

CLASSICAL STUDIES AT WESLEYAN



JUNO'S PEACOCK

Or The Eyes Have It

Newsletter of the Department of Classical Studies

Academic Year 2016-2017

When Argus, the hundred-eyed guard animal (and also the name of Wesleyan's student newspaper) was killed by Hermes (Jupiter's hit-man, and the name of Wesleyan's alternative campus paper), some part of him survived death. His eyes were saved by Juno and set in the tail of her peacock.

Argus, you lie low; the light you had in so many eyes is extinguished,
And your hundred points of light are now all dark.
But Juno saved the eyes, and set them in the feathers of her peacock:
She filled its tail with jewels as bright as stars.
(Ovid, *Metamorphoses* 1,720-23)

HONORING MICHAEL ROBERTS



As many of you know, Michael Roberts retired at the end of the 2016-2017 academic year after 37 years at Wesleyan. Over those many years Michael was responsible for fashioning the Latin program in his own image, most notably by instituting the ritual

reading of the late Latin novel *Apollonius of Tyre* as the highlight of the last weeks of the *First Year Latin* course. But in sharing his detailed notes and commentaries for most of the authors we teach at the intermediate level Michael also influenced virtually every student who has studied Latin at Wesleyan in the past thirty years or more, whether he was physically in the classroom or not. Moreover, he was always willing to step up to shoulder the odd course in ancient Greek and, indeed, rounded out his career teaching

the Greek Novel in his last semester. Taking into consideration his popular courses in translation and the number of senior theses he advised, it seems likely that, one way or another, Michael taught every Classics major at Wesleyan within living memory. As the department's senior Latinist he was named the Robert Rich Chair of Latin in 1992. He was a founding member of the Medieval Studies Program. Michael was a strong advocate of the

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Classics Majors Committee, encouraging them to meet and helping mentor many editions of their journal, *Metis*, through to final print. He instigated our annual Spring Majors Dinner at which we honor seniors who have completed theses and essays, and celebrate our common interest in the Classical world. He was the driving force behind the creation of *Juno's Peacock*, many editions of which – including this one – might never have appeared without his giving us all a friendly nudge.

Michael contributed to Wesleyan in innumerable ways other than in the classroom, as a skilled administrator and advocate of the faculty's interests. He was Chair of the Department four times. He served three times on the Advisory Committee, which oversees tenure and promotion of faculty, and was twice the Vice Chair of that committee. He served two full terms on the Review and Appeals Board, which reviews the recommendations of the Advisory Committee, twice serving as that committee's Chair. He was twice on the Educational Policy Committee, once as its Chair. He was Chair of the University Merit Committee. He was Dean of the Arts and Humanities, and, as an indication of the high esteem in which faculty across the university hold him, he was Vice Chair and then Chair of the Faculty.

In addition to being an influential teacher and an incomparable colleague, Michael has been a remarkably productive scholar. In just the time since he was promoted to Full professor in 1991, he published four books and has a fifth on the way. He penned over 30 articles and he

gave an impressive number of papers at national and international venues alike. As his colleague of Late Antiquity, Jan Ziolkowski of Harvard, observed when he spoke here in April at the event we sponsored in honor of Michael's retirement, "All of Michael's many contributions to research and teaching evidence deep command of literature and Latinity. They display equally sure commitment to the aesthetic issues that form the heart of the humanities."

Ziolkowski reserved particular praise for Michael's forthcoming translation of the sixth-century poet Venantius Fortunatus and its "nearly 1000 pages of elegant English" which he predicts will be every bit as influential as his 1989 book, *The Jeweled Style: Poetry and Poetics in Late Antiquity*. "To me as a Latinist," Ziolkowski remarked, "the even greater good is that by making verse in difficult Latin approachable to a broad readership of English-speakers, the chunky tome will help to keep alive our stubbornly undead dead language. People will want to learn Latin if they appreciate just how vast and vital its literature has been across the millennia. Through his oeuvre, Michael has underscored the endurance of the classical tradition while showing the unlimited variety and beauty of the reception that the classics have enjoyed in a long and fascinating later period, leading down (in fact) to this very minute."

Though Michael is no longer in the classroom, he plans to continue to engage in his scholarship and has already begun to make his promised regular appearances around the department. We all already miss his sage advice and cool head at department meetings and his presence around the tea kettle, and wish him a long and productive retirement.

FACULTY NEWS

KATHLEEN BIRNEY.



The past academic year has been packed full of new adventures. In addition to teaching Greek Archaeology, with the support of a grant from the Mellon Design Initiative. I spent much of the fall testing technologies and developing the modules for the new digital humanities course "Visualizing the Classical", which Chris Parslow and I co-taught in Spring

2017. This experimental, project-based course demonstrated the ways in which "design thinking" and "archaeological thinking" are in conversation with one another, and how reverse engineering the past gives insight into the ways in which ancient cultures conceived, constructed and experienced the spaces and objects around them. The course gave students the tools and technologies used both in archaeological reconstruction and modern design, including 3-D architectural modeling using SketchUp and Rhino, 3-D printing and laser cutting, and 3-D artifact modeling (photogrammetry and laser-scanning). In their

final projects, students recreated ancient buildings or artifacts and analyzed them in relation to theoretical works discussed in class, ranging from principles of urban design, to neuroscience of perception and gender theory. The course was both great fun and raised some exciting and unexpected questions for me as an archaeologist. It was also a pleasure to teach alongside Prof. Parslow. This past summer I started a new archaeological project at the site of Tel Shimron, a multiperiod site in the northern Jezreel valley in Israel. Five Wesleyan students joined me there, and worked in two excavation areas: one group helped to expose a 1st century B.C. Building on the lower slopes of the city, and another worked to uncover a 4th century A.D. urban residence with a mikveh (ritual bath). In addition to digging, our energetic and ambitious students also jumped in to help with a number of staff research projects including sorting and analyzing faunal material and helping the geology team with archaeomagnetic survey of the site. My book manuscript, "From Ashkelon to Askalon: An Archaeological History of the Hellenistic Period" has now been completed and awaits only the contribution of the numismatic specialist before heading off to press. Over the course of the year I've also had three articles accepted for publication. "Phoenician Bathing in the Hellenistic East", which presents evidence for a previously unrecognized Phoenician cultural practice in the 5th - 2nd centuries B.C., is currently in press at the *Bulletin of the American Schools of Oriental Research*, and a second, "An Astynomos at Ashkelon" examines evidence for urban planning and city maintenance in relation to epigraphic evidence at the site of Ashkelon, (the city which stars in my first book) and is in press at *Eretz Israel*. A third article, "Organic Compounds and Cultural Continuity: The LMIIC Tourloti Stirrup Jar", appeared in the August volume of the *Journal of Mediterranean Archaeology and Archaeometry*. This marks a shift in my research trajectory towards an interdisciplinary study of ancient perfumes, integrating organic chemistry, ceramic study and epigraphic evidence from Greece and the ancient Near East. This is the first of several smaller studies focusing on the use and trade of perfumes across the Mediterranean, and I am excited by their vast and untapped potential to illuminate otherwise invisible aspects of ancient experience and cultural influence.

CHRISTOPHER PARSLow.

In addition to serving as departmental Chair, I taught a course overload this year so that I could team-teach a new course called *Visualizing the Classical*. This

was a project-based learning course that Kate Birney conceived of, and a Mellon Foundation grant helped support, and to which I was excited to contribute. It was a great way to integrate concepts of urban design, engineering, and architecture with digital recreations of ancient sites and material culture – in what other class could there be projects ranging from the Sacred Way in Delphi to theatrical masks to knucklebones! I also taught the full year of *First Year Latin*, which I always enjoy immensely, as well as the *Roman History* survey and my seminar on *Art and Society in Ancient Pompeii*. On the research side, I went off on a small project related to the *Visualizing* class and the digital reconstruction of antiquity. I had been invited to give a paper in a session at the annual meetings of the Archaeological Institute of America in Toronto on the Villa of the Papyri at Herculaneum, and I had decided to explore the famous "ham sundial" (*orologio di prosciutto*, in Italian), a small portable bronze sundial in the shape of a ham leg. I got a permit from the national archaeological museum in Naples to photograph it and, from these, I created a 3-D digital image of it which I was able to print as a 3-D model. From the model, I have been able to make some empirical observations on its function and accuracy, and copies of my model even served as a small project module in Bill Herbst's "The Universe" course last spring. My presentation of the prosciutto at the meetings was first Tweeted by audience members and then picked up by *National Geographic Online*, who interviewed me, and several other international news websites picked up the story as well. I even earned a full color page in the spring edition of the *Wesleyan Magazine*, my first in over 25 years at Wesleyan! I'm continuing to take readings off the prosciutto in an effort to determine its accuracy across the day and the calendar year, and plan to publish an article on it in the near future. I also gave a talk on my project on the *Praedia* (Properties) of Julia Felix in Pompeii entitled "Reconstructing the Painted Inscriptions from the *Praedia* of Julia Felix in Pompeii," at the annual meeting of Connecticut Classical Society in Hartford in October. This dealt specifically with my reconstruction of the painted political posters from the principal façades of the *Praedia* and what they may tell us about the proprietors and their clientele. I derived this talk from a paper on reconstructing these façades that is slated to appear in print in the coming months in the volume *Palimpsests: Monuments, Sites, Time* by Brepols Press. I remain very close to completing my manuscript on the *Praedia*.

MICHAEL ROBERTS. This year saw the publication of my edition and translation of the poems of the sixth-century poet Venantius Fortunatus in the Dumbarton Oaks Medieval Library; also a couple of articles on Fortunatus, one in a Festschrift for the French scholar of late Latin poetry Jean-Louis Charlet,



“*Studium in libris*”, and the other in a conference volume, McGill and Pucci, eds., *Classics Renewed*. My article “Lactantius’ Phoenix and Late Latin Poetics” appeared recently in Elsner and Lobato, eds., *The Poetics of Late Latin Literature* (Oxford, 2017). I continue to review for the German journal *Gnomon*: this year I published a review of a new edition of the biblical cento of the female poet Proba, and I have two further reviews, both of studies of biblical poems, lined up for later in the year. Over the past spring-break I enjoyed a pleasant trip to Oxford, where I delivered the keynote address in a conference “Voices in Late Latin Poetry”, and in May I traveled to the annual International Congress on Medieval Studies in Kalamazoo, MI, to talk on “The Functions of Natural Description in the Poetry of Venantius Fortunatus.” On the teaching front my courses Roman Self-Fashioning and Rome and the Caesars attracted small but engaged groups of students. It’s always a pleasure to introduce some of my favorite texts to students who are new to them and in some cases perhaps have not previously had any exposure to classical authors. On the language side, in the fall I taught Reading Latin, Writing Latin, where we experiment with writing Latin and have fun doing so. This time round we had a high old time adding subtitles to the Monty Python parrot sketch and writing a character sketch of Perry the Platypus (in Latin, of course), among other projects. Final student compositions took in Tolkien, Machiavelli, Cormac McCarthy, *The Game of Thrones*, Ian Fleming, and an Irish song lyric, all of which flourished in their new Latin form. In the spring I renewed acquaintance with an old favorite, *Ovid’s Metamorphoses*, with a group of talented students, and got to discuss Greek novels – Longus’ *Daphnis and Chloe* and Chariton’s *Callirhoe* – with a pair of dedicated Greek students. This has been a strange year for me because I am retiring at the end of the academic year. The many wonderful students

I taught this year remind me of one of the things I will miss most from my time at Wesleyan, the interaction with such lively minds and appealing personalities, both in and outside the classroom. Equally I will miss the company of my colleagues, who have made this such a comfortable place to work and to hang out over the years. But I’m not going far. For the time being I will stay in the Middletown area and expect to put in regular appearances in the department.

ANDY SZEGEDY-MASZAK. I spent this past year as a faculty fellow in Wesleyan’s College of the Environment. That may sound odd, but in fact it was a fascinating experience. A group comprised of myself, 4 faculty colleagues, a visiting scholar and 3 students, worked on the



topic “shifting landscapes.” We met weekly to discuss various aspects of how we understand “landscape” in the broadest sense of the term, from actual forests to paintings to areas of scientific investigation. I focused primarily on Classical monuments and their depiction in photographs, and in the spring I taught a new seminar on “The ancient monument: landscape, history, and memory.” I also taught another new seminar, in our intensive 2-week winter term, on “Homer and the epic.” In the first week we read the *Iliad* and in the second the *Odyssey*, along with selections from modern scholarship. The discussions were greatly enlivened by the presence of 6 military veterans – 5 of whom are members of Wesleyan’s Posse Program – because they brought a unique perspective to thinking about Homer’s heroes and their values. Finally, I published two essays: a review of a book called *Camera Graeca* in the journal *Modern Greek Studies*, and “Photographing Ina” in a book of the same name by photographer Philip Trager [Steidl: 2016]. And now, we are all getting ready for the external review of our Department, which will happen in the fall.

EIRENE VISVARDI

In Fall 2016 I taught the second semester of elementary Greek to a small group of devoted and energetic students. I also taught two advanced seminars: the first one was on *Gender and Sexuality in Ancient Greece*, which has become a staple offering in our curriculum. The diversity of perspectives and backgrounds of the students made for dynamic discussions of both the ancient materials and, through it, our engagement with changing gender politics today. The second seminar was on *Utopias Past and Present* for which we used literature spanning a period from the 8th c BCE to today, theoretical approaches to utopian thinking, and films. For this first iteration of the course, I found our engagement with the material enjoyable and challenging in the best possible ways and I am hoping to offer this seminar soon again. Our grappling with the very question of what constitutes a utopia or dystopia and for whom became particular pertinent during the election period. Utopias are also the focus of my second book project on the history of utopian thinking to which I devoted some time during my sabbatical in Spring 2017. During that time, I also completed the research and most of the writing for a chapter with working title “Communities of Production and Consumption” that covers the development of theater and its politics in Greece and Rome. This was exciting work as it took me to periods I had not researched in depth before. The chapter is under contract for an edited volume on the history of tragedy. Last, as I spent my sabbatical in Washington D.C., I took the opportunity for a different kind of learning: I audited a graduate course on public policy at GW and I volunteered as a research assistant at the Institute for Policy Studies (IPS) for work on the criminalization of poverty and juvenile justice. In addition to my interest in these areas, I have been thinking about ways to enrich my course on utopias with assignments that build on comparison between “real” and “fictive” policies and how the latter transform the former. The course on public policy gave me a wealth of material to use in this direction. I will also be teaching my drama course through Wesleyan’s Center for Prison Education. My work with IPS gave me a much deeper understanding of criminalization and incarceration and has motivated me to think in new ways on the potential “usefulness” of Greek literature, especially tragedy.

SERENA WITZKE comes to us this year-

from the University of Illinois, Urbana-Champaign as a Visiting Assistant Professor of Classical Studies. She holds a PhD from UNC Chapel Hill, where she studied with former Wesleyan Classics Professor Jim O’Hara, and wrote a dissertation entitled *Reading Greek and Roman New Comedy through Oscar Wilde’s Society Plays*. Her research interests include Roman drama, especially New Comedy and performance, gender, and classical reception. She has taught courses on Classical allusions in film and ancient comedy, and she participated in an NEH Summer Institute on “Roman Comedy in Performance.” She will be teaching our full-year introductory sequence in Latin; our intermediate-level Latin course on Ovid’s *Metamorphoses*; an advanced Latin course reading the *Satyricon* of Petronius; and, in the spring, a “Reacting to the Past” course, which we are especially excited to have her teach, entitled *Beware the Ides, Beware the Hemlock: Roleplaying Crisis in Ancient Greece and Rome*.

STUDENT ACHIEVEMENTS

GRADUATING CLASS OF 2017

Classical Civilization: **Samuel Wachsberger**
Classics: **Edward (Ward) Archibald and Maria Ma**



ACADEMIC PRIZES

Ingraham Prize for excellence in Greek: **Maria Ma**
Spinney Prize for excellence in essay: **Edward Archibald**

Maria Ma was elected to the Gamma Chapter of Phi Beta Kappa, Spring 2017

End of the Year Celebration May 4, 2017

Classical Studies majors came together with faculty to celebrate the end of another successful year.



SQUIRE FUND RECIPIENTS

The department makes small grants from the Squire Fund to students which help cover part of the cost of study abroad or of classics-related projects, of summer language courses, and of programs such as those offered by the American School in Athens. This year the following students received grants:

Ward Archibald, Senior Thesis Project
 Anpei Qian, Oxford Study Abroad
 Brendan McGlone, Living Latin in NYC; Latin Summer Study
 Katharine Barnes, Caroline Diemer, Audrey Lam, and Jack Sheffer, Tel Shimron Excavation

LIVING LATIN IN NYC

This past February, with the aid of the Squire Fund, I was able to participate in Living Latin in New York City, the annual spoken Latin conference run by the Paideia Institute and Fordham University. At this gathering of nearly two hundred classicists, students, high school teachers, and college professors from around the world participated in both small class sessions and larger lectures run by some of the leading proponents of active Latin, including Terrence Tunberg of the University of Kentucky and Matthew McGowen of Fordham University. The small class sessions were seminars of Latin readings, discussed in Latin, of various authors of antiquity, late antiquity, the middle ages, Renaissance, and early modern periods. The lectures, also performed in Latin, were particularly impressive. Lecturers spoke for over an hour on a wide range of interesting topics, in both traditional fields such as history and literature, but also on Latin pedagogy and theory. The conference is a unique educational and social experience; it is the largest meeting of active Latin users in the world right now. Living Latin in NYC was a great opportunity for me not only to improve my active Latin skills but also to expand my network of young and interesting classicists, who are sure to be leading the field in the next few decades.

Brendan McGlone ('18)

The following students submitted essays to *Metis*, a Wesleyan Undergraduate Journal of Classical Studies, Volume 6 (2016-2017):

Jackson Barnett '18: Death, as discussed in Seneca's *Ad Lucilium Epistulae Morales* and Horace's *Carmina*

Emma Graham '19: A Latin Translation of the beginning of *All the Pretty Horses* (Cormac McCarthy)

Tatum Leclair '18: The Syrinx in Daphnis and Chloe

Margot Metz '18: Ancient Satiric Techniques in Modern Rap Music

Adrianna Perez '19: The Emotional State of Odysseus at the Lands of Calypso and Circe

Ben Sullivan '20 : The Bookworms

Thank you to the *Metis* Editorial Board and the Department of Classical Studies Major's Committee.

Editor: Jackson Barnett

MAJORS' COMMITTEE ACTIVITIES

The Majors' Committee organized several group activities for the Classical Studies majors and interested students. The movie screening of "Gattaca" was sponsored by Eirene Visvardi's class "Utopias: Past and Present."

The Committee participated in the WesFest Open House, preparing a display board and Power Point presentation advertising the Classical Studies department.

The Classical Studies Department would like to thank Jackson Barnett for a great job working for the department this year.



Jackson Barnett ('18) and Debbie Sierpinski (Administrative Assistant) standing in front of the painting gifted by Maria Ma ('17) to the Classical Studies Department depicting the pivotal sparagma scene from Euripides' *Bacchae*.

SENIOR PLANS AFTER GRADUATION

Ward Archibald will be working next year as a legal assistant at Milbank, Tweed, Hadley, and McCloy, a law firm on Wall Street. While financial and bankruptcy law may have very little to do with my Classical education, if someone were to sneak up on me while I was "working," they may find me translating Greek under the desk.

Maria Ma will be back in Beijing China looking forward to finding a job and attending graduate school next year.



Maria Ma at the opening of her show at the Mansfield Freeman Center for the Arts, College of East Asian Studies Gallery

STUDY ABROAD

Intercollegiate Center for Classical Studies

For four miraculous months in the Spring of 2017, I somehow got the amazing opportunity to live out all of my wildest fantasies. I, with notebook and pen always at the ready to take lecture notes on the side of a street, and a small battalion of equally Classically obsessed students were in Rome. Rome: the Eternal City, the strangest mythology. I may never be able to come to terms with what my time spent at the Intercollegiate Center for Classical Studies actually *was*. Was it all a dream? How could something so life altering and all encapsulating actually happen to me, a girl from Los Angeles who just wanted to dress up in a toga and make her friends call her Trajan? Instead of trying to explain what happened while I was in Rome, I am going to highlight a few key moments that get at the heart of how powerful a semester at the ICCS can be. The past, the present, and the future unite as one in Rome and somehow everything that I knew, thought I knew, or will ever know, became interconnected into all seven hills of everything.

1. We were in Sicily (Sicily! Heaven on Earth) at the Villa Romana del Casale, a 4th Century AD imperial Villa with the most marvelously preserved mosaic floors that I could ever imagine. At this point in the semester, it had become known to my peers and professors that I had a deep-rooted obsession with mosaics. My friend Louisa once referred to me as a “mosaic hunter,” a title that I now wear with pride. I, desperate to get a shot of a particularly enthralling floor mosaic of a pigeon chariot race (I know, it sounds amazing; it was amazing) leaned over the banister to encapsulate the glory of these birds. Needless to say, I dropped my iPhone directly onto the ancient mosaic. I screamed aloud and cried out for help. My professors and I watched in suspense from above as an Italian custodian walked right onto the mosaic floor to heroically retrieve my cracked phone for me.

2. I touched a wall in Pompeii. It sounds like a basic thing; a tourist goes to Pompeii and inevitably touches a wall. But what I touched

was something that someone touched in 79 AD. Maybe someone touched the very spot on the wall that I touched as they were dying in the eruption of Vesuvius. And maybe they had things in common with me; maybe they had everything in common with me. There, in that city, they ate and walked around and went to their local bakery. They took baths and they went to the theater and they loved the mosaics on their floors. Maybe they knew Seneca the Younger just as well as I know Seneca the Younger, if one can know someone through reading what they wrote in Latin. So I touched a wall. I extended my hand out into the past and was confronted with the crushing weight of so much time passing and yet so much time not passing at all.

3. My most cherished time was 5:30 pm during my nightly solo walks around the city. I began by walking up to the top of the Janiculum, passing fruit stands and apartments. This initial section of my walk took me around the Monument to Garibaldi. I could see all the way across the Tiber and into the city center. As I began to familiarize myself with the city, I could identify more of it. There was the Pantheon, there was the horrendous monument to the Republic, there the Theater of Pompey would have been. Monuments and streets: rebuilt over time starting from forever ago and tracking the line of succession, the development of a something that is so eternally bound, the rising and the falling of layers. I tracked the light in that city; the same light that would have existed in the Republic and way before the Republic. The 5:30 pm light in Rome, ever changing and ever beautiful. Brilliant lapis lazuli skies with darker even more vivid clouds, white washing the city at my feet. Hazy blue yellow golden yet somehow diamond cut clear, so sharp and distinct. This is what I will remember of Rome the most: alone I stood on top of a hill overlooking the city of all cities, then rushing back in time for dinner like so many people have before me.

by Emma Graham ('19)

The hills of Rome were cut with rain and flowing water hundreds of years before its settlement, after the volcanic streams that burst forth from the Alban planes cooled as they met the Tiber. One such hill was the Gianicolo, lying between the early area of Roman occupation and the lands of Italic tribes, named for the two-faced god of liminal spaces, Janus. There in what was once a convent stands the Intercollegiate Center for Classical Studies—or Centro, for short.

Rome is daunting when you first arrive—it stretches endlessly in all directions, drawing your attention to hidden pockets of antiquity and snapping you back to reality with the constant threat of reckless drivers. A short few days after arriving, your classes will be in full swing. You will continue an ancient language at the appropriate level. You will choose an elective of some sort—beginning Italian or perhaps Baroque art history. Last and certainly not least, you will take a double-credit class on the history of Rome with all other students at the Centro.

In a matter of days you understand that your abroad experience is different than others. Certainly, I and several of my friends found time to explore Italy and Europe at large, but by no means were we traveling every weekend. You have too much work to do so—and as you do your work and further learn how much is contained in the very spot you stand, how much Rome surpasses even its name “eternal city,” you will not want to.

Recall to your mind the times in middle school when your history professor told you of an upcoming field trip. Think of the excitement involved. Imagine living that every day, not at a museum a few hours away from your hometown, but in the Colosseum, the Circus Maximus, the Roman Forum. That is what life at the Centro is like.

Those of you in beginning Italian can practice your skills daily, bargaining for gelato and stumbling your way into friendships at local pizzerias. Those of you in Art History will take a course that can be offered nowhere else in the world. Roman art, from antiquity through the Renaissance, cannot be experienced from any one angle. What others can only view as a series of pictures in a textbook you will see in full stature and glory. Even those not in the course cannot escape such exposure—Rome

is perhaps the only place on earth where it is unlikely not to run into a Caravaggio.

You will live, eat, study, and talk with 30 others just like you—interested in and dedicated to classical studies. Each will bring their own skill sets, and each will only increase the experience you have. Two times in the semester you will go on fieldtrips—and somehow, these surpass those you will go on every week. In Sicily you will head through crucial sites in the Athenian expedition and the early colonization of Italy (while also drinking the best wine you will ever have—let no friend in Paris tell you otherwise.) Next, you head to Campania, staying in a Renaissance villa that has been in the program director’s family for decades, receiving permission to see special sites of Pompeii and Herculaneum, and eating food that will blow any other meal away, even after living so many weeks in Italy. For your final exam, one last time you will board a bus with your fellow Centristi. An hour or so later you will be dropped off in the remains of a city—you will be told its name and a short history of its founding. From there, it is up to you to identify every feature—amphitheater, forum, even the latrine that definitely looked like a fountain. It’s nerve-wracking at first, but as you begin you realize, you can do it—and that is a pretty amazing accomplishment.

In all ways the Centro lives up to its name. It is the institution that has taught classicists the nation over for the past 5 decades (yes, this does mean you can find pictures of Professor Parslow and Professor Andy in the yearbooks in the library). More importantly, perhaps, it is, as it claims to be, the center. It brings together geology, history, language, literature, and geography in a way that may only be done in Rome, and you will be a better classicist and a better student for having experienced this intersection. Until the last minute, I did not intend to go abroad—it was only when Professor Parslow explained this program to me that I realized I would be a fool not to go. My only regret is that I cannot return—to the city I came to love, and the friends with whom I wandered Rome.

by Ben Sarraille '19

CLASSICAL STUDIES LECTURE SERIES

Joe Goodkin's *Odyssey*, September 28, 2017. Joe Goodkin's performance represents in a contemporary musical mode both the abridged plot and the performance circumstances of Homer's original oral composition of *The Odyssey*.

Josiah Ober, Stanford University, "Demopolis: Political Participation and Civic Dignity, Ancient and Modern," October 6, 2017. Co-sponsored by the Allbritton Center for Public Life, the College of Social Studies, and the Departments of Government and Classical Studies.

Maurizio Forte, Duke University, "Archaeology of Etruscan Cities: The Vulci 3000 Project," February 16, 2017. Co-sponsored by the Archaeology Program, DACKI, and the Classical Studies Department.

Jan Ziolkowski, Harvard University, "Late Antiquity and the Invention of Textuality," April 18, 2017. A lecture in honor of the retirement of Michael Roberts, Robert Rich Professor of Latin.


Ian Roy's presentation was on the use of drones for photogrammetry in archaeological sites, including a discussion of the Photoscan workflow for photogrammetry and a hands-on demo of several different models of drones in Kate Birney and Chris Parslow's class CCIV 341 *Visualizing the Classical*.

After the lectures and a reception, the speaker and a group of faculty and students got together for dinner and informational conversation at a restaurant in Middletown.

The Department of Classical Studies Presents

JAN ZIOLKOWSKI
Arthur Kingsley Porter Professor of Medieval Latin
Harvard University

**Late Antiquity and the
Invention of Textuality**



Marble sarcophagus from Ostia (48-76 AD)
Metropolitan Museum of Art, New York

*A lecture in honor of the retirement of
Michael Roberts, Robert Rich Professor of Latin
Wesleyan University*

Tuesday, April 18, 2017
4:30 PM
113 Downey House



Michael Roberts was honored at a reception on May 27 at the Wasch Center for Retired Faculty. The Classical Studies department also sponsored a lecture and reception on April 18 in his honor.



Jan Ziolkowski and Kate Birney, April 18 Lecture

ALUMNAE/ALUMNI NEWS

Catherine Chase ('15) is working at the San Antonio Museum of Art as the assistant to the director. Catherine Chase was at the 2017 Commencement/Reunion Classical Studies gathering in May.

Tess Amodeo-Vickery ('07) says that an Italian film featured her vocals on its soundtrack and was nominated in 2 major categories for the 2017 edition of the David di Donatello (Italy's version of the Oscars) -- Michele Riodino for Best Actor and Marco Danieli (who directed the music video of her song "My Reign", written by Umberto Smerilli) for Best New Director. The award show aired live on March 27, 2017.



Josh Borenstein ('97) says: "My wife Kate Haggmann-Borenstein '98 and I live in North Haven, Connecticut. We have two delightful daughters who are 3 and 10. Last spring, we had a great family trip to Rome, where I had not been since my semester at the Centro 20 years ago. It was amazing to see how much has changed as well as how much endures. Plus, I taught my older daughter how to play Scopa! Professionally, I am in my sixth season as the Managing Director at Long Wharf Theatre in New Haven."

Robert M. Menard, ('85) was at Wesleyan in April with his daughter for a campus tour, as she will be applying in the fall. It was his first time back on campus in over a decade, and he found that his (infrequent) visits always bring him to further appreciate the education that he received at Wesleyan, and his Classics major in particular. He says: "Although I strayed far from the path, pursuing a career in Medicine instead of continuing on in Classics, I can't think of a single aspect of my Classics education that hasn't helped me in getting to where I am today. The easiest association would be the thousands of medical terms that have their roots in Latin and Greek and made memorizing these at Stanford a breeze, but more impressive was what I learned about human interaction, organizational behavior, and aesthetics (especially important in Plastic Surgery) from many readings and translations I did completing my major, which are as relevant today as when they were written two millennia ago. I would like to thank my Classics Professors at Wesleyan for providing me with such a sound basis towards my current success."

Adam Peck ('12) and Elizabeth Damaskos ('12) at the Commencement/Reunion Classical Studies gathering in May.



We have had a great response from alumni for the past issues so keep the news coming, to dsierpinski@wesleyan.edu. Please let us know what else you would like to see in Juno's Peacock. If you have recently been published, we would love to hear from you with news of your work. Thank you to all of you who sent in information for this issue.

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WESCLASSICS

Juno's Peacock is on-line and can be accessed through the Classical Studies home page. Information is also available on faculty, current course offerings and requirements for the Classics and Classical Civilization major, summer programs and study abroad. There are also links to other Wes pages, and to our resources for Archaeology, Medieval Studies, and Classical Studies on our homepage, which has been named a "Recommended Website" by the History Channel. The address is <http://www.wesleyan.edu/classics/>; if you lose this info you can just go to www.wesleyan.edu and poke around. Also look for the home page for the Archaeology Program at <http://www.wesleyan.edu/archprog/>. All of the Wes faculty and staff are accessible by email as well: for most, the address is the first initial plus last name (with no spaces), followed by @wesleyan.edu; this holds for kbirney (Kate Birney), cparslow (Christopher Parslow), evisvardi (Eirene Visvardi), switzke (Serena Witzke) and dsierpinski (Deborah Sierpinski). The exception to the rule is aszegedymasz (Andrew Szegedy-Maszak).