



# Nuntius

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# ETA SIGMA PHI: Statement of Purpose and Benefits of Membership

The purposes of Eta Sigma Phi, the national Classics honorary society, are to develop and promote interest in Classical study among students of colleges and universities; to promote closer fraternal relationship among students who are interested in Classical studies, and to stimulate interest in Classical studies and in the history, art, and literature of ancient Greece and Rome. Members are elected by local chapters which have been chartered by the society. Most members are undergraduates but chapters can also initiate graduate students, faculty, and honorees. There are more than 180 chapters of Eta Sigma Phi throughout the United States. Benefits of membership include:

- membership card, lapel pin and certificate
- subscription to *NUNTIUS*, the biannual newsletter of the society
- an annual national convention including a certamen and banquet
- the opportunity to give academic presentations before an audience of peers and scholars
- annual sight translation exams in Latin and Greek
- honor cords and sashes for graduation
- bronze and silver medals of achievement
- eligibility for summer travel scholarships to Greece, Rome or southern Italy
- eligibility for a Latin teacher training scholarship

## About NUNTIUS

*NUNTIUS* is the newsletter of Eta Sigma Phi, the national Classics honorary society. It is published twice a year, in September and in January. Copies of the *NUNTIUS* are sent free of charge to active, associate, and honorary members at active chapters. A lifetime subscription to the *NUNTIUS* is also available to members who wish to continue receiving the newsletter after graduation. The cost

of this lifetime subscription is a single payment of \$50. Non-members interested in subscribing to the newsletter should contact the editor for further information. The editor is Dr. Georgia L. Irby of Omega at the College of William and Mary. Graphic designer is Jon Marken of Lamp-Post Publicity in Meherrin, Virginia, who also provides the printing.

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# Address from the Megas Prytanis

Salvete v'omnes! It is with great enthusiasm that my fellow officers and I usher in the new year, excited to see what amazing things Classics students can do with the opportunities provided by Eta Sigma Phi. The outstanding undergraduate scholarship conducted by our members is of great pride to the organization, and we are thrilled to continue providing outlets for students to present their work and research. Most recently, we sponsored our annual undergraduate research panel at the Society for Classical Studies / Archaeological Institute of America Annual Meeting, and look forward to hearing papers presented at our annual convention this spring. As a reminder to all members, scholarships and calls for papers are posted both on our website and Facebook page, so keep an eye on both to make sure you see all available opportunities.

What we can do together as a community is also of the utmost importance to our organization. Over the past year, local

chapters have continued to do amazing work promoting the study of Classics and contributing to their communities. We hope to see many chapters telling those stories as they are represented at the 90th Eta Sigma Phi Annual Convention, held this year March 23–25 at Dickinson College in Carlisle, Pennsylvania. Great memories and friends are waiting to be made, and going to convention can help boost enthusiasm within a chapter. During the time between conventions, we encourage you to post successful events online so we can showcase some of the great things chapters are doing on our Facebook page and inspire others.

As always, do not hesitate to contact myself or the other officers with any questions, comments, ideas, or concerns. Best wishes for the remainder of the year, and I hope to see many of you in Pennsylvania!

*Chris Maze*

*Theta Alpha, Franklin & Marshall College  
Megas Prytanis*

## Attention Movie Buffs



*Britannia* (Sky On Demand/Amazon Prime 2017): Quid dicis? Is it worth a watch? What would Caesar have thought? Or Tacitus? Or Cassius Dio? Or Boudicca? Chapter Reviews welcomed!

## Back Issues of NUNTIUS Wanted

The Eta Sigma Phi Archives are missing the following issues of the *NUNTIUS*. If you or your school have any of these issues, please contact the Executive Secretary: Vol. 1, No. 3-4; Vol. 2, No. 1-2, 4; Vol. 3, No. 4; Vol. 4, No. 4; Vol. 5, No. 5; Vol. 6, No. 4; Vol. 18, No. 2; Vol. 18, No. 3; Vol 19-21 (these are the war years and there may have been no issues in that period); Vol. 24, No. 2; Vol. 29, No. 4; Vol. 35, No. 3; Vol. 35, No. 4; Vol. 40, No. 2; Vol. 41, No. 1; Vol. 41, No. 2; Vol. 41, No. 3; Vol. 45, No. 3; Vol. 47, No. 2; Vol. 54, No. 1; Vol. 55, No. 2; Vol. 56, No. 1; Vol. 58, No. 2; Vol. 60, No. 2; Vol. 64, No. 2; Vol. 65, No. 1; Vol. 65, No. 2; Vol. 66, No. 1; Vol. 67, No. 2; Vol. 68, No. 1; Vol. 68, No. 2; Vol. 69, No. 1; Vol. 69, No.2; Vol. 70, No. 1; Vol. 70, No. 2; Vol. 71, No. 1; Vol. 71, No. 2.

## Fasti



2018

**February 16  
deadlines**

- Requests for Maureen Dallas Watkins Greek and Latin Translation Contest (If paper copies of testing materials are desired, such a request must be **received**-by date of Friday, March 3rd.)
- Completed ΗΣΦ Bernice L. Fox Teacher Training Scholarship Applications
- Completed Summer Travel Scholarship Application

**February 13–15: Lupercalia**

**March 2:** deadline for completed Maureen Dallas Watkins Greek and Latin Translation Contest tests.

**March 4:** Exelauno day

**March 5–9:** National Latin Teacher Recruitment Week (NLTRW)

**March 5–9:** Administer College Greek Exams

**March 20:** *Ovid's birthday*

**March 23–25:** 90th National Convention at the Invitation of Delta Theta at the Dickinson College

**March 26:** *Vespasian's birthday*

**April 11–14:** Classical Association of the Middle West and South, Albuquerque, NM

**April 21:** *Parilia, Happy Birthday, Rome!*

**April 26:** *Marcus Aurelius' birthday*

**May 15 deadlines:**

- Chapter *Res Gestae* due (submit online: <http://www.etasigmaphi.org/res-gestae>)
- Submissions for the next *NUNTIUS* (book/movie reviews; creative work; Hobbit expositions, ktl)

**May 24:** *Germanicus' birthday*

**July 12:** *Caesar's birthday*

**August 1:** *Claudius' birthday*

**August 24:** *Hadrian's birthday*

2019

January 4–7: SCS, San Diego

# The Next Generation: Papers by Undergraduate Classics Students

Sponsored by Eta Sigma Phi

Annual Meeting of the Society for Classical Studies  
January 4–7, 2018, Boston, Mass.

## Shea Whitmore, Hillsdale College, “Penelope’s Recognition of Odysseus: the Importance of Simile in *Odyssey* 23”

One important narrative ambiguity in the *Odyssey* is the question of Penelope’s recognition of Odysseus. Exactly how and when Penelope recognizes her husband has been the subject of scholarly debate since Hellenistic times. One mainstream reading of this narrative controversy is the “gradual recognition” argument—in other words, that Penelope recognizes Odysseus gradually and by degrees, culminating in a moment of full recognition in *Odyssey* 23 (Emlyn-Jones, 2). In this paper, I follow this reading, and I draw on my reading of the epic simile in *Odyssey* 23.233-240 as evidence.

The simile in question likens Penelope’s recognition of Odysseus to the experience of shipwrecked men who reach land by swimming. While Homer uses epic simile for a variety of purposes, epic similes can often be read with a view to larger narrative considerations, and the simile in *Odyssey* 23.233-240 seems especially suited to such analysis. My own analysis of *Odyssey* 23.233-240 hinges on the coincidence of metrical pauses with the literal meaning of the words and with the overall sense of the simile. More specifically, the two words in the simile that denote the “land” to which the shipwrecked sailors are swimming (γῆ and γαίης) are both surrounded by some combination of caesura or diaeresis, and so set apart from the rest of their respective lines. The immediate effect of this is a kind of word-painting, which makes an “island” out of the word for “land” within the line. By itself, this effect is not relevant to the overall narrative of the *Odyssey*. The word in the simile for “husband” (πόσις), however, is also separated from its line by a caesura and a diaeresis, and this is notable, because it equates Odysseus (who is the husband in this context) to land.

In light of Homer’s emphatic uniting of Odysseus with land (by both the sense and metrical variation of the simile), I turn to the question of how and when Penelope recognizes her husband. In the simile, the sailors are shipwrecked and swimming for their lives, and they are in a desperate situation. Penelope, beset by suitors and without Odysseus to set the household in order, is similarly afflicted. The sailors first see land, and the sight gives them hope, but they must swim in order to reach land. There is a movement from the apprehension of and hope for safety to its realization, and this movement is a gradual process. In the same way, Penelope perhaps has an intuition that the disguised Odysseus is her husband, and perhaps she hopes that he might be, but she does not become certain that he is Odysseus until he proves himself through his

actions. It is only after he has dispatched the suitors, set his household in order, and offered his wife sufficient proof of his identity that Penelope explicitly acknowledges him as Odysseus.

Through the coincidence of metrical pauses with sense in *Odyssey* 23.233-240, Homer has emphatically united Odysseus with land as it appears to shipwrecked sailors. This uniting can be read with a view to a particular narrative controversy: how and when Penelope recognizes Odysseus. I offer my reading of the simile in *Odyssey* 23.233-240 as evidence that Penelope recognizes Odysseus gradually, with her full recognition made explicit in *Odyssey* 23.

## Emily Barnum, Hillsdale College, “Language as an Indicator of Cultural Identity in Herodotus’ *Histories*”

Herodotus’ *Histories* is seen as a clear marker of the beginning of unified Greek identity (Hall 2002). Several cultural indicators, such as religion, bloodline, language and custom, inform a complex portrait of group identity formation (Hall 1997). Social identity theory has traditionally characterized this formation as a process of drawing sharp distinctions between groups, maximizing differences, in order to bolster one’s own social identity through an intentional distancing from the often derogatorily construed “Other” (Tajfel & Turner 1979; Hartog 1988; Harrison 2002). This paper applies critiques of social identity theory (Gruen 2011) to Herodotus’ *Histories*, a work read by many scholars as a commentary on ethnicity and culture.

I choose to focus on one of these indicators, language, in order to observe how this significant factor informs Herodotus’ portrait of ethnic and cultural identity in Herodotus (Colvin 2014; Hall 1996; Harrison 1998; Thomas 1998; Munson 2005). First, I examine first Psammetichus’ inquiry into the first people (2.2), determining that in this case language suggests that culture and one’s identity to a particular culture is something shaped—fundamentally humans are rooted in shared ancestry and nurture yields later cultural distinctions. Next I consider king Croesus’ inquiry of the Greek people (1.56-7), which gives Herodotus opportunity to consider the Pelasgians and their relation to the Athenians. In this discussion, language serves as a marker of the resilience of a culture—the degree to which it retains its own identity or assimilates into another. Finally, I consider Herodotus’ account of Nechos II’s halt of the construction of his canal because he sees it will benefit a foreign people. The single line of distinction that Herodotus identifies is language (1.156-8). This example seems to most closely exhibit an oppositional framework but I demonstrate how Herodotus’ use of the Greek word βάρβαρος actually serves to draw parallels between the Egyptians and Greeks—an act of association rather than distancing. In addition, the oppositional response to the difference language reveals is a choice: though here self-definition does in

fact involve delineating self and “Other,” it does not require enmity between the two groups.

Together, these cases demonstrate how language functions as a significant and dynamic marker of group identity formation. Language contributes to lines of distinction between people that can be molded, altered, and shared (Thomas 2001; Munson 2005; Nippel 2002). It reveals both cultural resilience and assimilation. Herodotus’ nuanced portrait of ethnicity and culture requires a deliberate choice of how a group defines and relates to both itself and to others (Redfield 2002). Diversity then is not an opportunity to justify setting portions of humanity against one another but to better understand humanity as a whole.

### Molly Schaub, University of Michigan, “The Curious Case of Phryne: Finding Comedy in Phryne’s Trial”

Phryne was undoubtedly one of the most famous courtesans in Ancient Greek history because of both her famous beauty and her scandalous trial for impiety, a trial which was still being discussed centuries after it took place. Many authors record a version of this story: Though it looked like she was going to be charged with capital punishment, her beauty saved her when she showed her nude body to the judges. Nevertheless, the accounts of her trial disagree at critical points in the narrative, casting doubt on the historicity of this story. The only other source that we have for the life of Phryne is her treatment in Greek comedy from the fragments preserved in Athenaeus’ *The Learned Banqueters*. In these fragments, Phryne is characterized along the lines of the stock comic courtesan as manipulatively beautiful, witty, and greedy. This paper will look at some of the major discrepancies between the accounts of her trial in Athenaeus, Alciphron, Quintilian and others in order to prove that the accounts are unlikely to be historically accurate but rather were affected by outside literary influences. By looking at the comic fragments in which Phryne appears and the mythological and historical comparanda for sexualized women and their power over men, this paper seeks to analyze the extent to which the courtesan’s and more generally famous eroticized women’s treatment in Greek comedy may have influenced the story discussed by these later authors. Phryne’s case shows similarities to Helen’s appeal to Menelaus mentioned in Euripides’ *Andromache* and mocked in Aristophanes’ *Lysistrata*, and Phryne, famous for her beauty, finds an apt comparison with the figure of Helen. Likewise, the descriptions of Hyperides’ sexual appetite and his actions in court imply a parody of the statesman Pericles and his behavior at the trial of his mistress Aspasia. These scenes, combined with the evidence for Phryne’s extensive treatment as a comic courtesan, show that the accounts of her trial were affected by larger trends in comic invective.



Evan Armacost

### Evan Armacost, Boston University, “Setting Sun: Light and Darkness in Julius Caesar’s *Bellum Civile*”

In *Julius Caesar’s Bellum Civile and the Composition of a New Reality*, Ayelet Peer (2015:15) cites six instances in which Pompey and his forces move under cover of darkness to dastardly ends, remarking that these meetings carry “significant meaning.” Examining these six examples and many more throughout the *Bellum Civile*, this study will pick up where Peer left off in an attempt to ascertain how light imagery colors the depiction of Caesarian and Pompeian forces and why Julius Caesar as author would employ such a device while writing his work. I argue that Caesar’s use of light and darkness stands in contrast to the Ciceronian depiction of Pompey in *Pro Lege Manilia* as a symbol of light. Cicero notes that Pompey is particularly praiseworthy for returning light to a city enshrouded in darkness. By creating a dark archenemy out of Pompey, Caesar is able to boast this very accomplishment. Whereas Cicero used *lux* to laud Pompey, Caesar’s darkness marks Pompey as the clear antagonist of the *Bellum Civile* who defies every virtue Cicero extolled. It is Caesar, rather, who

## Papers by Undergraduate Classics Students (Continued)

assumes this *lux* to drive out the Pompeian darkness and take Pompey's place as the true *lumen rei publicae*.

The first use of light imagery in the *Bellum Civile* occurs just after the opening meeting of the Senate, in which anti-Caesarian sentiment runs high. Caesar writes: "When the Senate adjourned at sunset, all who are of that order were summoned by Pompey" (*BCiv* 1.3.1). Despite his brevity, Caesar packs a large amount of information into this sentence. By noting the sunset, Caesar is making a loaded comment about the Senate and its actions. The time of day is essential to Roman senatorial business. Kathryn Welch (2005:313) opens her book chapter, "*Lux* and *Lumina* in Cicero's Rome: A Metaphor for the *Res Publica* and Her Leaders," by stating that "any system which involved a large group exercising sovereign government needed the light of day in order to function." It is clear that the Senate fits the role of such a group in the *Bellum Civile*. Since the Senate was not allowed to meet outside the city after hours, Caesar is clear that this rendezvous is illegal activity. Physical separation from the city parallels moral separation from its ideals. Although Pompey was unable to enter the city himself without releasing his army, this meeting outside the walls takes on new meaning with an understanding of the light imagery in Caesar's text.

When Caesar and Pompey both discover that Mark Antony is coming to bolster Caesar's forces in *Bellum Civile* 3.30, nearly every sentence in 3.30 serves to contrast the enemy generals, often using light imagery to do so. As he describes each man's expedition to Antony's location, Caesar writes: "Pompey [leads out his troops] secretly and by night, Caesar openly and by day" (*BCiv*. 3.30.4). Caesar continues to emphasize this contrast by writing that, when Pompey reaches Antony first, he "prohibited fires, by which his arrival would be more hidden" (*BCiv*. III.30.5). These two sentences succinctly illustrate the fundamental differences Caesar endeavors to draw between the two generals: in contrast to Pompey's treachery, Caesar stands in the light and on the moral high ground.

By examining Caesar's consistent use of visual imagery to further his political message, this study aims to reveal a unique aspect of the rhetorical underpinnings of the *Bellum Civile*. Welch (318) writes that "Rome was about doing things in the open, in the full light of the sun, even when they were evil." Caesar intentionally writes himself as a symbol of *romanitas*, whereas Pompey becomes a non-Roman figure more acceptable for Caesar to defeat. In a dark reflection of Cicero's praise, Caesar reframes the civil war as a battle of absolutes: good and evil, light and dark. Becoming the hero of his own story, Caesar rewrites the past to create a new future.



Professor Kathryn Gutzwiller

### Response by Professor Kathryn Gutzwiller

I first want to compliment Eta Sigma Phi for sponsoring this annual SCS panel for undergraduate researchers. The event serves as an important bridge between undergraduate education in Classics and our professional organization, which increasingly finds ways to support learning and advance knowledge at all levels of interest and achievement. We hope this session will resonate with our speakers in their future endeavors, whatever course in life they take and whether or not they pursue a career in Classics and return to future SCS meetings.

Being asked to respond to this panel brought to mind what Eta Sigma Phi had meant to me as an undergraduate who aspired to pursue a Ph.D. I attended a state university in a poor state and majored in a Classics Department that consisted of one faculty member. Even so, I was uniquely blessed by the astounding model provided by my Classics professor, as a teacher and as a human being, and among the many things she did for her students was that one year she brought us to an Eta Sigma Phi meeting. What I remember particularly about that experience was the excitement I felt when I heard talks by William Arrowsmith and Paul MacKendrick, one on Greek tragedy and one on Thucydides. I had

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#### About the Author

Kathryn Gutzwiller is Professor of Classics at the University of Cincinnati. Her most recent books are *Poetic Garlands: Hellenistic Epigrams in Context* (University of California Press, 1998), for which she was awarded the American Philological Association's 2001 Charles J. Goodwin Award of Merit; *The New Posidippus: A Hellenistic Poetry Book* (edited volume; Oxford University Press, 2005); and *A Guide to Hellenistic Literature* (Blackwell Publishing, 2007). She is currently working on a critical edition and commentary for the epigrams of Meleager.

read neither tragedy nor Thucydides, and was astounded by what I learned of them from these two talented speakers. I think that often those of us at senior ranks overlook that unbridled enthusiasm of young people who discover the world of Classics as undergraduates and choose to pursue learning and research in the field. As an institution of very long-standing, Eta Sigma Phi performs an essential service for undergraduate students and for the discipline at large, as it manages to adapt to the changing academic world in which we find ourselves. So thanks to everybody who helped to bring about this panel.

Reading the papers presented by these students also brought to mind my own early experiences with research. I didn't work up the courage to present at what was then the APA until I was four years beyond the Ph.D., with a book and articles in print. I was last in a session of six papers, five on Sappho and mine on Theocritus. After the fifth paper most of the audience got up and left. But never mind, it was less scary that way — and things have now changed. We have four brave and competent undergraduates presenting their work, and lots more people now read Theocritus. I too did undergraduate research, though it was called an honors paper. My topic was on Lucretius and Empedocles, and I read through both poets over the course of two summers. The problem was that the library at my alma mater had almost no Classics monographs or journals, and the project was possible only because my wonderful professor bought core books for me to use and sent me to do weekend research at a library in a nearby state. Again, things have changed, and these undergraduates, though from smaller institutions, do have resources, hopefully books from their own libraries, and now often digital resources such as JSTOR and Oxford Online.

The four papers have a number of similarities. They are all well organized and well written, with clear statements of their theses and conclusions. They all use evidence from ancient texts, and at the same time take scholarly resources as their starting place. In several instances, the argument is presented as an extension of an argument made by another scholar, and that seems to me appropriate for an undergraduate research paper. We must all immerse ourselves in previous scholarship, whether we decide to disagree with it, to build on it, or to leave it behind in favor of something different and original. As a group, they offer contemporary approaches to Greek and Latin literature whether it be in an analysis of imagery, in issues of historicity and even *Quellenforschung*, or in scholarly debates about a large topic such as group identity formation. In each case, I learned from reading and thinking about the paper.

Sean Whitmore enters into the scholarly debate about just when Penelope recognizes her husband. He does so by analyzing a simile in which Penelope, as she first acknowledges Odysseus' identity, is compared to shipwrecked sailors who swim to shore. It is surely one of the most creative similes in Homer where the *tertium comparationis* becomes a kind of microcosm of the shared experiences of husband and wife. Sean's analysis of the simile is centered on the position of the word γῆ in the second biceps of the fourth foot where it is isolated between a caesura and a bucolic diaeresis. The word "land" is crucial to the simile's meaning because it is

that which Odysseus literally seeks in the Scheria episode and that which he has now recovered in his own Ithaca while in the simile it metaphorically stands for Penelope's goal, now acquired, as she waited for her husband's return. I would add in support of Sean's analysis that this word in this line position is not elsewhere found in Homer, Hesiod, the Homeric Hymns, or in Apollonius. It breaks Naeke's Law, concerning the rarity of word end following a long syllable in the second part of the fourth foot. As a result, Sean has here recognized the importance of word usage, without the need for confusing metrical "laws" or statistics. The larger point of the simile, as his analysis suggests, is that Penelope in being compared to someone escaping shipwreck by swimming to land, is made, by comparison, to have the same experience that Odysseus had, and so to come to know him again, by recognizing who he is now, in his return.

Emily Barnum enters into a scholarly debate about what cultural indicators contribute to group identity formation. She takes up Erich Gruen's qualification of Jonathan Hall's focus on oppositional and derogatory features, which create identity through difference from the "other." She seeks to show that three stories in Herodotus can be interpreted as involving language as an element in cultural formation. She begins with the story of Psammetichus' isolation of two children from human contact to find out when they first talk what was the original human language. She concludes that the idea of such an experiment supports Gruen's position because language is both an indicator of a single ethnicity shared by the first people but also an indicator of how that first ethnic group diversified to form groups identified as different from each other in part by their languages. The second example involves Herodotus' idea that the Athenians descend from the Pelasgians who have scattered and lost their linguistic commonality, so preserving their ethnic identity though being assimilated to other cultures and languages. The last story is about the Egyptian king Nechos' negative reaction to a prophecy that βάρβαροι would benefit from a canal he was building. This episode clearly offers an example of opposition to the "other," and Herodotus' problematic use of the Greek word βάρβαρος for Nechos' reaction to the non-Egyptians may indicate his own cultural blind spot about language. In the end, her analysis seems to me to show the complicated nature of identity formation for ethnic groups, and perhaps Herodotus' unawareness of the concept as such.

Molly Schaub seeks to dispute the historical accuracy of anecdotes about the hetaira Phryne, especially the story of Hyperides saving her in court by revealing her naked body to the jury. She argues that various stories about Phryne in later sources probably originated in comic treatments, and this is a possibility that has been suggested for other figures, such as Sappho. In Phryne's case, though, being treated as a "stock comic character" is somewhat different because it's not clear how a courtesan would in life differ from a "stock comic courtesan," apart perhaps from exaggerated features. I find Phryne particularly intriguing because she comes to embody the perfect sexualized body, not only in the story about her court case where she is saved because men cannot resist her beauty but also in stories about Praxiteles's love for her. She is the model for his nude Cnidian Aphrodite, and, most remarkably, his statue of Eros, dedicated at Thespieae, was reportedly based on the

## Papers by Undergraduate Classics Students (Continued)

sculptor's own *eros* for Phryne. So she in particular, for reasons that may concern theories of artistic mimesis and also theories about the nature of emotion, becomes the historical person who best models pure sexuality and even erotic desire.

Evan Armacost contributes to the current trend to apply techniques of analysis formerly applied to Latin poetry also to Latin prose. Here again we see how useful the scholarship of others can be in helping budding researchers find their topics. Evan cites as his starting point the work of Kathryn Welch in discussing Cicero's use of light imagery as a metaphor for the Republic and the adaptation of that approach by Ayelet Peer to Caesar's *Bellum Civile*. Expanding upon six images identified by Peer in Caesar's account,

Evan shows convincingly that Caesar paints Pompey's supporters as cowards who attack at night while his own faction demonstrates their bravery by fighting in the light of day. The subtlety of the imagery emerges as Caesar twists each story of conflict to associate Caesarians with light and Pompeians with darkness. I found his analysis altogether convincing, and contributing to an important and relatively new way to understand the literary features of Latin prose.

All these papers were for me enjoyable exercises in examining scholarly issues and problems. All in some way take on challenging issues and all offer interpretations unique in at least some aspects. All bode well for the future research of these young scholars.

## Owl in Knitted Relief

I found this free owl pattern on Ravelry (corrected from Simply Knitting 94, June 2012 by Amanda Jones: <https://www.ravelry.com/patterns/library/owl-mitts-7>). The Owl is worked on 10 stitches, 24 rows. The pattern below is only for the owl.

abbreviations

DPN: Double Pointed Needle

K: knit

P: purl

T4Bpk: slip 2 stitches onto a DPN, hold in back of work, k2, p1, k1 from DPN

T4Fpk: slip 2 stitches onto a DPN, hold in front of work, k1, p1, k2 from DPN

T3F: slip 2 onto a DPN and hold in front of work, p1, k2 from DPN

T3B: slip 1 onto a DPN and hold back of work, k2, p1 from DPN

C3B: slip 1 onto a DPN and hold in back of work, k2, k1 from DPN

C4B: slip 2 onto a DPN and hold in back of work, K2, K2 from DPN

C4F: slip 2 onto a DPN and hold in front of work, K2, K2 from DPN

R1: (back side) P10

R2: (front side) K10

R3: P10

R4: K2, P8, K2

R5: P1, T4Bpk, T4Fpk, P1

R6: K1, P2, (K1, P1) twice, P2, K1

R7: C3B, (P1, K1) twice, T3F

R8, 10, 12: P2, (P1, K1) 3 times, P2

R9, 11: K2 (K1, P1) 3 times, K2

R13: T3F, (P1, K1) twice, T3B, K2



R14: K1, P2, (K1, P1) twice, P2, K1

R15: P1, C4B, C4F, P1, K6

R16, 18, 20: K1, P8, K1

R17, 19: P1, K8, P1, K6

R21: P1, C4B, C4F, P1

R22: K1, P2, K4, P2, K1

R23: P1, K2 together, P4, slip 1 back, knit 1, pass slipped stitch over, P1

R24: K1, P1, K8, P1, K1

Sew on buttons or beads for our little friend's eyes.

Our little friend can be knitted into a scarf, mittens, hat, a bag, or anything else.



# NATIONAL LATIN TEACHER RECRUITMENT WEEK

Throughout North America there is a serious need for Latin Teachers. Each year, for lack of teachers, existing programs are cancelled, thriving programs are told they cannot expand, and schools that want to add Latin are unable to do so.

This effort, a cooperative venture of the American Classical League, the American Philological Association, and various regional and state classical organizations, seeks to engage all Classicists at all levels of instruction in the business of insuring that our Latin, Greek, and Classics pre-college classrooms have the teachers they need.

- Promote NLTRW with your own students.
- Arrange for at least one media event in your city/state.
- Distribute information about NLTRW to other Latin teachers in your city/state.

## POSSIBLE NLTRW ACTIVITIES

### PERSONAL EXPERIENCES

Share with your students why you teach Latin and how you became a Latin teacher.

### CLASS DISCUSSION ABOUT TEACHING LATIN

Students can discuss the pros and cons of teaching in general.

### QUEST LECTURER ON TEACHING LATIN

This could be a master high school Latin teacher, a college/university professor, or even a recent student who is studying Latin in college.

### DISTRIBUTE MATERIALS ABOUT TEACHING LATIN

Especially "Teaching Latin in the 21<sup>st</sup> Century," available as both a poster and a brochure.

### STUDENT TEACHING

Ask students to teach a small unit of Latin.

### INDIVIDUAL RECRUITING

Target a student who would be a good Latin teacher. Take this student to lunch or for coffee for a persuasive conversation. The personal touch is always best.

### WILD IDEAS TO ATTRACT MEDIA ATTENTION

Drive a chariot down Main St.

Have students (dressed in togas?) interview people on the street about Latin.

Hold a series of short radio spots interviewing professionals about the importance of studying Latin.

*For further information and contacts, check out the NLTRW website at [www.promotelatin.org](http://www.promotelatin.org)*

# A Campanian Katabasis: Roman Spectacle in the Campi Flegrei

by Anthony Parenti

This summer I had the pleasure of studying *Gladiators and Roman Spectacle* on a Vergilian Society Tour of the Bay of Naples with Dr. Stephen Tuck from the University of Miami, OH. I am deeply grateful to Eta Sigma Phi and the Classical Association of the Atlantic States (CAAS), the organizations that made it possible for me to go on this trip through their generous funding. Our diverse group of Latin teachers, archaeologists, Classics students, and enthusiasts from other disciplines attests to the universal value of the tour.

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## About the Author

Anthony Parenti was inducted into Eta Sigma Phi at Temple University (Zeta Beta), where he received his B.A. in Classical Languages & Literature. He is currently pursuing an M.A. in Classics at the University of Kentucky. He loves teaching the introductory Ancient Greek class and attending active Latin sessions with Dr. Minkova and Dr. Tunberg.

My room at the luxurious Villa Vergiliana offered a picturesque view of Ischia on the Bay of Naples and the remains of a Roman amphitheater. Each day the villa staff prepared delicious home cooked meals for us, featuring vegetables from the villa's garden, wine made from the villa's grapes, and fresh eggs from the chickens that roam the property. The villa library houses a wide variety of classical texts, dictionaries for several languages, travel guides, and other books about the ancient world. While studying *Gladiators and Roman Spectacle* at the Villa Vergiliana, I almost felt like a Roman aristocrat enjoying *otium* on the Bay of Naples!

Our itinerary included visits to Rome, Paestum, Pompeii, Herculaneum, Oplontis, Stabiae, Cumae, Baiae, Naples, Capua, and Capri. While I expected to visit amphitheaters and circuses, Dr. Tuck used the theme of spectacle—that is being seen—to include domestic spaces, bathhouses, and necropoleis on our tour. In ancient Rome the political élite were always being seen; they were on display

for the public whether they were sitting in their *tablinum* at home, going to the forum or the baths, or (as one might expect) attending the games. Funeral monuments that line the road to the city put important citizens on display even after death. Our visits to all of these sites traced the origin of games and spectacular structures and their development from archaic times up through the imperial age.

To accompany each site visit Dr. Tuck provided us with reading materials. The excellent selection of primary and secondary sources not only created a more profound experience at each of the sites but also serve as extremely useful resources both for teachers and for students. As I go on to pursue my graduate degree in Classics at the University of Kentucky, this experience will add valuable depth to my understanding of the ancient world, especially since I will be teaching undergraduate Latin and mythology courses at UK.

This trip was a practical application of my Classics degree. In my experience, it may at times be challenging to find employment with a Classics degree when I



Herculaneum



Left, amphitheater at Santa Maria Capua Vetere

Below, substructure of the amphitheater

Below left, Peristyle garden at the Villa San Marco in Stabiae



might have to explain both what Classics means and how it can be applicable to another field. However, I would urge other students and graduates in this field to remember that they can use Classics as a means to travel the world in a meaningful way. In Italy, I was able to use my knowledge of Latin and Ancient Greek to speak Italian. Ancient ruins, archaeological excavations, and monuments bearing Latin inscriptions are intelligible to me as a Classicist. We have dedicated years to the study of languages, history, mythology, and the culture of ancient civilizations, all of which can be experienced firsthand

in Italy. I will of course encourage my students to get involved with Eta Sigma Phi and other Classical organizations like CAAS, entities that are designed to help Classicists achieve their professional goals. Travel abroad must also be recommended as a way for Classicists to apply their knowledge and reap the benefits of their studies.

Highlights of the trip were the Lucanian funeral monuments on display at the museum in Boscoreale, the collection in the National Archaeological Museum of Naples, Lake Avernus, the cave of the Sibyl, and the amphitheater in

Santa Maria Capua Vetere. It was rather romantic to see Latin quotations from Vergil's *Aeneid* posted at Cumae as we entered the cave of the Sibyl. Reading about the hundred voices echoing from the hundred mouths of the cave conjured in my mind the image of Aeneas consulting the Sibyl! Near Lake Avernus, where we deposited some Latin cursed tablets of our own design, we saw the Grotto of the Sibyl, where Aeneas allegedly made his katabasis. Thematically aligned with these lugubrious places are the Lucanian funeral monuments, elaborately decorated with scenes of gladiatorial combats, chariot races, and

## A Campanian Katabasis (Continued)

animal hunts, precursors to the games that would later be held in spectacular arenas such as the Circus Maximus and the Flavian Amphitheater.

In Capua we visited the substructure of the amphitheater to see the intricate draining system that could have allowed for *naumachiae* to be held in the arena. It was incredible to see the structure teeming with plant life, probably a very different ambiance if one imagines gladiators, criminals, and wild animals all crowding the underground space while waiting to be hoisted into the arena through trap doors. Although I had never visited Capua before, I had already seen several of the sites before while studying abroad at Temple University's campus in Rome. Nevertheless, on Dr. Tuck's dynamic tour I learned many new things even at sites I had already visited. I cannot recommend enough a Vergilian Society tour for teachers, students, and enthusiasts alike.



*View from the Villa Vergiliana*



*View of Naples beneath Mt. Vesuvius*

# Seeing Greece from an Ancient Perspective

by Allison Ditmore

This summer, I was fortunate to be able to attend the Summer Session at the American School for Classical Studies in Athens thanks to the Brent Malcolm Froberg Scholarship from Eta Sigma Phi. I have always enjoyed the philology courses at my university, but I found that my lack of archaeological education was stifling my attempts to study the use of space and the effect of geography in ancient texts. My professors suggested that I look into a

program at the ASCSA, and I thought that the intensive Summer Session would allow me to visit different types of ancient sites with a variety of spaces such as religious, domestic, and commercial throughout Greece. I hoped that a better archaeological understanding of the realities of ancient life would in turn help me better understand and analyze the ancient texts I read in graduate school. When I received the first draft of the schedule, I felt some small amount of terror; within six short weeks, we were set to visit locations throughout

the entirety of Greece and to hear nearly 200 lectures there at museums, temples, monasteries, and even more locations.

We visited the traditional sites that I daydreamed about seeing as an undergraduate Classics student, like the Athenian Acropolis and Agora and the National Archaeological Museum of Athens. Moreover, we learned so much more than I ever could have imagined if I had walked through these sites on my own. I was so lucky to learn from the ASCSA experts in these museums on topics like the Cycladic figures or Classical sculpture. Of course, our opportunities to learn from the experts' lectures hardly ended there; we learned from conservators about the conservation process and about archaeological sites from the directors of the excavation themselves. This comprehensive approach encouraged us to be aware of the diversity of sites even within Greece and the countless ways to study the ancient world.

After many hours of poring over maps, elevation records, and archaeological



*Exhibit at the National Archaeological Museum in Athens designed to show how small ancient bronze figures were made.*

*Right, the Erechthion on the Athenian Acropolis*

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## About the Author

Allison Ditmore graduated from the University of North Carolina at Chapel Hill in May 2016 with a Bachelor of Arts in Classics. She is now pursuing a Ph.D. in Classics at Washington University in St. Louis and is currently focusing on female prophetic speech in both Latin and Greek texts. She has already incorporated what she learned at the ASCSA Summer Session into her own research and into her teaching. She hopes to return to Greece and Italy for future study.



## Seeing Greece from an Ancient Perspective (Continued)

reports of the site of Delphi for my research, I strongly suspected that reading about archaeological sites could never replace a visit to the site itself. After our trip to Delphi this summer, I became convinced that no amount of site maps or re-readings of Pausanias could accurately convey the magnificence of the site, the effect that the Sacred Way had on its visitors, or even the connections from one monument to another. The study of visual access and the use of space in the ancient world is so essential to a fuller understanding of how ancient people would interact with the world around them. In order to grasp the ancient experience of visiting Delphi, I needed to follow their same path. The literature involving Delphi often emphasizes the importance of the communication between humanity and divinity, revelation, and the receipt of knowledge that goes beyond human power; walking through the site helped me understand how the architecture and layout reflect and reinforce these concepts with the Marmaria, the Sacred Way through the monuments and treasures, the placement of the Temple of Apollo, and even beyond, the theater and stadium.

While I came into the program anticipating and hoping for a deeper understanding of space within archaeological sites, I was surprised by how much I learned about modern Greece, both in its own right and in the context of ancient Greece. We visited a number of monuments and memorials that commemorated important events in Greece's modern history such as the heartrending Distomo Memorial and the statue of Theodoros Kolokotronis at Dervenakia. I was particularly struck by the incorporation of the ancient into modern events, such as a production of *Bacchae* under the direction of Angela

Brouskou at the ancient Theater of Epidauros. It was a surreal experience to sit in the ancient theater and to see a modern production of an ancient play I've read



often in my courses. We also visited the *Olympias* trireme, a reconstruction of an ancient Athenian trireme, at Palaio Faliro. This endeavor to inform our modern understanding of ancient life was, again, striking; our visit here also introduced us to the concept of experimental archaeology. The topic of sailing seems to appear in almost every ancient author, but I had little knowledge of the realities that the ancient oarsmen, sailors, and travelers would face when crossing *mare nostrum* throughout antiquity. Walking across the reconstruction and examining the minimal amount of space for the oarsmen has permanently changed my perception of the texts I read every day in my studies and of the human experiences that those texts convey to us. Eta Sigma Phi granted me the opportunity to learn not just about the archaeology of the Athenian Agora but also about ancient and modern history, art history, museum studies, and conservation during the Summer Session at the American School of Classical Studies, and I am so grateful.

*Left, Nike of Paeonios at the Archaeological Museum of Olympia, displayed on a tall pillar as originally intended.*

*Below, at the bottom of the theater at Delphi, overlooking the Temple of Apollo.*





Left, the performance of the Bacchae at the Theater of Epidauros

Above, statue of King Leonidas I of Sparta, erected in 1955 at Thermopylae, another captivating intersection between modern and ancient Greece.



The Olympias trireme at Palaio Faliro

# Building Communities with the Butts

by Stephanie Wong

Every summer, approximately fifty excavators rise at 5:00 a.m., walk blearily through the empty streets of downtown Athens, and begin the day at the Athenian Agora as the sun rises over the Acropolis. As a site run by the American School of Classical Studies in Athens, the Agora has been a place for international teamwork and camaraderie since 1931. This past summer, I was fortunate enough to be part of this collaborative and enlightening experience as the 2017 H.R. Butts Scholar for Fieldwork in Classical Archaeology.

Every year, Agora excavators spend eight weeks in Athens. Each excavator digs in four separate trenches for the full Agora experience, and these trenches' archaeological contexts range from the Bronze Age to the Late Roman/Byzantine period. As a result, the archaeological team must be not only familiar with the history of the Agora but also flexible with its diversity; the contexts and features within each trench are unique and require a high level of attention and

diligence. For instance, after a weekend of heavy rains at the start of the season, a digger fell through a trench floor, exposing an area of the Eridanos River that ran under the trench. Previously, the supervisors had believed that the entire channel had been covered with marble slabs—not so!



*Sifting human remains from the Mycenaean tomb (photo by Craig Mauzy)*

As a first-time excavator, I spent the season learning about archaeology from veteran diggers and exploring a wide variety of archaeological interests, the most

fascinating being the Mycenaean tomb supervised by Brian Martens. Partnered with another excavator, we meticulously lowered the floor of the tomb to investigate its contents. I was fortunate enough to expose and bring out the find of the season, a full Mycenaean jar with its painted decoration still intact.

The Agora's proximity to and association with the American School of Classical Studies in Athens also allows excavators to work closely with Hellenists who utilize the School's resources and the Agora's collections. Given my interest in Greek and Latin epigraphy, I was chosen to assist James Sickinger of Florida State University with his research of ostraka from the Agora. A former excavator and supervisor himself, Dr. Sickinger was in the process of documenting a few of the Agora's ostraka using reflectance transformation imagery (RTI), a method of making different aspects of photographed materials more visible and therefore more accessible. Without proper lighting or natural sunlight, the subtler details of ostraka are difficult to see with the naked eye. Dr. Sickinger and Craig Mauzy, the Agora's photographer, were working to bring the Agora's collection of ostraka to those who could not access the sherds in person at the site. By learning and becoming part of the process of RTI, I was able to see firsthand the

## **About the Author**

Stephanie Wong is a graduating senior at Loyola University Chicago (Iota Kappa), where she majors in Classical Civilization and Spanish with minors in Asian Studies and Latin. Having studied abroad in Rome, Italy and Beijing, China, Stephanie is eager to combine her passion for Classics with her love of international communities. She explored these integrated interests in an essay published in *New York Times China* about being a foreign researcher in Beijing. Last summer, Stephanie participated in the ASCSA excavations at the Athenian Agora with the financial support of the H.R. Butts Scholarship. After her summer at the Agora, Stephanie returned to Chicago after a full year of travel and is presently applying for doctorate programs in Classics.



*Excavating a Byzantine trash heap (photo by Craig Mauzy)*



results of archaeology with technological applications—with the help of RTI and a few clicks of a mouse, I could watch an inscribed delta turn into an epsilon. These variances, while minute, may help future archaeologists view and investigate ostracism differently than before.

Over the course of the excavation season, I not only dug at the Agora but also learned about its myriad subjects from archaeological experts. I heard lectures on Greek epigraphy from Laura Gawlinski of Loyola Chicago, Roman statues from Brian Martens of Oxford University, Greek pottery from Susan Rotroff of Washington University in St. Louis, Agora osteology from Maria Liston of the University of Waterloo; as well as a tour of the Wiener Laboratory by Panagiotis Karkanis and a tour of the site itself by director John Camp. I am thankful and appreciative that Agora is insistent that its staff be familiar with the site, its history, and its goals for the future.

Having spent my third year of undergraduate school studying abroad, I was happy to be immersed in a non-American culture which I had not experienced before. *Xenia* is very much



*A current student, a professor, and alumni of Loyola University Chicago (photo by Craig Mauzy)*

alive in modern Greece; I was surprised and moved by the hospitality of my Greek colleagues and neighbors. The Agora

employs excavators from all corners of the United States and Europe, and in these politically polarizing times, I am lucky to be a part of a team motivated to further knowledge of classical archaeology and to share it with others. Building an international community of archaeologists and classical scholars starts with short-term experiences abroad, and I hope that the friendships I have forged in Athens will lead to future collaboration in the field.

Being an urban dig, the Agora is frequented by a large number of tourists, many of whom are interested in archaeology and the history of ancient Greece. Making archaeology more accessible to the public is one of my favorite ways to share my passion with others, and I hope that my future career entails significant outreach and education of those who wish to learn more about Classics. The public nature of urban excavation has also made me realize the importance of representation, and I am honored to have been a small part of the changing face of archaeology.

My summer at the Agora would not have been possible without support from Eta Sigma Phi. I am eternally grateful.



*With Laura Gawlinski, Stephanie's supervisor, professor, and mentor (photo by Daniel Schlather)*

# Swimming with Tiberius: The American Academy in Rome Classical Summer School 2017

by Victoria Szafara

This past summer, I had the privilege of attending the American Academy in Rome Classical Summer School with a generous scholarship from Eta Sigma Phi. Under the guidance of our director, Genevieve Gessert, and her assistant, Sophie Crawford Waters, our group spent 6 weeks examining the art, archaeology, literature, and history of Rome with the city and its environs as our classroom. The experience was overwhelming—in a good way (the best way)—and has given me an insight into the lives of the Romans that I don't believe I could have found on my own. I am so incredibly grateful to everyone who made this opportunity possible, including my professors, the staff and scholars at the American Academy, my fellow Summer



*We learned the ins and outs of Roman public transport—including very crowded busses!*

## About the Author

Victoria Szafara is currently a MA candidate at the University of Leicester (UK) studying Archaeology with a focus on Roman and Pre-Roman cultures. She previously attended Temple University for her BA in Classical Languages and Literature, and Art History. She looks forward to applying the new knowledge she gained at the American Academy to her further study and work in the Classics.



*None of us wanted to leave the Roman Forum. We visited the site four times together this summer.*

Schoolers, and of course, the wonderful community of Eta Sigma Phi.

The structure of the program followed Rome from its humble beginnings as a settlement on the Tiber, to the capital of a vast empire, and eventual seat of a new monotheistic religion known as Christianity. Week 1 was one of my favorites, as we studied the mysterious Etruscans, neighbors of Rome to the north. I have done archaeological fieldwork in Caere (Cerveteri) for the past two years, and I was able to give the first student talk of the summer when we visited the Banditaccia Necropolis there. It was so rewarding to share a bit about my own work and discuss the need to protect archaeological sites from issues such as looting (which is unfortunately still a large issue in Tuscany and many areas of the world). I also feel that the Etruscans don't get the attention they deserve in Classical scholarship and it made me so happy to hear my colleagues say that they were so eager to learn more about the Etruscans and incorporate more about these peoples in their classrooms. We were also granted a *permesso* (special permit granted to us by the Italian government) to visit the tomb of the Orcus in Tarquinia and read some ancient Etruscan writing painted on the walls! I think everyone could see my visible excitement

at returning to places so special to me, and I loved watching everyone else have that same experience at other monuments and sites. The enthusiasm that they brought to discussions helped me discover many new favorite places in the next five weeks.

Week 2 was all about Early and Middle Republican Rome. It was also the week in which we discovered which ones of us identified as “cat people.” Did you know that Rome has special laws put in place to protect the feral cats who roam around? There is even a city block that houses four Republican-era temples, the Largo Argentina, that now serves as a cat sanctuary! The participants in the Classical Summer School were eager to show their affection for the felines. We visited some unusual tombs, including the Pyramid of Cestius, which (as its name implies) is a 36-meter tall pyramid in the city of Rome, and took a beach trip to Sperlonga, where the emperor Tiberius had a villa. We had fun swimming in the same waters that the second emperor might have once enjoyed!

In Week 3, we moved on to the Late Republican and Augustan eras. There were lots of exciting visits this week, including our trip to Campania in the south where we explored Pompeii, Herculaneum, Naples, Paestum, and Mintunae. The highlights of the week for me included



*Our travels took us beneath the imperial fora.*

the times when our mentors gave talks on topics that were personally important to themselves as scholars. Our director, Genevieve, has been doing incredible work on reception theory, how we respond the Classics in another time period, and gave us some insight into Rome under Mussolini when we visited the Mausoleum of Augustus. Her assistant, Sophie, is a fellow at the American Academy and is using archaeological materials from Cosa and Minturnae for her thesis. When we visited Minturnae that week, there was no question she couldn't answer! And when we went to the Ara Pacis in Rome, a guest lecture by a young scholar at the Academy, Megan Goldman Petri, totally changed my way of looking at Augustus' Altar of Peace. Was this the most important altar in Republican Rome? Was it even used as an altar? How much of what we see now in the museum is even made from original marble fragments??? This summer was so important for me not only because I learned a lot, but I also found myself challenging what I thought I knew.

In Week 4, we took on Julio-Claudian, Flavian, and Antonine Rome. One of our first adventures in the city took us to the Imperial fora—and what an adventure it was! Ever since I did my first archaeological digs in Romania (Roman Dacia) I had



*Cheesy photos were a must. Here we are taking a break at the snack bar, or thermopolium, in Pompeii.*



*Above, we channeled our inner Spartacus when visiting the Ludus Magnus, Rome's great gladiatorial training school.*

*Left, I gave a mini talk on my own archaeological fieldwork in Caere (Cerveteri) when we visited the Banditaccia Necropolis outside of town.*

## Swimming with Tiberius (Continued)

always loved the column of Trajan, which depicts scenes from the Dacian Wars. Now here I was, standing only a few feet from the base of the column, with special access to the Forum of Trajan! Before I knew it, we were winding through an underground passageway below the modern streets of Rome, only to emerge at the forum of Nerva, the adoptive father of Trajan. This was not the only time this week that we explored beneath Rome's busy streets; we learned that under the Piazza Navona (where many of us had been going for delicious gelato and pasta) was once the Stadium of Domitian. The word "Navona" actually comes from the ancient word *ἀγών* (contest) because of the Greek-style athletic events that took place here. We also had the chance to test out our knowledge of Greek and Latin at the Epigraphic Museum at the Baths of Diocletian, and explore the beautiful collection of coins at the Palazzo Massimo alle Terme National Roman Museum.

Week 5 had us thinking third century/tetrarchic Rome. Along the Via Appia, we visited the Villa of the Quintilii, a massive estate built by a wealthy pair of brothers who were consuls in the year 151 CE. It was so luxurious that it was fed by its own

aqueduct! On the Via Appia, the emperor Maxentius also owned a villa as well as a stadium, and a few of us chose to race each other in the complex (I was very happy to say I fell somewhere in the middle of the pack). And it was clear how comfortable we had all become with one another when we held a talent show in front of the theater at Ostia Antica, Rome's Port city, during which friends did dramatic Latin poetry readings, short-story slams, and even one Roman History remix to "Part of Your World" from the *Little Mermaid*.

In our final week, we studied Rome in the Late Antique and Early Christian period, which meant lots of beautiful religious spaces. There were stunning mosaics in churches such as Santa Maria Maggiore and Santa Pudenziana, where we discussed typical motifs in early Christian iconography. In the Catacombs of Saint Priscilla we witnessed some of the earliest depictions of Christian figures, including Mary and the Magi. In week six, we also took our final field trip to Cinecittà, Rome's largest film studio. It was here that I never



*Our director, Genevieve, offered us some rest in an ancient triclinium in Ostia.*



*My understanding of the Ara Pacis totally changed after a guest lecture.*

saw anything so wonderfully nerdy in my life, when around 30 grown adults lost all composure when entering the set of HBO's miniseries *Rome* (I'm not kidding—our guide had trouble rounding us back up after we scattered). It was quite lovely to see, so apparent in this moment, that though we had so many diverse backgrounds and interests within the Classics, what all shared was a genuine passion for all things ancient.

This was an amazing summer, with so much of Italy to see and so much material to learn. I'll certainly hold on to my worksheets, notes, and memories of sites and monuments, but I'll also cherish all the late-night Pliny translation, shamelessly cheesy group photos, and yes, even sprinting down the Via del Corso together to catch the last bus home. It's the people I met who really made this summer so incredible and I'm grateful to have made so many new mentors, colleagues, and friends. Thanks again to everyone who made this experience possible for me.



*Top left, here I am representing my alma mater in a Temple University shirt atop the Temple of Mars Ultor!*

*Above, none of us could keep composure when we first entered the set of HBO's miniseries Rome in Cinecittà Studios.*

*Left, I feel incredibly lucky to have made so many new colleagues, mentors, and friends. Here we are in Ostia Antica.*

*Below, we did a LOT of walking, so when there was a free bench, we all squeezed on!*

*The cat who guarded the entrance to the Tomb of Cestius was a Classical Summer School favorite.*



# 2018 Vergilian Society Study Tours

<http://www.vergiliansociety.org>

## Renaissance and Baroque Art in Rome and Naples

June 16–28, 2018

Director: Andrew Casper, Miami University  
[casperar@miamioh.edu](mailto:casperar@miamioh.edu)

This tour explores Renaissance and Baroque Art (1300–1700) in Rome and Naples. We will study both major works and monuments in Rome as well as lesser known but no less significant sites in Naples. This will allow for a rich examination of painting, sculpture, and architecture and some of the most celebrated, innovative, and influential artistic achievements in the Western world. We will visit chapels and churches with works *in situ*, as well as museums and galleries for more comparative analyses of numerous works of art. We will also sample the cultural, culinary, and leisure offerings in Italy.

\$2895, single supplement \$400

## Greece & Rome in Washington, DC: Classical Influences & Founding Fathers

June 17–22, 2018

Director: Elise Friedland, George Washington University  
[efried@gwu.edu](mailto:efried@gwu.edu)

Washington, DC is revered for its urban design, public architecture, and civic sculpture. Greek and Roman culture influenced and was adopted and adapted by the Founding Fathers of the United States in nearly every area: government, law, art, and architecture. This study tour will survey Greek and Roman influence on the Founding Fathers and early America, focused on the art and architecture of DC. Major sites will include the Capitol Building including Statue of Freedom, Pedimental sculpture, Apotheosis of George Washington in Rotunda dome, and Brumidi Corridors; Greek Revival buildings (Treasury Building, Old Patent Office, Old City Post Office); National Archives, National Gallery of Art, Jefferson Monument, and many others!

## Ancient France: Gallic, Greek, and Roman

June 26–July 8, 2018

Director: Raymond Capra, Montclair State University  
[raymondcapra@gmail.com](mailto:raymondcapra@gmail.com)

This tour of Southern France explores the interaction of three cultures: Gallic, Greek, and Roman, through archaeology and history from the iron age Gauls and the establishment of Greek cities through Roman colonization, the campaigns of Caesar to the end of Roman rule. We will see many lovely cities in the south of

France, including Toulouse, Arles, Narbonne, Montpellier, Nîmes, and Aix-en-Provence. We also see Carcassonne, Marseille, Vaison-la-Romaine, Orange, Avignon, and Les Baux. This tour will be an unforgettable experience of the south of France, one of Europe's gems of culture and cuisine.

\$2995, single supplement \$475

## Comprehensible Input and the Latin Classroom: A Study Tour in Italy

July 10–21, 2018

Director: Keith Toda, Parkview High School, Lilburn, GA  
[keith\\_toda@gwinnett.k12.ga.us](mailto:keith_toda@gwinnett.k12.ga.us)

This 12-day tour will teach Comprehensible Input (CI) pedagogy to Latin teachers and CI's application to teaching Roman authors. Workshop sessions will alternate with site and museum visits. Workshop topics include an overview of CI theory, demonstration of CI techniques & strategies, such as Total Physical Response (TPR), Teaching Proficiency through Reading and Storytelling (TPRS), Movie Talk, Personalized Questions and Answers (PQAs), and other activities. Other topics include Sequencing and Scaffolding of a CI Lesson, Grammar in a CI classroom, and Teaching Upper Level Authors/the AP Syllabus with CI.

\$2895, single supplement \$400

## City of God, Barbarian Kingdoms: Italy in Late Antiquity

July 11–22, 2018

Directors: Thomas Landvatter and Beth Platte, Reed College  
[landvatt@reed.edu](mailto:landvatt@reed.edu)

We will explore Late Antique Italy beginning in Rome with the magnificent displays of imperial power of the Severan Dynasty and the tetrarchy, including Rome's Constantinian churches. We'll explore the impact of Christianity through visits to the Vatican; and a day trip to the Benedictine monastery of Monte Cassino. From Rome, we will travel to the Byzantine outpost of Ravenna, stopping in Spoleto, and an early church at the Temple of Clitumnus. In Ravenna, we will visit the mausoleum of Theoderic and other Ostrogothic and Byzantine monuments. The highlights of Ravenna will be the churches of San Vitale and Sant'Apollinare and the Mausoleum of Galla Placidia, with some of the most beautiful Byzantine mosaics in the world.

\$2995, single supplement \$475

## 2018 Vergilian Society Tours

Please Join Us For One Of Our Exciting Upcoming Tours!!



**Renaissance & Baroque Art in Rome & Naples**  
Director: Andrew Casper, Miami University  
June 16 – 28, 2018



**Greece & Rome in Washington D.C.**  
Director: Elise Friedland, George Washington Univ  
June 17 – 22, 2018



**Ancient France: Gallic, Greek, and Roman**  
Director: Raymond Capra, Seton Hall University  
June 27 – July 9, 2018



**Comprehensible Input and the Latin Classroom:  
A Study Tour in Italy**  
Director: Keith Toda, Parkview HS, Lilburn, GA  
July 10 – 21, 2018



**City of God, Barbarian Kingdoms:  
Italy in Late Antiquity**  
Directors: Thomas Landvatter and Beth Platte, Reed  
College  
July 11 – 22, 2018

Find detailed itineraries, tour descriptions, applications, and information on abundant scholarship opportunities on the Vergilian Society website <http://www.vergiliansociety.org>

# Chapter Reports

## Chapters Filing Annual Reports for 2017–2018

The following chapters filed Annual Reports for the 2017–2018 academic year: Zeta at Denison University, Mu at University of Cincinnati, Alpha Gamma at Southern Methodist University, Alpha Xi at Washington University in St. Louis, Beta Beta at Furman University, Beta Nu at the University of Mary Washington, Beta Psi at Rhodes College, Epsilon Kappa at Brigham Young University, Zeta Kappa at Trinity College, Eta Delta at Hillsdale College, Eta Iota at University of Arizona, Eta Mu at University of California–Davis, Eta Xi at California State University–Long Beach, Theta Rho at University of Miami, Theta Sigma at Wright State University, Theta Tau at Stockton University, Iota Alpha at the College of New Jersey, and Iota Omega at the University of Virginia. The Annual Report helps the national office to maintain accurate contact information and guarantees that the chapter will receive five copies of *Nuntius* for the year.



**Welcome back**—Welcome back to a reactivated chapter, Beta Tau at George Washington University! They celebrated an initiation on February 23, 2018 under the hegemony of their new advisor, Katherine Wasdin.

## Eta Sigma Phi Website

Take advantage of ΗΣΦ’s national website. Powered by WordPress, the setup makes it easy for any registered personage to comment on others’ work and publish their own.

If your chapter just pulled off a great event—tell us about it. If you’ve written a great Classics-related something—let us read it. If we all take advantage of the new website, it will provide convention-style collaboration and idea-trading in the comfort of our own homes.

To check it out, go to [www.etasigmaphi.org](http://www.etasigmaphi.org).





# Initiates

**Initiates Reported March 15, 2017 – May 30, 2017**

**Eta Omicron at Assumption College**

Kayla DiSegna, Mattina Falco, William Fleming, Madeleine Iassogna, Megan Watts; Honorary: Barry C. Knowlton (March 21, 2017)

Professor Knowlton received an M.A. in Latin from Syracuse University as well as an M.A. in English. He received his Ph.D. in History from Boston College. At Assumption College he has helped our small Classics program by teaching beginning and intermediate Latin as well as offering independent studies. Currently he is reading Cicero's Anecdotes with two Classics majors in an independent study. He is always ready to help to promote the Classics!

**Zeta Eta at Loyola Marymont University**

Vijayasankar Palanivel, Ashley Jan, Lexis Wallace, Chelsea Salonga, Miranda Fajardo, Emily Sobolewski, Jordan Kawashiri, Johan Carpenter, Samantha Burton (March 21, 2017)

**Zeta Upsilon at Sweet Briar College**

Shelby Lee Benny, Anna Kathryn Davis, Ashton Dawn Mays, Amber Elizabeth Snyder, Erin Rebecca Snyder (March 20, 2017)

**Delta Theta at Dickinson College**

Beth Eidam, William Boyes, Emily Oatman, Amanda Baylor, Hugh Downs, Tessa Cassidy, Julia Snyder, Kendal Heitman (March 2, 2017)

**Alpha Theta at Hunter College**

Julia Aneiro, Michele Mitrovich, Figen Geerts, Johanna Clark (February 22, 2017)

**Iota Mu at Virginia Wesleyan College**

Laura Robusto, Jasmin Reeves, Aline Misitis, Stephanie Deach, Elizabeth Kayser, Jaquais Taylor, Sydnie Allen, Wade Jernigan (March 14, 2017)

**Gamma Theta at Georgetown College**

Ryan Woolf, Claire Oyler, Edward Smith; Honorary: Jonathan Sands Wise (March 8, 2017)

Prof. Sands Wise teaches ancient philosophy at Georgetown College and encourages students to study the Classics.

**Theta Alpha at Franklin & Marshall College**

Emily Errickson, Shannon Johnson-Finn, Caitlin Stanton, Maya Locker, Qing Ye, Marian Pinsk (March 3, 2017)

**Zeta Lambda at the University of Louisville**

DeWann Brackens (March 31, 2017)

**Theta Iota at Illinois Wesleyan University**

Katherine Bowman, Morgan Flynn, Jennifer Tucker (April 5, 2016)

**Zeta Gamma at San Diego State University**

Timothy Burnette; Associate: Michael DeMonto, Christine Wong; Honorary: Elizabeth Pollard (March 10, 2017)

Dr. Beth Pollard is a professor in the Department of History who specializes in ancient Rome; she is especially known for her very popular classes on magic and witchcraft. Outside of the classroom, she regularly helps plan field trips to museums or dramatic performances and mentors our students in their transition to graduate school. (Two of this year's initiates have pursued their master's degrees under her supervision.) As president of San Diego's chapter of the Archaeological Institute of America, she plays a pivotal role in promoting study of the Classics to the general public, most notably by organizing several lectures on the ancient world every year.

**Iota Xi at Bucknell University**

Amanda Jo Brunick, Caroline Cosgrove Muse, James Daniel Richardson, Ceilia Severini, Louise Morrissey, McKenzie Jones (April 19, 2017)

**Epsilon Omicron at the University of Massachusetts Amherst**

Samantha Anderson, Zaidimary Barreto, Zachary Bender, Hannah C. Brumby, Serge Cardoso, Taylor Cassidy, Ryan Connor, Austin Joseph Cooney, PJ Farnsworth, Jacqueline Francis, Henry

Gilbert, James M. Guillette, Olivia Hanron, Nicole Healey, Amelia Hecsh, Katherine Johnson, Danielle Leclair, Hope C. Miller, Maxwell Moore, Mariah Morse, Leo Nuovo, Bernard P. Patsky, Maxwell S. Re, Edward Stringer Samson Jr., Margaret Seyfried, Benjamin D. Wadsworth; Associate: David Benjamin Jaffe, Christopher Wilson, Violet Scott, Dina M. Al Qassar (March 31, 2017)

**Beta Chi at Loyola University Maryland**

Rebecca Swerdlow, Calix O'Hara, Kathryn Wright, Ashley Buzzanca (April 1, 2017)

**Beta Theta at Hampden-Sydney College**

Charles Ashby Neterer, Garrett Paul Ramsey, Grace Rust, Zachary Andrew Shields, Garnet Sinclair Crocker (March 20, 2017)

**Alpha Iota at the University of South Carolina**

Natasha Dwyer, Logan Dwyer, Ellen Jones, Silas Phillips, Colin Shields, Claudio De Gregorio (March 17, 2017)

**Gamma Sigma at the University of Texas at Austin**

Vivek Kollo, Max Rohleder, Samuel Ross, Mike Cooper, Kaley Agüero, Kerry Balden, Scott Shakal, Christina Alexander, Diana Hernandez, Catalina Robles, Emily Van Zanten, Catherine Mott, Emily Zhao, Daniel Orr; Associate: Hannah Welch (April 1, 2017)

**Psi at Vanderbilt University**

Laura Petersen, Rose Milnes, Hunter Manhart, Colin Bain, Isabel Redleaf (April 10, 2017)

**Epsilon Xi at Gustavus Adolphus College**

Stephanie, Nguyen, Nicholas Beck, Charlotte Cowdrey, Adam Gregor, Keenan Day-Diggins, Alexander Wilson (April 7, 2017)

**Theta Zeta at Case Western Reserve University**

Dominica Rollins (March 29, 2017)

# Initiates (Continued)

**Eta Beta at Southern Illinois University**  
Erin Anderson, Katy Banning, Alexandra Davison, George (Tanner) Dillon, Laurel Fischer, Allison May, Mary Claire Moxley, Allison Whorton (March 27, 2017)

**Lambda at University of Mississippi**  
Lauren Anderson, Christianna Ballard, Riley Blaylock, Olivia Buquoi, Hannah Bustos, Noah Cox, Ian Doty, Anna-Alicia Estes, Hunter Fooshee, Ellie Greenberger, Victoria Heim, Olivia High, Katelyn Hoffman, Summer Jefferson, Olivia Johnson, Callie Keeler, Mary Musselman, Hunter Myers, John Neese, Stella Smith (April 3, 2017)

**Theta Psi at Washington and Lee University**  
Gabrielle Braxton, Nathan Brewer, Leslie Nina dela Cruz, Perry Hammond (March 28, 2017)

**Delta Zeta at Colgate University**  
Sydney Loria, Molly Nelson, Sydney Parker, Nicholas Spadaccino (April 9, 2017)

**Gamma Upsilon at Austin College**  
Meredith Huff, John Huggins, Libby Jennings, Shaunda Elise McCarthy, Ashley Kelly Hernandez, Kennedy W. Mazara

Jr., Niki Stavrianopoulos, Rachel Sydney Storm (May 1, 2017)

**Eta Delta at Hillsdale College**  
Brooke Agee, Michael Howard, Chloe Rijke, Ramona Tausz (February 16, 2017)

**Delta Chi at St. Olaf College**  
Devin P. Ames, Emily R. Bess, Palmer S. Brown, Emma C. dePaulo Reid, Ella A. Gruel, Benjamin S. Habel, John J. Melling, Sophie D. Rossiter, Joseph G. Spellman, Ellen M. Stormont, Christian A. Wolfram, Natalie G. Wussler; Honorary: Douglas Casson (March 13, 2017); Lili Hanft (May 15, 2017)

Professor Douglas Casson, a member of our institution's Department of Political Science, was a Classics major as an undergraduate. At St. Olaf, he has promoted the Classics through his work as the Director of the Great Conversation, our college's intensive, two-year "Great Books" program with a heavy focus on Greco-Roman antiquity. He has also given talks to our local chapter and through the Great Conversation is financially supporting one of our visiting speakers in the fall of 2017.

**Eta Pi at Hobart and William Smith Colleges**  
Ella Hathaway, Kevin Teel, Ryan McManus (November 1, 2016)

**Iota Omega at the University of Virginia**  
Jaclyn Lund, Katelin Mikos, Kelly Hart, Neelam Patel, Sallie Banks, Ashley Mehra, Finn Mehigan, Theresa Ryland, Ben Hillman, Paul Rohrbach, Erin Plant, Rebecca Burkley, Anne Pryor Gravely, Charlotte Howell, Brianna Witt, Andrew Orvedahl (May 2, 2017)

**Epsilon Rho at the College of Charleston**  
Sarah Frances Cohen, Monica Elizabeth Connelly, Allison Anne Davis, Jordan DiGregorio, Carolyn Jan Dorey, Minna Neeley Heaton, Ashley Rayne Holland, Joseph Wilson Westbury IV, August Jane Wright (April 4, 2017)

**Kappa Alpha at Augustana University**  
John Klecker, Jenna Glassburner, Joshua Dub, Kyler Baier, Elin Haegeland, James Jennings, Tori Remmington, Hannah Bergsbaken, Joshua Jatton, Stephanie Sanchez, Anthony Gasielki, Seth Lauseng; Honorary: Maddie Todd (April 19, 2017)

Maddie Todd was ready and able to help at our Latin outreach volunteer event and

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Chapter: \_\_\_\_\_

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attended meetings as a founding member and offered valuable input to help the chapter start up and run efficiently in its first year.

#### **Eta Kappa at the Catholic University of America**

Carolina Baker, Joseph Basalia, Peter Bayer, Lance Casimir, Kelly Deehan, Ian Flanders, Tess Frieswick, Rachel Goloff, Morenike Jackson, Pilar Martinez, Johann Mejia-Ott, Gregory Portner, Chris Zinzarella; Associate: Justin Blan, Michael Lessman, Stephen Tomlinson, Matthew Vander Vennet; Honorary: Frank A. C. Mantello (April 28, 2017)

Professor Frank A. C. Mantello was hired as Assistant Professor at The Catholic University of America in 1979 and will retire as Ordinary Professor and Margaret Gardiner Scholar in August 2016. The vision that he and his colleagues have built together over the past several decades continues to guide our Department of Greek and Latin to this day: a dedication to classical culture and its heritage that spans both the pagan and the Christian eras; a special scholarly and pedagogical interest in the late antique and medieval periods; and a deep commitment to excellence in the study of Latin and Greek. In recognition of his outstanding research contributions, his influential pedagogy, and his unfailing commitment to CUA, to the Department, and to the many other people and programs both within and outside our university who share his dedication to the Middle Ages, the Eta Kappa Chapter of Eta Sigma Phi is proud to induct Prof. Mantello as an honorary member.

#### **Eta Theta at DePauw University**

Jack Baderman, Peter Demke, Corrine Lee, Austin Lewis, Meg Morrow, Anna Nagy, Autumn Ratliff, Kathryn Ruark, Marissa Sorini, Morgan Samper, Lauren Stonehill, Hallie Walther (May 1, 2017)

#### **Epsilon Upsilon at the University of New Hampshire**

Marcella Oliveira, Justin Missert, Aristides Toumpas (April 18, 2017)

#### **Theta Beta at the University of Alabama**

Austin D. Mitchell, Natalie Landers, Mellyssa Miller, Taylor Dial, Vann Hicks (April 6, 2017)

#### **Beta Psi at Rhodes College**

Katelyn Sanchez, Marie Vencil, Aaron Romanowski, Emily Salamy, Elise Crosswhite; Honorary: Miriam Clinton, Ariel López (April 19, 2017)

In the years since her arrival, Dr. Miriam Clinton has become an invaluable asset to Rhodes College. Her love of the classics began as a teenager, and she continued to pursue her passion through her B.A. from Yale University in Classics and Archeological Studies and her M.A. and Ph.D. from the University of Pennsylvania in Art and Archeology of the Mediterranean World. At Rhodes, she has shown a true dedication both to the field of classics and to her students, whom she tirelessly works to introduce to the methods and practices of archeology. We honor her lifelong dedication to and love of the classics by inducting her into our society.

Well before Dr. Ariel López arrived at Rhodes College he distinguished himself as a lover of the classics. As a teenager and self-described “amateur Egyptologist,” he began learning Coptic in order to read the important but obscure works of Shenoute of Atripe. Towards the end of his undergraduate career at the University of Buenos Aires in Buenos Aires, Argentina, his hometown, he took a seminar on Late Antiquity in order to put his Coptic knowledge to use. It was at this time that Dr. López discovered the scholarship of Peter Brown, the father of Late Antique studies, and he soon determined to follow his academic idol to Princeton University. During his time spent at Princeton, in addition to studying under Peter Brown and ultimately attaining his Ph.D., Dr. Lopez met his wife, Dr. Susan Satterfield. Subsequently, Dr. Lopez joined Dr. Satterfield in the Department of Greek and Roman Studies at Rhodes College in 2009, and since then he has brought the history of the ancient Mediterranean, Egypt, and Late Antiquity to life for his students thanks to his humor, vast collection of photographs, and knowledge of the material.

#### **Iota Beta at Northwestern State University**

Kelli Hickerson (October 6, 2016); Abriana Lanceslin, Ashleigh Pope, Ashley Wisthoff, Nicholas Juneau, Sierra E. Laing, Irene Hild (February 7, 2017)

#### **Zeta Psi at Hollins University**

Amanda Grace McVey, Ellyon Elestial Williamson, Pria Garcelle Jackson, Naomi Rebecca Saltzman, Donovan Tarah Christine O’Daniel, Ash Garcia (May 10, 2017)

#### **Zeta Delta at Sewanee: the University of the South**

Suzanna Yancey, Sophia Henderson, Zach Zimmerman, David Lyon, Nathan White, Patton Hpone Myint Tu, Lydia Klaus, Logan McGuire, Samantha Meyer, Hannah Faulkner, Meghan Symonds, Wilks Halliday, Emma Jacobs, Elizabeth Callan Ghareeb (April 22, 2017)

#### **Beta Gamma at University of Richmond) 820-824**

Jasmine Cousins, Liliana Izo, Susana Kenyon, Megan Towey, Dylan McAuley (April 19, 2017)

#### **Zeta Kappa at Trinity College**

Kelcie Finn, Grace Gill (April 10, 2017)

#### **Delta Omega at Macalester College**

Charlotte Houghton (April 21, 2017)

#### **Iota Zeta at Christopher Newport University**

Shelby Dillingham, Casey Hall, Melissa Jones, Haylee Lewis, Benjamin Pearce (April 13, 2017)

#### **Eta Lambda at the University of Dallas**

Rebecca A. Deitsch, Margaret M. Dostalick, Rachel C. Fountain, Zachary L. Foust, Elizabeth M. LaFrance, Rachel M. Marlett, Mary L. Spencer, Isabella M. Villanueva (October 27, 2016)

#### **Gamma Omega at Baylor University**

Marlei English, Ally Padgett, Eleni Nasiotis, Mark Toliver, Seth Hawes, Rochak Khatri, Ella Liu, Sarah Jones, Lizzy Taylor, Samantha Elmendorf (February 13, 2017); Joseph Clarkson, Joseph Webster,

## Initiates (Continued)

Joseph Brennan, Luke Pederson, William Stover, Courtney Smith, Jamie Wheeler, Hannah Rogers, Joseph Lloyd, Suzi Elmaggar, Leah Wallin (October 15, 2015)

**Iota Alpha at the College of New Jersey**  
Jennifer Douedi (April 29, 2017)

### **Gamma Alpha at Indiana State University**

Kendra Brattain, Mary Bogutzski, Reagan Dewell, Shaina Dant, DJ Reynolds, Caleb Dosch, Eric Hibbets, Austin Hamilton, Roxanne Torrence, Ryan Chestnut, Thomas Reed, Madeline Sherbondy, Tramel Abbott, Kenneth Eakins, Wyatt Holland-Neice (April 24, 2017)

### **Tau at the University of Kentucky**

Katerina Banks, Alexander Demunbrun, Sean Grates, Kiley Hogue, Sara Lee, Rose M. Jones; Associate Inductees: Jacob Terneus (April 26, 2017)

### **Beta Iota at Wake Forest University**

Mary Britton Anderson, Kevin Chapman, Mary Scott Faircloth, Terrance Scott Franc, Blair Bryan Gregory, Michael A. Hanamirian, Eric Paul Harris, Emelyn Morgan Hatch, Alexander Carl Horn, Seth Daniel Jones, Roshan R. Kedar, Aidan J. Krim, Yilin Liu, Kiersten Mayor, Kara Lynn McDermott, Abigail Christine Moore, Lizbeth Mungaray, Kelly Taylor

Needles, Carolyn Marie Neitzey, Juilee Milind Shivalkar, Hannah Emily Shows, Lauren Sorgio, Cole Gresham Teander, Caroline Tripodi, Kendall Ashton Woodlief, Cheyenne Sierra Zuck, Lucy Miller Brannon, John Randolph Fisher, Jake Mack, William Campbell McKay (April 20, 2017)

### **Zeta at Denison University**

Nicholas Pellar, Brandi Hart, Mara Kilgore, Parnell Sheldon, Klea Kurti, Gabrielle Quesnell, Anthony Dean, Jason Wesseling; Honorary: Max Leo Goldman (March 2, 2017)

Professor Goldman joined the Denison faculty this year and has been a strong supporter of student activities and of growing the majors and minors. He participates actively in the life of the department and society and did not have an opportunity when he was an undergraduate himself to be initiated.

### **Epsilon Tau at Beloit College**

Devon Pruitt, Natalie Gallagher, Kierin Jackson-Ramos (May 1, 2017)

### **Delta Lambda at the College of the Holy Cross**

Hannah Nguyen, Hanna Seariac, Gregory Chin, Charlotte Kurzweil, Melissa Gryan, Richard Ciolek, Michael Raheb, José Saplala, James Garry, Rosamund Mitchell, Liam O'Toole (May 4, 2017)

### **Zeta Chi at Xavier University**

Evan Lamping, Catherine Martini, Michael Nichols, Justin Scott, Derek Seifert, James Stebbins (April 21, 2017)

### **Kappa Beta at Houston Baptist University**

Elizabeth Joy Robbins, Andrew Densley Cogburn, Katrina Marie Bolman, Sonora Lindsey Moreno, Shelby Gail Stafford, Phillip E. Salazar, Jonathan Allen Richie; Honorary: Robert B. Sloan, Jr. (April 28, 2017)

Robert Sloan is the President of Houston Baptist University. He has been a strong advocate not just for the study of Classics but also for its central position in the

curriculum of the university. His vision strategy for the university is encapsulated in a document called "The Ten Pillars." Pillar 1 is "Build on the Classics." The Classics department at HBU would not exist without the vision and advocacy of Robert Sloan.

### **Alpha Nu at Davidson College**

Valerie Arias, Noah Batke, Evan Bille, Annie Brockett, Mackenzie Carey, Sarah Cullen, Morgan Dreyer, Quinn Fahey, Jillian Farrell, Eve Fickett, Casey Hammett, Foivos Isakoglou, Catherine Johnson, Anna Jones, Cody Little, Anna Catherine McCrary, Jake Perron, Brooke Riley, Matthew Sickinger, Trevor Smith, Cole Warlick, Lily Sanford, Edward Henderson, Elyssa Katz, Davis Temple, Kat Ladner, Tony Palumbo, Brynn Polgreen, Alexandra Kane (February 21, 2017)

### **Beta Delta at the University of Tennessee**

Michelle Hoang, Martin Ward, Alanna Heatherly, Samantha McIntire, Julia Williams, Justin Blair, Riley Miller, Damon Lawson; Associate Member: Tony LoPiano (April 18, 2017)

### **Epsilon Psi at Santa Clara University**

Katherine Suan Ying Ang, Grace Alexandra Forsell, Ye Chit Ko, Brigitte Ladd, Giannina Ong, Katyayani Arya Pathak, Emily Taylor Stewart, John Chi-Lone Wong, Philip James Wu (May 17, 2017)

### **Eta Eta at Virginia Tech**

Katie Anderson, Emily Baklajian, Chris Dare, Isaac Hummel, Avery Sebolt, Hunter Shinn, Lida Supernaw, Kate Thomas (February, 27, 2017)

### **Epsilon Nu at Creighton University**

Kealohi K. Corpos, Margaret Carrig, Monica N. Marasco, Taylor Kashiwabara, Anela Napoleon, Tyler D. Means, Nathan Robert Nelson, Zach Noack, Sahil Sandhu, Samantha Timarie Lee (April 7, 2017)

### **Zeta Xi at Iowa State University**

Alex Andrews, Sarah Bartlett, Nicole Miller, Kenneth Baker, Brandon Van Pelt, Gesila Maech (April 21, 2017)

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### **Zeta Rho at the University of Texas at Arlington**

Michael Aragon, Troy L. Brannon Jr., Maridy De La Cruz, Autumn McGaha, Nancy Gleason O'Kane, Lyndi Pedersen, Emily Plunket (April 29, 2017)

### **Iota Rho at Christendom College**

Garrett Boord, Theresa Crnkovich, Nicolas del Rosal, Krista Kosar, Edith Lagarde, Joshua Lane, Emily Palm, Fernando Sanchez, Thomas Ward; Honorary: Edward Strickland, J. Michael Brown (April 30, 2017)

Edward Strickland has served as chairman of the Department of Classical & Early Christian Studies at Christendom College for the last ten years. He has made a greater contribution to the study of Classics at Christendom than anyone else in the college's history.

J. Michael Brown is a member of the Philosophy Department at Christendom College. Iota Rho chapter wishes to honor him with membership for catering a Mediterranean style meal at our induction ceremony this year and for his more general support of classical study at the college.

### **Eta Omega at Austin Peay State University**

Tanquanae Blackwell, Miranda Braband, Jenny Brown, Jacob Cashion, Alexa Chester, Tiffany Easton, Arian Finley, Rylee Jo Maples, Mahalia Smith, Mary Vaughn; Associate MEMBER: John Johnson (March 24, 2017)

### **Delta Beta at Canisius College**

Emily M. Epolito, Breanna M. Powlowski, Joseph A. Pluchino, Stanley W. Zolnowski (May 1, 2017)

### **Alpha Eta at the University of Michigan**

Shannon Burton, Dominic Stanchina, Anthony Struthers-Young (January 20, 2017)

### **Iota at the University of Vermont**

Hannah Bernotas, Michael Giglio, Tenny Gregorian, Allison Jodion, Flannery Mehigan, Holly Micklas, Katherine Schaeberle (April 21, 2017)

### **Beta Pi at the University of Arkansas**

Jared Devore, Harris Bethel, Kelsey Frable, Kelsey Myers, Gabby Stones, Danielle Blossom (May 6, 2017)

### **Alpha Pi at Millsaps College**

Savannah Sykes, Sierra Burris, Lauren Gaddie, Amanda Greening, Noah Barbierrri, Isabelle Dillard (April 21, 2017)

### **Iota Psi at the University of California, Los Angeles**

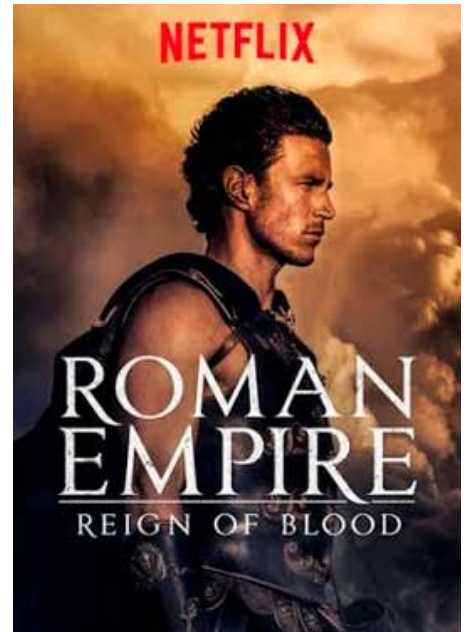
Mary Anastasi, Chelsey Young, Emily Bowyer, James Reedy, Riley Woolvett, Marianne Simpson, Sarah Brauer (May 25, 2017)

### **Beta Beta at Furman University**

Carris Campbell, Jack Goode, Abigail Hartman, Gunner Hedden (April 20, 2017)

### **Eta Phi at Union College**

Liza Wolf, Francesca DiGiacchino, Caroline Everts, Alicia Belcher, Brian Alebiosu, Zhaoqi Yu, Abigail Baxter, Sarah Irvine, Gianluca Avanzato, Kyle Doney, Richard Greenberg, Thomas Casper, Joshua Wasserman, Devlin Daley, Jenna Little, Mitchell Toolan, Kim Wellington (May 25, 2017)



## **Attention Movie Buffs**

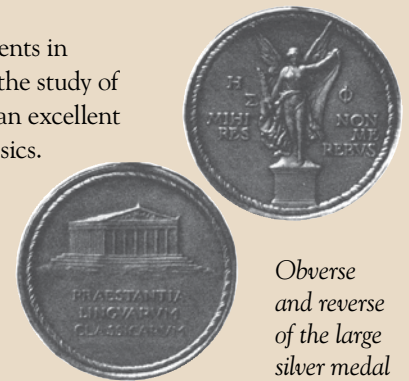
*Roman Empire: Reign of Blood* (Netflix 2016): *Quid dicis?* Is it worth a watch? How does Aaron Jakubenko's Commodus stack up to Joaquin Phoenix (*Gladiator*, Dreamworks 2000), Christopher Plummer (*Fall of the Roman Empire*, Paramount, 1964), or *SHA Commodus*? Chapter Reviews welcomed!

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