure was an ancient granary (C65) consisting of three stories and 99 rooms. The granary was well-documented with drawings and notes by the initial excavators and although the actual building no longer exists, the project intends to create a 3D digital reconstruction. The nine weeks of Spring already led to many interesting insights and surprises, which team members published on the project website: <http://sites.lsa.umich.edu/karanis-collaboratory>. I invite you to explore this website further. Although the project was not selected for further funding this summer, we intend to continue the exciting exploration of Karanis in a collaborative setting.



FACULTY KUDOS

Victor Caston received a Guggenheim Fellowship to work on his book *the Stoics on content and mental representation*.

Ben Fortson received a Loeb Classical Library Foundation Fellowship for his new project on Festus' lexicon, a resource for fascinating information on Roman religion, among other aspects of Roman life and society, including the Latin language itself.

Sharon Herbert was named a Distinguished University Professor, one of the University's top honors.

Richard Janko and **Mirjam Kotwick** received an American Council of Learned Societies Collaborative Fellowship for their work on the Derveni Papyrus.

Celia Schultz received a Loeb Classical Library Foundation Fellowship and Michigan Humanities Award for her new project on Roman sacrifice.

David Stone and **Arthur Verhoogt** received a Humanities Collaboratory Proposal Development Grant for their project to bring scholars together from different disciplinary perspectives to study the ancient village of Karanis in a holistic way.

Arthur Verhoogt was awarded a Thurnau Professorship, the University's highest award for excellence in teaching.

JASON ALBAUGH AWARDED THE 2016 GLENN M. KNUDSVIG AWARD FOR OUTSTANDING TEACHING IN MICHIGAN SECONDARY SCHOOLS

Mr. Albaugh received his B.A. in Latin and Biology from Western Michigan University in 2003. After briefly teaching Latin 101 at his alma mater, he spent six years teaching Latin to middle-school students in Summit, New Jersey. During his time in New Jersey, he received his M.A.T. in Latin from Rutgers University. In 2010, he returned to Michigan and has been teaching at East Grand Rapids High School ever since. In addition to

his teaching, one of his favorite things about coming back to the Michigan Classical community has been returning to the Michigan Junior Classical League, an organization that has been part of his academic growth since his freshman year of high school. Jason and his wife Erin have two children, Katie and Charlie, who already hope to take Daddy's Latin class.



CLASSICAL STUDIES, GRADUATING PHD STUDENTS

November 18, 2015, Ellen Cole Lee (Basil Dufallo)

Lethaeus Amor: Love and Memory in Latin Elegy

December 21, 2015, Bram ten Berge (David Potter)

Tacitus on Principate and Empire: From the Agricola to the Annals

June 13, 2016, Nicholas Rupert (David Potter)

Statius' Achilleid and the Poetics of Self-Reception

IPGRH, GRADUATING PHD STUDENTS

December 17, 2015, Garrett Ryan (Ray Van Dam)

Placing Power: Greek Cities and Roman Governors in Western Asia Minor, 69 - 235 CE

March 12, 2016, Jessica Stephens (David Potter)

Aristocratic Identities in the Roman Senate from the Social War to the Flavian Dynasty

IPCAA, GRADUATING PHD STUDENTS

Nicole High-Steskal (Elaine Gazda)

Domesticating Spectacle in the Roman Empire: Representations of Public Entertainment in Private Houses of the Roman Provinces

Kate Larson (Sharon Herbert)

From Luxury Product to Mass Commodity: Glass Production and Consumption in the Hellenistic World

LATIN, GRADUATING MA STUDENTS

Christian Kreiger

Kyle Morrison

Katharine Ross

KUDOS

Ellen Cole Lee accepted a two-year appointment as a Postdoctoral Fellow in the Department of Classics at Connecticut College as part of the Creating Connections Consortium (C3) program

Evelyn Adkins will be an Assistant Professor next year at the Intercollegiate Center at Rome

Britta Ager will hold a Blegan Fellowship at Vassar College next year

Nate Andrade is leaving his position as Assistant Professor in the History Department at the University of Oregon to take up an assistant professorship in the History Department at SUNY Binghamton

Jarod Secord was hired as an Assistant Professor in the History Department at Washington State University

Bram Ten Berge has accepted a Post Doc at Kalamazoo College

Nick Geller has accepted a one-year internship with Getty Publications (at the Getty Center in Los Angeles). He predicts that this will offer him valuable experience in digital humanities and other aspects of publishing, as well as allowing him time to continue his research

AWARDS

Amy Pistone was awarded the Contexts for Classics Graduate Translation Prize for "So that's what would happen if you gave Theognis a Twitter account..."

Megan Wilson was awarded the Contexts for Classics Graduate Translation Prize for "Aeschylus, Agamemnon 403-436"

Andrea Brock was awarded the AIA Graduate Student Paper Award for her presentation on the Forum Boarium

Kevin Dicus (IPCAA alum) was awarded a Rome Prize. Kevin, now at U. Oregon, will join IPCAA student Jenny Kreiger who will be on the second year of her Rome Prize.

Jonas Sese was awarded a Beinecke scholarship

Kaitlyn Schuster, Jonas Sese, and Lexi Andre were awarded Honors Summer Fellowships from the LSA Honors Program

Kaitlyn Schuster and Jonas Sese received the 2016 Manson Stewart Award from CAMWS

Evan Klinkoski and Eva Mooney were awarded the Copley Prize, recognizing the most outstanding undergraduate senior who excels in the study of Latin

Benjamin Moss was awarded the Seligson Prize, recognizing the most exceptional undergraduate Classical Greek major

Wayland Scott Isham was awarded the Classical Archaeology Prize, recognizing the top undergraduate senior for distinguished achievement in the study of Classical Archaeology

Ganghao Poh was awarded the Classical Civilization Prize, recognizing the top undergraduate student for distinguished achievement in the study of Classical Civilization

Christina Russ was awarded the Calliope Papala Politou Prize in Modern Greek, recognizing the most outstanding undergraduate senior who excels in the study of Modern Greek

Daniel Liesman was awarded the Phillips Classical Prize for Latin Advanced Intermediate A

Samantha Breecher was awarded the Phillips Classical Prize for Latin Advanced Intermediate A

Emma St. Pierre was awarded the Phillips Classical Prize for Latin Intermediate A

Eva Mooney was awarded the Contexts for Classics Undergraduate Translation Prize for "Horace, Odes 1.23" and "Homer, Odyssey 5.116-144."

Stamatia Tsakos was awarded the Modern Greek Translation Prize - Advanced Intermediate

Nicholas Skinsacos was awarded the Modern Greek Translation Prize - Intermediate

Molly Schaub was awarded the Phillips Classical Prize for Greek Intermediate

Jonas Sese was awarded the Phillips Classical Prize for Greek Advanced and Latin Upper Intermediate B

Kathryn Topham was awarded the Phillips Classical Prize for Latin Advanced

SENIOR THESIS WRITERS

Constantinos Demetral (Despina Margomenou)

Preserving the Past in the Present: Ancient Heritage Meets Modern Day Crisis in Greece

Braden Engstrom (Basil Dufallo)

Ambiguities in Amicitia: The Issues in Assessing the Relationship Between Horace and Maecenas

Eva Mooney (Francesca Schironi)

Strange Meeting: The Intersection of Class and Classical Reception in World War I Poetry

Kathryn Topham (Celia Schultz)

Witches, Magic, and Power in Ancient Rome



CARRIE ARBOUR STUDY ABROAD SCHOLARSHIPS, SUMMER 2016 AWARDEES

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

The five weeks of the Gabii Project marked my baptism into archaeology, full of blisters and bad tan lines. Troweling, cleaning, pickaxing, shovel tossing, wheel-barrowing—WATER BREAK—troweling, brushing, drawing, picture-taking, paperwork, cleaning, and repeat. Like a well-oiled machine, we plugged away at various stratigraphic units (SU) to reveal more and more of Gabii while answering more and more questions concerning who these people were and how they lived.

The most poignant take-away I have from my Gabii experience is the new lens through which I observe archaeological remains. I no longer see a massive bathhouse palestra; instead, the dirt accumulated over centuries of disuse presents itself as a myriad of SUs to pick through for one grand Harris matrix. I am no longer a passive bystander viewing an ancient fast-food place; rather, questions pop up concerning the cultural implications of that activity. Despite this change in perspective, I quickly discovered that five weeks was not long enough to learn how to cope with the human narrative that can accompany archaeological sites.

Effectively grappling with sites like Pompeii, Herculaneum, and Gabii—sites that confront archaeologists directly with death so well documented in historical records—so that one can walk the fine line between sentiment and desensitization is not a skill one learns in five weeks. It can, however, be long enough to foster a sense of appreciation for the dialogue between the ancient and modern observances. So, thanks to the Gabii Project and the UM Classics Department, my classroom pursuits were transformed into an interaction with the reality of ancient life.

Sincerely, Elyse Lisznyai



Elyse Lisznyai

During the Summer of 2016 I spent five weeks abroad working in the fields of the Gabii Archaeological Site. I had an intense daily routine of 6AM wake-ups five days a week, in order to get to the site early with the team of students and staff and work from 7:30AM to 4PM. Because of the Carrie Arbour scholarship, I was able to participate in experience shaping activities with Area I of the Gabii Project, where we were excavating methodically what appeared to be a former residential home repurposed into an industrial building. Whether finding awe-inspiring marble reliefs or just small bone fragments, each discovery was eye-opening into the world of the Late Roman Empire, the period of the building in Area I that I had the pleasure of excavating. Besides the on-site academics and excavations, I was able to enjoy the more formal lectures of the program at a local café and dive into the history of the Roman Forum and the Etruscan museum. Both the forum and the museum brought to life pages of text from classes in Roman history, and greatest of all provided real world context for the education I'd already received. Italy was not all work and studying, however! I used the weekends to the fullest and developed cooking skills, making dinners in my apartment, and traveling to local sites including Santa Marinella and Pompeii. The experiences I've had through the Gabii Project this summer were unique and developmental for me as a student of Classics and as a member of a greater global community, and I'm extremely grateful for the support of the Carrie Arbour scholarship and my advisors, teachers, and Classics department faculty and peers.

Justin Fannon

The Living Latin in Rome (LLiR) program, created by the Paideia Institute, is, in my opinion, one of the most valuable learning experiences for the Latin language. By living in an apartment in Rome, visiting its sites, navigating its modern culture, and being immersed in its ancient language, LLiR creates a progressive and stimulating approach to learning an antiquated language. I was able to not only experience modern Italian culture but also feel as if I was in the midst of ancient culture, truly grasping a deeper understanding and appreciation of its literature and history. The expertise and knowledge of the staff members was stunning, creating magical moments of deep learning by demonstrating the information in exciting ways at every location we visited throughout the program. By the end of the five weeks, my perception of Latin changed from viewing it as a puzzle of word endings and confusing grammar to seeing it more as a living language, complex but readable, relatable, and enjoyable. As we became more comfortable with the language, our classes were soon conducted mostly in Latin and we were able to have real conversations about our own daily life, ancient life, and even discuss the texts we were studying entirely in Latin! It was a truly unique and exceptional experience to be surrounded by such a passionate, knowledgeable group of people. The staff members and my peers instilled in me a deeper understanding of the importance of both Classical studies and a Liberal Arts education. The program challenged and nurtured not only my knowledge and understanding of Latin and Roman history but also my sense of self, purpose, and passion for the Classics. Attending this summer program was one of the most rewarding and amazing things I have ever done for myself and for my academic career.

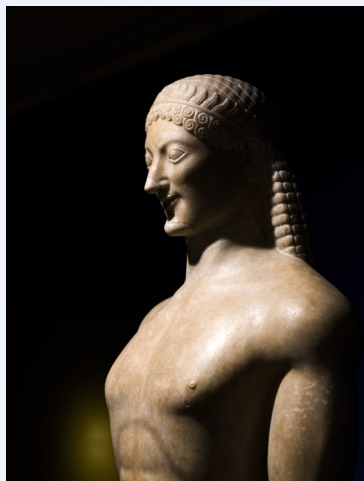


Isabel Cusack

2016 SUMMER PHOTO COMPETITION



1ST Place, J. Troy Samuels
"Gazing along the Roman limes" Hadrian's wall near Vindolanda



Runner Up, Dan Diffendale
Kouros



Runner up, Laurel Fricker
Excavation of Emporium, Pistoros, Bulgaria

COURTESANS, COMEDY, AND THE CLASSICS UNDERGRAD: MY RESEARCH EXPERIENCE

MOLLY SCHAUB

For a Classics undergraduate student, there can be no greater academic opportunity than to work closely with a faculty member on a research project. Whether this connection is made through UROP (Michigan's Undergraduate Research Opportunity Program) or as an Honors thesis project or otherwise, the interactions we have as undergrads with faculty outside of class are invaluable to our development as young scholars. For my part, since January, I have been working on topics in Old Comedy with Professor Donald Sells.

From very early on, I knew my project with Professor Sells would be unique. My very first assignment was a close reading of the fragments of Pherecrates, a contemporary of Aristophanes whose corpus consists of about 220 fragments, in order to investigate the role that women and slaves played in them. Working with fragments has been both challenging and rewarding. Since the ancient authors give little (and sometimes misleading) contextual information when they cite a fragment, they tested both my Greek skills and my analytical skills. I had to be intuitive but not too imaginative, since the plays could have gone in many directions. Yet the fragments hold a lot of untapped information. I was surprised to find that even generally marginalized groups can be found if one looks close enough.

We also examined the vestiges of comic women and slaves in other works. For example, I have been reading the fictional letters of Alciphron, an intriguing collection that falls into four categories of correspondents: farmers, fishermen, parasites, and courtesans. Though we know little about Alciphron himself, the letters clearly draw heavily on plots from Old and New Comedy. They give a unique perspective on the life of the hetaira, and they have exposed me to some of the funniest and strangest scenes I have read in Greek—my favorite being a courtesan picnic with a dirty dance-off. We also explored the various conceptual associations of women in Greek culture that came up in the texts as we read them.

What started as a search for women and slaves in the fragments of Pherecrates has broadened my academic horizons to other related topics such as mining and coinage, mystery rites, child exposure practices, satyr plays, and beyond.



Not only has it been refreshing to work on texts that I wouldn't normally be exposed to in my coursework but I also learned a lot just by working with someone who has more experience in the field. Being an undergraduate in our department can be intimidating sometimes. Especially in the formative years of language learning, it is daunting to be surrounded by so many people—both graduate students and professors—who know so much more than us simply because they have been learning longer. I think working closely with a professor can help alleviate some of those insecurities and make one feel like a scholar in their own right. Working with Professor Sells has been both instructive and collaborative, and I think this has impacted me just as much as the actual academic work. Now, equipped with developed interests to explore, more research experience, and a new vocabulary of Greek obscenities, I feel more excited than ever about where I'm going with my studies.

WINTER EVENTS

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

WINTER 2017, DATE TBD, CLASSICS LIBRARY, 2175 ANGELL HALL

Public Discussion on Street Art in Athens with artist Cacao Rocks

MARCH 14, 4PM, CLASSICS LIBRARY, 2175 ANGELL HALL

Tim Moore, Washington University in St. Louis

Moore's work concentrates on several areas of classical antiquity, including the comic theatre of Greece and Rome, Greek and Roman music, and Roman historiography. Current projects include a book on music in Roman tragedy, articles on the history and performance of Roman comedy, and a long-range project on the influence on the modern world of the Roman historian Livy.

MARCH 16, 4PM, CLASSICS LIBRARY, 2175 ANGELL HALL

John Dillery, University of Virginia

Dillery's research is focused on ancient historical writing, chiefly Greek, especially in late Classical and early Hellenistic historiography.

MARCH 22, 4PM, 3222 ANGELL HALL

Martin Luther King Event:

Tessa Roynon, University of Oxford

Roynon is a specialist in modern American literature, in Anglophone literature of the African diaspora, in Classical Reception studies, and in the interactions between all of these. Her current book project centers on the relationship between constructions of human agency and engagements with the classical tradition in the modern American novel. It examines the ways in which American novelists ranging from Willa Cather and William Faulkner to Ralph Ellison, Toni Cade Bambara and Jeffrey Eugenides reference the cultures of ancient Egypt, Greece and Rome in their representations of racial and/or ethnic politics and identities. Roynon is also completing an article on the influence of Life magazine, in particular its "History of Western Culture" series (1947-48), on the intellectual and political formation of Ralph Ellison during the 1940s.



BICENTENNIAL EVENTS

JANUARY 26, 4PM, CLASSICS LIBRARY 2175 ANGELL HALL

15th Annual Pallas Lecture; *Speaking Greek at the American University Over the Last Two Centuries*

Georgios Anagnostou, The Ohio State University

Anagnostou's interests include Greek Transnational studies and American Ethnic studies, with an emphasis on Greek America. He is the author of "Contours of White Ethnicity: Popular Ethnography and the Making of Usable Pasts in Greek America" (Ohio University Press, 2009). He is also interested in the theory and practice of diaspora poetry, and has published two poetry collections in Greece.

FEB. 2, 4PM, CLASSICS LIBRARY, 2175 ANGELL HALL

Grand Unveiling: *Portrait of Joseph Whiting, First Classics Professor at Michigan*

John Posch, University of Michigan

Joseph Whiting (1800–45) was the first professor of Greek and Latin languages and one of two original professors when the University of Michigan was reconstituted as a proper university at Ann Arbor in 1841. Whiting, however, died prematurely, just days before the first Michigan class he welcomed was set to graduate. The next year, a funerary monument was erected in his honor, surviving to this day as the oldest monument on our campus. Perhaps due to his untimely death, we possess no record of his image, in contrast with other founding figures of the University. Through original genealogical and archival research, a once-misidentified oil painting was found that is thought to be of Whiting himself. Thanks to the generous support of the Department of Classical Studies, this large, handsome portrait has been acquired to be preserved and displayed in the Department. A talk will recount the discovery process of the painting, the evidence for its identification, and the most complete biography of the man—including how his cenotaph, now called "The Professors' Monument," lies at the heart of this serendipitous find.

MARCH 9—10 SYMPOSIUM ON PRE-MODERN/EARLY MODERN MEDICINE