It is a great time to be a fan of both the Classical world and heavy metal music: the two have never overlapped to the extent that they do right now. Consider, for example, the fact that in 2013 not one but two Italian metal bands, Heimdall and Stormlord, released concept albums based on Vergil’s *Aeneid*.

But this overlap is not a new phenomenon—in fact, far from it. Heavy metal music has drawn on the Classical world almost from its very beginnings, and this interest in the Classical world is part of a larger obsession with other times and places—both real and imagined—that is a defining characteristic of the genre. And since metal is a conservative genre (there are clear forefathers to whom almost all subsequent bands owe and acknowledge their allegiance), the interest in these kinds of subjects by earlier bands sanctioned continuous use of them by all subsequent bands.

To simplify radically, metal begins in 1969-70, with the debut of the two main forefathers of heavy metal, the British bands Led Zeppelin and Black Sabbath. Both of these bands demonstrate interest in fantastical worlds and the occult. Led Zeppelin draws on the works of JRR Tolkien, referring to places or characters from *The Lord of the Rings* in songs such as “Ramble On” and “Misty Mountain Hop.” But they also have a song entitled “Achilles Last Stand” [sic]. The members of Black Sabbath have said that they took their influence from horror movies; from the very beginning their albums have been full of otherworldly topics, especially the occult, as is evident from the title of their band, which is also the name of their first album and a song on it (another song on that album is “The Wizard”).

Such topics were picked up and further authorized by subsequent bands, including Iron Maiden, perhaps the act from *The Lord of the Rings* in songs such as “Ramble On” and “Misty Mountain Hop.” But they also have a song entitled “Achilles Last Stand” [sic]. The members of Black Sabbath have said that they took their influence from horror movies; from the very beginning their albums have been full of otherworldly topics, especially the occult, as is evident from the title of their band, which is also the name of their first album and a song on it (another song on that album is “The Wizard”).

Such topics were picked up and further authorized by subsequent bands, including Iron Maiden, perhaps the...
Ancient Narratives and Modern War Stories: Reading Homer with Combat Veterans

continuing from page 1

a relationship with a piece of ancient literature and in the process I teach how to create a community that is founded upon a shared intellectual experience.

The self-selected groups commit to fourteen weekly sessions, of ninety minutes’ duration, in order to read and engage with Homer. I have run groups for veterans, for combat veterans (the most successful), and for clinicians at the VA who wanted to know what I was doing. I have run the groups at the VA (the least successful venue), at a local Vet Center, and, most successfully, at the Hanover Public Library, in a closed room with windows that allow natural light but not so much as to create a fishbowl and any sense of vulnerability. My natural light but not so much as to create a room with windows that allow natural light but not so much as to create a fishbowl and any sense of vulnerability. My most recent, and most successful, groups have combined WW2, Korea, Vietnam, Iraq, and Afghan combat vets. I have read Odyssey (most successfully), Iliad (first offering), most successful; second offering hugely successful for a reason I will indicate below), Thucydides (unsuccessfully–the vets said it felt too much like school). Although I have a scholar’s fondness for Richmond Lattimore’s translations of the epics, I have found Fagles’ translation of Odyssey (1996) most successful. For Iliad, Lom bardo’s translation (1997) is readable, though at times too colloquial, and Sheila Murray’s introductory commentary is useful. The groups typically have been small–under 12–and I think have to be small, for though a large group offers protective anonymity, it also means that engagement remains superficial.

In these groups I witness a broad demographic range of veterans finding and creating common ground from their diverse military experience, even in the context of personal disagreement: WW2, Korea, Vietnam, Panama, first Gulf war, Iraq, and Afghan combat veterans; officers and enlisted reservists; male and female; high school graduates to PhDs.

Odyssey looks at and through the multiple narratives of the hero Odysseus, whose very name (“Tales-of-Pain-to-Self-and-Others”), according to my colleague James Tatum, cues the painful ambivalence of the veterans who return as “living embodiments of war” (Tatum 2012: 66). All of the characters in the poem express a judgment of the hero: the gods, his son, the hometown boys, his soldier peers at Troy, the poet Homer, the poet whom Homer creates to sing songs about Troy and Odysseus, the families and heads of families who experience his destructive return. Finally Odysseus himself creates his own narratives of his war experience, of his homeward journey, and even of who he is.

Homer offers veterans a map for coming home

Which stories are true? Penelope, who has endured for twenty years with the utter self-control that defines her and her life partner, cannot endure the narratives of false hope presented to her by her husband who sits before her, lies to her, and observes her tears. All around him Odysseus returns to a community awaiting him in order to define themselves, but the inner dilemma is the crux: the strategies of the battlefield (the self-control and calculated violence), which are honorable on the battlefield and necessary for homecoming, are insufficient to reintegrate into family and community.

Is Odysseus, whose return is announced as the epic subject of the poem and so the equivalent of the Iliad, who alone (unlike Achilles or Ajax or Agamemnon) survives the homecoming in order to return, is he the ultimate, failed warrior? Odysseus adapts, survives, and returns with none of the men who left with him. The words of one Marine commander and Classics major and Dartmouth trustee, Nathaniel Fick (One Bullet Away), underscore the problem of evaluating Odysseus. Fick ends his book with his own unease about the significance of his service in Iraq and Afghanistan. Rejecting the argument of good done (protecting women from the Taliban), Fick settles on his success in protecting his men: “I took sixty-five men to war and brought sixty-five home. I gave them everything I had. Together we passed the test. Fear didn’t beat us. I hope that life improves for the people of Afghanistan and Iraq, but that’s not why we did it. We fought for each other” (369). My point: Homer too knew Fick’s calculus (Od. 24.427ff.; Shay 2012: 58-59) and conjured up the problem of the veteran’s return at its most complex. Odysseus came home alone, to a world he had yearned to see for twenty years yet could not recognize once he arrived, angry and planning revenge from the moment he reached home though he had been cautioned to restrain his anger.

It is important to note that I who in my Dartmouth classroom am monologic and speak from authority on, e.g., the Twelve Tables or the correct translation of an ablative absolute, while my students dutifully take notes and accept the reality of the first written Roman law or of Latin grammar and adverbial modification, I have a fundamentally different role in the veterans’ groups. I do not lecture but instead facilitate. We read two books of Homer per week and meetings focus on discussion. The interaction with Homer is framed by Homer and by me—begin our sessions by reading aloud portions of the text or asking the veterans to read portions. I provide basic commentary on the narrative or particular features of it: Homeric similes and their use to spotlight and illustrate dramatic moments; Homeric language (and registers of language) that indicate the tone of particular scenes. Reading aloud thus allows us to linger and experiment with intonation, volume, and gesture, in order to consider the layers of textual and personal meaning. But the real work of the Homer groups comes not from me but from the veterans themselves; and this work—and so the groups—can be summarized but not codified or predicted.

For example, in the 2012 group, when we read about Odysseus among the Phaeacians, we talked about Odysseus’ tears at the banquet, versus Phaeacian eagerness
for more war stories as entertainment. One vet said that’s just how it is in movie theaters now. I had set that up because in Burlington in 2010 I had established the contrast and we had a great discussion about civilian versus military memories of war. But this time the vets picked up on something else. I talked about how Homer describes Odysseus’ careful observation of where he is (arrival in Phaeacia or in Cyclops land) because he is in fact entering unknown territory and he really doesn’t know how he will be received. We ended up with a discussion about being “in theater” and knowing when an ambush was coming, about driving vehicles and getting stuck in traffic, about driving fast enough so as not to get hit but not too fast so as to miss the signs of an IED, about the disappearance of children as indicating an imminent ambush. All of this from Homer’s description of Odysseus walking to the palace. That is, the text speaks to each veteran differently and so each group and each and every reading of Homer is different (Bakhtin taught us this, as a principle of literary engagement) as the veterans engage at different rates and define the “takeaway” individually and collectively. Each vet creates his or her own Homeric narrative.

I have heard acute insight into Odysseus as a commander of men. After we read his recounting to the Phaeacians of his war experiences, a veteran commented “his sense of his own personal pain and suffering is more profound than what he feels for his lost comrades”; another commented “I served under him in Vietnam.” Of his supplication of Arete and manipulation of Nausikaa: “Odysseus has no trust that the female veteran in my first Homer group talked about how Homer describes Odysseus’ lies (to Penelope, to Eumaeus) not as lying but as an instrumental silence to achieve homecoming, a cloak- ing that enables a veteran to tell a war story without revealing the reality of his experience. One Marine veteran repeatedly termed Odysseus’ behavior as “adapting,” and explained that Odysseus was picking up on and satisfying the expectations of the civilian world. Similarly a female veteran in my first Homer group related that when civilians with funereal expression (her words) asked about what the war in Iraq was like, she got them to lighten up by talking about swimming in Saddam’s swimming pool. She told a war story that redirected and deflected the question, and she delighted in her ability to do so. Another veteran likened his own external façade for the cloaked self to Odysseus’ mist, or his bubble, and he compared his own homecoming to Odysseus walking invisibly to the house of the Phaeacian king. The vets respond to the text from the perspective of their own experience.

To facilitate honest interaction with the text, I do not predetermine appropriate takeaways. For example, in my first group when we read of Telemachus visiting Nestor’s palace in Odyssey 3 and talked about war memories as sources of sorrow and tears, one vet, an officer, focused on line 108 (“and all who were our best were killed in that place”). He told his story of commanding a unit in Vietnam, being ambushed and wounded, losing most of his men in the first moments of engagement, waking up in an army hospital. Another vet described losing to the war a fraternity brother, as he said, “the most moral human being” he had ever known. Perhaps less aptly but nevertheless importantly for him, one vet recounted his story of killing someone, taking his papers, and feeling still the remorse that he had removed the material that would enable the body to be identified. So I cannot and do not regulate how individuals react to the text. Although we have a syllabus or schedule of readings, the group is not a class with a syllabus of material to be mastered. It is a book group where we put the text in the middle of the room and allow its meanings to resonate.

Because I don’t presume necessary takeaways, I also learn about military culture and about the text of Homer. The veterans regularly translate the actions of the suitors and of Aegisthus as the behavior of “Jodys,” the guys who stay home and seduce the girlfriends (I cannot tell which action receives greater negative judgment, staying at home or dating the girlfriends). I get a sense of how some veterans feel about civilians: we regularly role-play the dialogue between Odysseus and elite youth in Phaeacia (Od. 8.161-265), especially when he is insulted and responds, and the dialogue regularly opens a discussion of military/civilian interaction and misunderstanding. We also role-play Odysseus’ unmasking of himself and taking vengeance on the suitors (Od. 22.31ff). I get a sense of how the veterans deployed (volunteered or drafted) and how they return home. A WW2 vet—a pilot—remembered the slogan “take a chance with Vance.” A Vietnam veterans detailed his deliberations about enlisting and thus

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GAMES AND THRONES

by David Potter

On May 2, 2015, two men boxed for thirty-six minutes, and each made an enormous amount of money, splitting a record purse of $300 million. Fans may not have seen the greatest fight of all time, or anything close to it, but they did get to boo the winner, Floyd Mayweather, when he strutted around the ring after he was awarded the unanimous decision. The political ambitions of the loser, Manny Pacquiao, do not seem to have been damaged by his defeat. There are already rumors of a rematch. Tiberius Caesar would have been appalled.

On May 27, 2015, a series of indictments was issued against leaders of the Fédération Internationale de Football Association (FIFA) for a wide range of corrupt activities in connection with the world’s most widely viewed sporting event, the World Cup. The modern notion that major sports organizations should claim to be self-policing and effectively free of governmental oversight—a privilege also asserted by, for instance, professional sports leagues in the United States and the National Collegiate Athletic Association (NCAA)—descends from the early days of these institutions in the late nineteenth and early twentieth centuries. Claudius Caesar would have been astounded.

Tiberius Caesar rarely gets much credit for innovative thought, yet he is the first person who sought to restrain runaway spending on sport. He set limits on the cost of public spectacle—gladiatorial combat to be specific—and faced the question of what might be reasonable public expenditure on sports. Claudius likewise gets little credit for creativity, but it seems to have been in his reign that imperial regulation of independent athletic associations became the order of the day. Although dossiers of imperial letters that have come down to us on papyrus refer to earlier grants of privileges from the Augustan era, the dossiers begin with a letter of Claudius.

The half-century before Tiberius took the throne as sole emperor in 14 CE was a period of extraordinary experimentation in public entertainment. Mime, with male and female performers, was becoming an increasingly important genre; women had started appearing as gladiators; new mythological dance routines—pantomime—had become amazingly popular; professional Greek athletics were increasingly interesting to Roman audiences; and there were now occasional aquatic spectacles. In summing up the events connected with the opening of Rome’s first permanent theater in 55 BCE, Cicero remarked that everything Pompey had to offer, people had seen before (Ad fam. 7.1). This may have been something of an exaggeration—an elephant massacre on the last day had been as novel as it was ill-advised—but the point remained that the aspiring autocrat needed to show some originality. Augustus had been determined not to make Pompey’s mistake.

Augustus’ entertainment boom was connected with a building boom. Rome’s first permanent amphitheater had gone up in the early twenties BCE, built by the important general Statilius Taurus on the Campus Martius; a massive new theater, named for Augustus’ preferred successor, Marcellus, had gone up in the same area as had another new theater, named for the son of a man who had helped Augustus to the throne. The Circus Maximus, home of Roman chariot racing, had been vastly improved; and a facility had been constructed on the Tiber’s western edge (not far from where Vatican City is today) to house spectacular aquatic entertainments.

In 14 CE, there were plenty of new facilities, and these facilities were intimately connected with the creation of the new political order. The revamped Circus Maximus, incorporating an Egyptian obelisk, was a monument to the victory over Antony and Cleopatra at Actium, as was Statilius Taurus’ amphitheater (Taurus had commanded the ground troops during the campaign). Augustus himself had been largely responsible for the rise in the popularity of pantomime, to which he appears to have been addicted. The problem was, going forward, who would pay? Augustus seems to have paid premium rates, but who else could do this? Augustus had faced problems convincing people to hold public office since that would require them to put on expensive games, and he had found it necessary to subsidize the spectacles of others (Dio 54.2). Could that continue?

In addition to the financial issues there were issues of public order. Now that games were not being offered in connection with a notionally competitive political system, fan attention was turned away from overtly political partisanship—we hear of not a single riot in connection with a sporting/theatrical event in the Republic—and toward the success of the performers. Although we know, mostly from Cicero, that politicians would judge their popularity on the basis of partisan displays at public events, these displays do not seem to have turned violent (Pro Sest. 106; 115-16). The contrast between what happened in the years when Rome did not have public security forces and what happened when it did could not be more striking. One of the first things we hear about after Tiberius became emperor was that he had to use troops to quell violent confrontations between the fans of rival pantomime artists.

Tiberius doesn’t seem to have much liked the theater, and he had been a victim of early Augustan price inflation when he sponsored games in memory of his grandfather, Drusus, in the twenties. He had paid each of two veteran gladiators 100,000 sesterces to return to the ring for a duel of champions—there would have been a substantial prize on top of this for the winner. To put that sum in perspective, Augustus was paying his legionaries around 900 sesterces a year, so less than a half hour of a gladiator’s time (fights seem to have lasted about 15 minutes) was worth about 100 legionaries (Suet. Tib. 7.1). Nowadays that might seem cheap. Mayweather’s estimated $180 million purse would have been enough to pay the annual...
Troylus and Cressida and Tacitus
By Herbert W. Benario

This play is one of Shakespeare’s oddest. The theme focuses upon the Trojan War, with constant interplay among the great figures of the Greeks and Trojans, in the seventh year of the war. The cause of the war, the Trojan prince Paris stealing the beauteous wife of Menelaus, has not been settled; Helen lives quite pleasantly with the man who had raped her.

Shakespeare will pronounce harsh judgments upon the heroine of the play. Her behavior and character will be sharply contrasted with one of Tacitus’ prime female figures in the struggle between Romans and Germans. Both suffer the indignity of being handed over to the enemy by their fathers. But their response and behavior are vastly different.

The focus of the play is likewise upon a young man and woman, Troylus, a son of King Priam of Troy, and Cressida, hitherto unknown in the ancient legend of Troy. She plays a relatively small role in the drama; indeed, almost everything about her is quizzical. She is traded by her father, Calchas, a seer who went over to the Greeks at the beginning of the war, for the release of an important Trojan, Antenor, of whom the audience knows nothing. Her father is barely mentioned. Why did he defected from the Trojan side to that of the Greeks? But Homer (Iliad 1.69) states that he had sailed with the Greeks in the attack upon Troy. How came he there? Had he foreseen the ultimate victory of Troy’s enemy? For seven years, although on Trojan soil, he has had no contact with his daughter. Cressida tells Pandarus, “I have forgot my father; I know no touch of consanguinity; No kin, no love, no blood, no soul, so near me as the sweet Troilus.” (IV.2.99-102) Why?

What significance did he have among the Greek aristocracy that he should be the one to propose that his daughter should be exchanged for a political figure? Did he know that Cressida had of late spent a substantial amount of time with Troylus, which ultimately led, it appears, to intercourse and expression of deepest devotion? And, when the time came for the trade, she left Troy with deep feelings of love and regret but these rapidly passed and she soon found a Greek lover. Shakespeare tells his audience nothing about Calchas the father. The audience in the Playhouse must have been bemused when this as yet unknown character begins the proceedings that have such impact upon his daughter. Could he have determined that he wanted to separate Cressida from the Trojan royal family at the point when she grew from child to woman?

From the text of the play we shall never know. But from Roman history there is a seeming parallel. The source of this narrative is the historian Tacitus, from whom Shakespeare had borrowed a decade earlier (see Notes and Queries 253 [June 2008] 202-205). Tacitus’ Latin is difficult, quite different from that of Cicero and Caesar. Even if the playwright had had difficulty with Tacitus’ language, aid was at hand, for the first English translations appeared in the 1590s, that of the Historiae in 1591 by H. Savile, that of the Annales in 1598 by R. Grenewey. The subject of the comparison is the enmity between the Roman empire and the German tribe of the Cherusci, one of whose chieftains was Arminius.

Arminius was born about 17 BCE, served in the Roman army with great credit as a commander of auxiliary cavalry, learned to speak Latin, and received Roman citizenship. He was thereby an exemplar of the prime goal of Rome’s expansion, to gain the gradual allegiance of native tribes. In the year 9 CE, while ostensibly supporting the Roman command-er Publius Quinctilius Varus, he led three legions with auxiliaries into a carefully planned ambush in the Teutoburg Forest and destroyed almost the entire army. Arminius was now honored by many of his fellow tribesmen, esteemed by allied tribes as well, and considered as the prime hope of the Germanic peoples for their independence and freedom. But there were many rivals, even among the Cherusci, who saw allegiance to Rome and alliance with it as the wave of the future. One such was Segestes, a much older man, who was Arminius’ prime rival for supreme influence among their fellow tribesmen. Arminius wished to marry his daughter; her father forbade the union, and Arminius subsequently stole her from her father’s camp and made her his own. She became pregnant in 14 or 15, when warfare had been resumed, with Rome’s forces under command of Germanicus. When Segestes’ influence began to weaken, he handed over his entire family and numerous followers to the protection of Germanicus. “There were included women of noble rank, among whom was Arminius’ wife, Segestes’ own daughter, who was much more of the mind of her husband than of her father; she was not overcome to the point of tears nor became a suppliant, with her hands pressed together across her bosom and gazing upon her swollen womb” (Annales 1.57.4, my translation). As Calchas had done with his daughter, Segestes did the same with his, separating her permanently from her great love.

Thusnelda and Arminius never saw each other again; Segestes may have considered this his ultimate triumph. Yet, as far as we know, the two remained loyal to each other. In 17 CE, Germanicus celebrated an extravagant triumph, in which Thusnelda was the prime captive on show. Segestes, now on the Roman side, gazed upon his daughter through the long humiliation of her public disgrace. (There is a vast painting of Thusnelda in the Triumphant Procession of Germanicus by Karl von Piloty [1869-73] in the Neue Pinakothek in Munich.)

Segestes had accomplished his ultimate purpose of separating daughter and lover/husband. The former was in Italy, the latter in Germany. What was Calchas’ purpose, if indeed there was one, from gaining continued on page 7
THERE IS A SHORTAGE OF CERTIFIED LATIN TEACHERS: PLEASE SPREAD THE WORD!

by Ronnie Ancona and Kathleen Durkin

There is a shortage of certified Latin teachers in the United States. Latin teaching positions at the precollegiate level sometimes cannot be filled for lack of qualified applicants. In New York State, for example, where we both teach, in 2012-2013 and 2013-2014, Latin was named specifically as a language with a teacher shortage by the United States Department of Education Office of Postsecondary Education (http://tinyurl.com/mwgd9j). Not filling a Latin position can result in one of several negative outcomes: the end of a Latin program, the inability to start one, or difficulty with sustaining one. None of these situations is good for maintaining strength in classics at the precollegiate level, where many of our students are first introduced to their excitement about our field. While the shortage does not affect every part of the country equally, it is sufficiently widespread to pose a significant threat. Unfortunately, the shortage at this point is not tracked in a systematic way. Even the report cited above is less useful than would be ideal, since states sometimes specify particular language area shortages, such as Latin, and other times just list World or Foreign Languages, generally, as a shortage area. Tracking of Latin, in particular, would be beneficial to our profession. Somewhat to our surprise, many classicists are not aware of the teacher shortage. Our purpose in writing this piece is to remedy that.

If we want Latin to continue to thrive at the precollegiate level, we need first to make people aware of the fact that there is a teacher shortage. Then, we need to spread the word that getting certified to teach Latin can lead to the beginning of a wonderful and rewarding career in classics education. Teaching at the secondary school level allows one to share one’s love of Latin, while helping young people to grow in one’s chosen subject area, but also more broadly. Many professional classicists were first inspired by an outstanding Latin teacher, while those who do not pursue classics professionally, obviously the majority of secondary school students, benefit in all kinds of ways from the Latin instruction they receive. Whether it is familiarity with myth and literature from classical antiquity or the Latin roots of English words or the impact of Greco-Roman culture on contemporary society or the intricacies of an inflected language, these are all things that a precollegiate teacher teaches, as he or she spreads the knowledge of and influence of classics widely.

To pursue this exciting career, though, certain steps need to be taken. Certification (or licensure, as it is sometimes called) is not a process familiar to all classicists. It includes coursework and qualifying exams, varying from state to state, that are beneficial to anyone planning to teach at the precollegiate level. Preparing to teach at this level involves further study in the subject area (Latin), instruction about adolescents, and training in teaching techniques. Thus gaining certification can be an added benefit and credential, even for those who may choose to teach in independent schools instead of public schools. For those who want to teach in public schools or even want to have that option, certification is required. The same is largely true of teaching in charter schools, although there may be flexibility in some cases. The overall requirements for Latin teacher certification or licensure are specific to each state. For information about requirements, see the following link on the Education page of the Society for Classical Studies website: http://tinyurl.com/nchvfo7. Since these requirements are constantly being modified and some of the information at this link may have been superseded, it is essential to seek out the most current information from the state’s department of education. For a more extensive treatment of the benefits of acquiring Latin certification, one may consult Ronnie Ancona, “Latin Teacher Certification: Training Future Secondary School Teachers,” Classical World 102.3 (2009): 311-15.

The Society for Classical Studies (formerly the American Philological Association) recently updated its excellent brochure on careers for classicists. We recommend this as required reading for all classicists, whether students, educators, or independent scholars, who want to explore or help their students to explore what one can do with an undergraduate classics degree. It is particularly useful for its practical and realistic discussion of the paths to and the nature of teaching at the college level vs. the secondary school level. See Kenneth F. Kitchell, Jr., Careers for Classicists in Today’s World, Philadelphia, PA (2012): http://tinyurl.com/or543dj. We also recommend The Guide to Graduate Programs in the Classics, a publication of the APA (now SCS) Education Committee, which may be of use to those seeking to obtain an MA or MAT in addition to certification: http://tinyurl.com/nvnn3v5d. Some states, like our home base of New York, do not require a Master’s degree initially, but the degree must be obtained within a certain time period to gain a professional teaching certificate. Finally, a number of classics organizations offer financial support to those seeking Latin certification. The Society for Classical Studies is one of those. See the description of the Zeph Stewart Latin Teacher Training Awards: http://tinyurl.com/njplmu.

I, Ronnie Ancona, have directed the Latin MA program at Hunter College, which provides a graduate degree as well as certification, for over twenty years. I am often contacted by schools in the greater New York City area looking for certified Latin teachers for their programs. The demand is often greater than the supply of certified teachers. Positions may go unfilled or schools may have fewer candidates to choose from than they would like. (Informal surveying conducted by us of current Latin teachers in New York City has confirmed this.) In our MA program, most students can and do start teaching before they have even received their degrees through employment at independent schools or at charter schools, where certification may not be required for all faculty members. In addition, some have taught under a New York State Internship Certificate, which allows students who have completed one half of a teacher education program and have passed certain exams to teach in public schools, as long as they are...
observed by their teacher education program institution through a practicum course. While some students prefer to attend our graduate program full-time and to look for jobs later, many choose to begin teaching while still in our program. If they do, they can take a practicum course instead of student teaching, which provides feedback on their paid teaching, rather than on their performance as unpaid student teachers.

At Maspeth High School, I, Kathleen Durkin, have found that while a great number of applicants apply for our available positions each year (we have hired five Latin teachers in three years as our program has expanded), many in that applicant pool have often not fulfilled all or even any of the requirements to teach Latin in New York State, making them ineligible for our positions. Many individuals can teach in New York State through interstate reciprocity, if certification has been achieved in another state. However, since many states do not have the same requirements, these restraints allow us to look closely at only a small population of interested candidates, as we are bound by the requirements of the state and by the New York City Department of Education’s hiring practices. This results in having to set aside the resumes of qualified PhD applicants and other graduates in the field who are not certified, despite their excellent knowledge of content, and sometimes years of teaching experience. The number of Latin teaching positions in New York City public and charter schools has risen in recent years as new schools like Maspeth, The Brooklyn Latin School, and Williamsburg Charter High School have appeared on the scene, all requiring Latin. To provide qualified teachers to such schools, there need to be in place qualified applicants.

According to Cynthia White, Director of the Placement Service of the American Classical League, there are currently (as of April 2015) 125 jobs listed on the American Classical League to start in the fall of 2015. (The Placement Service lists job notices at no cost to schools: http://tinyurl.com/osmyhece; in addition, job candidates who are members of ACL can post their resumes for prospective employers to see.) This number is likely to rise, since some schools do not advertise positions until late spring. As of this writing, job openings in the double digits are listed for Arizona, Georgia, Massachusetts, New Jersey, New York, and Texas. This confirms the presence of secondary school Latin jobs over a broad geographical area. Many schools only advertise very locally, thus missing out on potential applicants who may not learn of their job openings. Hiring efforts can be frustrated either because of the lack of available candidates or a school’s perception (whether accurate or not) that there is such a lack. I, Ronnie Ancona, have often been contacted by administrators at schools looking for Latin teachers who are very grateful to learn of this resource when made aware of it. We need to help publicize the Placement Service and any other resources which publicly post these positions.

We would both like to ensure that those already in the classics profession as well as those who are considering careers in classics know of the Latin teacher shortage. We need a continuing supply of excellent certified teachers to sustain our precollege level public and charter school Latin programs.

What can you do? Consider contacting collegiate classics programs in your area (including PhD-granting institutions) and consider working with interested undergraduate and graduate students to inform them of and to aid them in achieving the necessary certificate for teaching Latin. Take a few minutes each year during National Latin Teacher Recruitment Week (the first full week in March) or at another time to talk about teaching Latin at the secondary school level. You can even apply for a bit of funding to host an event promoting precollege level Latin teaching: http://promotelatin.org/ntwrk. Finally, please help us to promote the idea that teaching at the precollege level should be an important option for budding classicists to consider and that one may find a fulfilling job in the profession through this route—at least in certain parts of the country—without too much difficulty. We need the best and the brightest at all levels of classics teaching to continue to have a vibrant classics community.

Ronnie Ancona is professor of Classics at Hunter College and the CUNY Graduate Center, New York. She is immediate past Vice President for Education of the American Philological Association, and has over twenty years of experience directing the Master of Arts in the teaching of Latin program at Hunter College. She has published on Latin poetry and classics pedagogy. She is currently president of the Classical Association of the Atlantic States. She can be reached at rancona@hunter.cuny.edu.

Kathleen Durkin has taught in public, private, and charter schools in the New York City area. She co-founded the Latin program at New York City’s classical public high school, Maspeth High School, and will begin teaching this fall at Garden City High School on Long Island. She is also an adjunct lecturer in Latin Education at Hunter College and recently served as Vice President of the New York Classical Club. She can be reached at krdurkin@gmail.com.

Troilus and Cressida and Tacitus
continued from page 5

possessing his daughter among the Greeks, cutting her off from the Trojans. Had he heard any talk of her relationship with Troilus, culminating in intercourse, of which he must have disapproved? And this with a son of Priam! What had led Calchas to desert from his native Troy to the enemy? Might the young people have been able to return to each other, and gain the happiness for which they yearned?

Shakespeare’s Act IV.2 makes it quite clear that the two have spent the night together. Troilus insists upon denial when Aeneas comes with Diomedes to carry Cressida off: “And my Lord Aeneas, we met by chance; you did not find me here.” (71-72) Cressida resists in the presence of Pandarus: “O, you gods divine! Make Cressid’s name the very crown of falsehood if ever she leave Troilus!” (102-104)

But leave she does, escorted by Diomedes, with whom she rapidly falls in love. “O Cressid! O false Cressid! False, false! Let all untruths stand by thy stained name and they’ll seem glorious.” (187-89)

And therewith Cressida disappears from the play. All in all, it’s a modest part for a person whose name is part of the title. Nor does posterity think well of her. How different the reputation of Thusnelda. She never betrayed her husband; she never proved unworthy of him. How different Shakespeare’s heroine; when compared with Juliet, for example, how very mediocre.

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most famous band of the second wave of heavy metal, the so-called New Wave of British Heavy Metal. Their songs that draw on the ancient world include “Alexander the Great,” “Flight of Icarus” and “Powerslave” (about the Pharaohs). But they have drawn inspiration from a variety of sources, including books and movies, as with “The Rime of the Ancient Mariner,” based on Coleridge’s poem of the same name, and “To Tame a Land,” based on Frank Herbert’s science fiction classic, Dune. Iron Maiden’s use of these lyrical themes is especially important because they had a formative influence on the overall appearance of metal through their characteristic lettering and use of a mascot, Eddie, who appears on almost all of their artwork. This visual idiom is an important reminder that musical genre is not just defined by the sound of the music, but also includes such things as band names, lyrical content, and t-shirts. And many bands have embraced visuals from the ancient world as well, from album covers (e.g., Virgin Steele’s two The House of Atreus albums, which retell Aeschylus’ Oresteia) to music videos (e.g., Ex Deo’s “The Final War (Battle of Actium)” and “Romulus”).

Classics has been a part of heavy metal for the genre’s entire history for multiple reasons, two of the most fundamental (and perhaps original) being escapism and power. Unlike much contemporary music, metal often avoids material from contemporary, day-to-day life. In this sense, Classics is just one means of escape, with books, movies, and even video games providing other routes, and there seems to be little difference to many of these bands between writing a song based on, say, Tolkien and writing a song about the Trojan War. The German band Blind Guardian, for instance, has done just that, and they are often referred to as “Tolkien” or “hobbit metal” for their extensive use of material from Tolkien’s Middle Earth and other fantasy worlds. Their 14-minute song about the Trojan War, “And Then There Was Silence,” is just another example of finding sources on which to draw for exciting stories.

Another way to frame this interest is in terms of the epic, primarily in the modern sense of the term as grandiose and larger than life, but not entirely removed from the ancient sense. Metal, in many ways, is defined by being over the top, in terms of dress, volume, and themes. Such music requires grandiose subject matter, and content and form reinforce each other. This sense of grandeur is evident not just in the music itself (often sweeping and bombastic), but even from the length of some of these songs. For example, Iron Maiden’s “Alexander the Great” is eight minutes long, while Symphony X’s “The Odyssey” is twenty-four minutes, and Manowar’s “Achilles, Agony and Ecstasy in Eight Parts” clocks in at twenty-eight minutes long—with a five-minute drum solo called “Armor of the Gods.”

The subject matter, length, and grand sounds of these songs connote power, which scholars and critics have long seen as one of the defining characteristics and preoccupations of the genre. They have connected this emphasis on power with the fact that this kind of music was originally played primarily by men to a predominantly male, working-class audience, which might further explain the attraction to larger-than-life masculine figures such as Achilles and Alexander. This focus on power is also reflected in the music itself, which is defined in part by its aggression and the use of heavily distorted electric guitar; the very name “heavy metal” reflects the modernity of the genre, tied as it is to technology. In fact, in a recent geomusicological approach (“Factory Music,” Journal of Social History 4 (2010): 145-56), Leigh Michael Harrison has argued that part of metal’s sound comes from its origins in the blue-collar, industrial towns of England, especially Birmingham. This town is the home of both Black Sabbath and Judas Priest, another one of the undisputed members of metal’s pantheon, and the band perhaps most responsible for metal’s early stage look. This blue-collar background may also explain metal’s escapism, since material from the ancient world—alongside material from books, movies, and video games—provides an alternative to working-class daily life. In this regard, Tolkien and Homer are equally epic, equally mythic, and equally removed from the perceived banality of modern life.

Escapism and power also partially explain heavy metal’s fascination with Latin (there are hundreds if not thousands of songs, albums, and bands with Latin names). For some bands, Latin seems to offer a certain otherworldliness, in part because it is old and connected to the arcane (we might compare the use of pseudo-Latin in the magic spells in Harry Potter). But there is often a deeper interest in Latin. Many of the bands that use Latin have a religious interest in it because of its connection with the Catholic Church. The German band Helloween, for instance, has a song entitled “Lavdate Dominvm,” composed entirely in Latin. The flip-side to this Catholic interest in Latin is its connection with Satanism. To whatever extent individual bands are actual-

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Ex Deo (Canada), “The Final War (Battle of Actium),” Romulus (2009): https://www.youtube.com/watch?v=qcfaltP8CL0


Sacred Blood (Greece), “Ride Through the Achaemenid Empire,” Alexandros (2012): https://www.youtube.com/watch?v=sY1g1-kt-sU


Ade (Italy), “Sanguine Pluit in Arena,” Spartacus (2013): https://www.youtube.com/watch?v=nV8ktJRTxJg
bands have an obvious connection with their subject matter through geography, and their perspective on the past tends to be shaped by nationalistic ideas. But even these bands do not limit themselves to Classical material, as they use other fantastic and historical material. White Skull, for instance, also put out an album about the Vikings, while Rebellion released a concept album based on Shakespeare’s *Macbeth*.

For someone interested in the Classical world, then, heavy metal provides an astonishing array of songs, videos, and albums to enjoy. But if it is a great time to enjoy music about such topics, it is also a great time to study such music. In Classics, the increased attention to reception means that we are becoming increasingly aware of how fluid our conception of the ancient world is, and how much it depends on the countless reimaginings and adaptations between then and now. Metal offers another set of voices to this discussion, and is especially valuable because of the sheer quantity of material and its truly international range.

And metal itself is finally beginning to receive its scholarly due. Metal studies is a burgeoning field, which can now even boast its first journal, *Metal Music Studies*, the journal of the International Society of Metal Music Studies. It should come as no surprise that the very first issue contains an article entitled “The Metal King: Alexander the Great in Heavy Metal Music” (C. T. Djurslev, *MMS* 1 (2015): 127-41). Scholars from disciplines such as cultural studies, sociology, and musicology have turned their attention to metal and focused on topics such as nationalism and the formation of identity through music, thus complementing some of the main topics of Classical reception studies.

And there is something else we can take away from all of this: the existence of these numerous songs and albums is a testament to the continuing appeal of this history and literature, and a reminder that this appeal is not passive; people from all walks of life and from all over the world are motivated to interrogate and respond to these texts, and to create their own texts. In this way, these songwriters share the same inclinations as artists have had since the ancient world. Finally, these songs should remind us that we as Classicists do not control this material, and that students come to it in ways we may not even be able to imagine, often long before they find themselves in our classes. As heavy metal is in part defined by its use of Classical material, so Classics in the modern world is in part defined by many by its appearance in heavy metal.
Eurydice by Sarah Ruhl: The Power of Pretense
by Victoria Pagán

The story is familiar. Musician marries the love of his life; on their wedding day, she dies. He grieves until he wills his way into the Underworld and is allowed to retrieve her on one condition, which he violates. Thus, even the theme is the same: the fallibility of the human condition and the inability of art to triumph over the persistence of suffering and the finality of death. Nor is Eurydice a strident feminist with a point to prove, after centuries of silent existence as nothing more than a catalyst for the erotic narrative that is the myth of Orpheus and Eurydice. For contemporary American playwright Sarah Ruhl, Eurydice is foremost a daughter who learns the hard way that all relationships are constructed of words that cannot always withstand the insistent tensions and demands of parents and spouses. Since language is so deficient, Ruhl deploys light, space, distance, and depth to hone the banal into razor-sharp instruments capable of exposing emotional vulnerabilities most audience members would rather not admit existed. For Ruhl, in the theater space must yield to imagination, not, as in film, the other way around.


Judgments on the play are not unanimous. Gentle critics notice logical inconsistencies. Demanding critics complain of “mannered writing that’s less mature, veering frequently into poetic preciousness” (Rooney 2007). Harsh critics accuse Ruhl of murdering the myth: “Until Sarah Ruhl’s Eurydice, I never saw a writer make such active efforts to snuff the life out of [a Greek myth]” (Feingold 2007). Still, the play is acclaimed as “full of both woe and wonder,” walking “a tightrope between the mythic and the mundane” (Lahr 2007). It is hailed as “the most moving exploration of the theme of loss that the American theater has produced since the events of September 11, 2001,” by a critic who confessed he “fought off tears for half the play, not always successfully” (Isherwood 2006). My favorable attitude toward the play is betrayed by the hold it has had on my imagination since 2009. I too fought off tears, not always successfully, although I also gagged on lines intolerably cloying. To my mind, the success of this play lies in the way it attracts and repels audiences by professing its own pretensions.

The cast of Eurydice is small: Eurydice, Orpheus, A Nasty Interesting Man / The Lord of the Underworld (played by the same actor), and a Chorus of Stones named Big Stone, Little Stone, and Loud Stone. In addition to these characters who derive from the ancient version of the myth (Orpheus, Eurydice, Hades, and a chorus as would appear in a Greek tragedy), Ruhl has added the character of Eurydice’s Father, who appears in all three acts and is therefore central to her concerns in the play.

The elevator in which it is raining is the play’s signature feat of engineering (figure 1). Rain inside an elevator is both impossible and improbable and therefore poetic. It is easy to imagine an elevator that transports people from the upper to the lower world, from life to death; likewise rain connects sky to earth. Yet the combination of these two simple ideas results in a complex and even visceral space. Audiences are at once struck by the sound of falling water. The elevator is dark inside, but backlit so as to bring the rain into full relief. The elevator is only big enough for one person, but because the rest of the theater is dry, it seems to contain a whole world of its own. Only the horizontal opening and closing of the doors signals the vertical ascent and descent. Thus the raining elevator manipulates light, space, and depth.

The play opens with Orpheus and Eurydice at the beach. They gaze out at the immense sea so that we, the audience, are obviously distanced from their world. Scene two breaks the horizontal line of sight between Orpheus and Eurydice on the beach and the audience at sea; instead, the audience must look up to see the Father standing on a catwalk (figure 2). He reads a letter explaining that although he has been dipped in the River of Forgetfulness, he is one of the few dead who still remembers how to read and write. If the Lord of the Underworld finds out, he will be dipped again. He drops the letter, filled with platitudes for his daughter on her wedding day, into an imaginary mail slot. Communication is thus vertical and unidirectional.

Eurydice marries Orpheus but then wanders off from her own wedding reception and meets a “Nasty Interesting Man” purporting to have in his possession a letter from her Father. The Nasty Interesting Man lures her to his penthouse and attempts to seduce her. She pins the letter from his pocket but then falls to her death.

Eurydice arrives in the Underworld in the raining elevator. She wants to speak but when she opens her mouth, only white noise comes out. The Chorus of Stones in unison explain that “Eurydice wants to speak to you. But she can’t speak your language any more. She talks in the language of dead people now.” Little Stone: “It’s a very quiet language… Pretend that you understand her or she’ll be embarrassed.”
And Big Stone responds, “Yes—pretend for a moment that you understand the language of stones” (Ruhl 2006, 359-60). Thus, the suspension of disbelief that allows the drama to continue in the Underworld crystallizes the pretense of so much ordinary social intercourse. Pretend or she’ll be embarrassed; pretend for a moment. Sometimes pretense is necessary.

Eurydice and her Father converse, although she misunderstands most of his meaning, since he can remember her, but she has no memory of him. Mistaking him for a porter, she asks to be taken to a hotel room, but her Father explains there are no rooms because people do not sleep here. She starts to cry, and so her Father does something extraordinary: he constructs a room of string. In silence the third scene passes. Using a pulley to hoist an umbrella with strings attached to the ribs, he creates a pyramid space made of tension and void in which they can at last communicate. This is for many spectators the most moving scene of the play. It made me sad to watch a father try so hard to make something useful, necessary, and even fun out of practically nothing, just empty space, a bit of string, and an old umbrella. The scene drove home in utter silence that hard reality: sometimes we cannot give as much as we want to give, and in these moments, even genuine gratitude is tainted by pretense: “Thank you. That will do,” Eurydice says as if to a stranger.

Since her death, the bereft Orpheus has been trying in vain to reach her; he sends five letters and even attempts a phone call. Her Father can remember how to read, so he reads the letters to her, which she only partially comprehends; again we witness language buckle beneath insistence. Because Eurydice loved to read, Orpheus sends her the Collected Works of Shakespeare, but she only shouts at the book, “What do you do? What do you DO?! Say something!” (Ruhl 2006, 376). The narrative conceit of her amnesia powerfully intersects with the commentary on the inability of language to do anything. The Father knows what to do: he opens the book. It is a dangerous moment for any playwright to allude to Shakespeare and so overtly; one runs the risk of trivializing the moment with error. Of course it is also possible that Eurydice’s intense injunction to “Say something!” can only be answered by a master like Shakespeare. Ruhl selected for the Father King Lear’s lines to Cordelia: “We two alone will sing like birds in the cage. When thou dost ask my blessing, I’ll kneel down and ask of thee forgiveness; so we’ll live, and pray and sing…” (Ruhl 2006, 377). With this the play begins to unravel—the room of string that was their Utopia is become a cage. Its tension and void will collapse with the revelation that even the gift of speech and song is a prison house.

In Act Three, Orpheus arrives in the Underworld as Eurydice did, in the raining elevator (figure 1). He demands his wife, and the Lord of the Underworld states the condition of her return: “Start walking home. Your wife just might be on the road behind you. We make it real nice here. So people want to stick around. As you walk, keep your eyes facing front. If you look back at her—poof! She’s gone” (Ruhl 2006, 391).

Thus the Father escorts Eurydice, who is brave but then hesitates. The Stones command that she keep walking, but she wants to go back to the Father. As she is suspended between life and death, between father and husband, so the audience too is kept in suspense as we wait for Orpheus’ fatal error.

The Stones are happy now that Eurydice is dead again. The Father resolves to dip himself in the river to forget everything. He dismantles the room of string—the space made of tension and void in which he could communicate with his daughter. Eurydice returns hoping to be reunited with him, but the Stones cruelly declare, “He can’t hear you. He can’t see you. He can’t remember you.” Finally Eurydice knows exactly what to say: “I hate you! I’ve always hated you! Shut up! Shut up! Shut up!” (Ruhl 2006, 405).

The Lord of the Underworld returns to claim Eurydice, who resigns herself but writes one last letter filled with platitudes for Orpheus’ next wife. She then dips herself in the river. Orpheus returns once more through the raining elevator, and he too has forgotten. He picks up the letter which he can no longer read. The play closes without memory, without language.

Although Ruhl preserves from the ancient myth the characters, setting, marriage, death, retrieval, and fatal retrospection, she does not include Orpheus’ songs of mourning and his subsequent dismemberment at the hands of the Thracian maidens. Instead, Ruhl adds the Father, in a move that is intensely autobiographical. When Ruhl was twenty years old, her father died of bone cancer. She admits that “Eurydice is a transparently personal play. I wanted to write something where I would be allowed to have a few more conversations with him” (Weckwerth 30).

Figure 2: D. Christopher Wert as the Father. Courtesy of the Hippodrome State Theater

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TARTARUS AND THE CURSES OF PERCY JACKSON (OR ANNABETH'S ADVENTURES IN THE UNDERWORLD)

by Thomas D. Kohn

A few years ago, I adopted the Anthology of Classical Myth, edited by SM Trzaskoma, RS Smith, and S Brunet (Hackett, 2004), for my Greek and Roman mythology course. And so, some months before the start of the semester, I read through the text, in order to familiarize myself with the selections. At the same time, I began to read the “Percy Jackson and the Olympians” series by Rick Riordan. I was amazed by the degree to which the two complemented each other. I like to drive home to my students the point that writers in antiquity did not feel obligated to adhere to one particular version of a myth (for example, the various depictions of Prometheus by Aeschylus, Hesiod, and Plato), and in fact both retained certain details and also made certain changes based on their literary agenda. Part of the delight, therefore, in reading renditions of Greek myth, both ancient and modern, lies not in labeling departures as “wrong,” but in comparing them with other versions and investigating why a particular detail was included or why a particular change was made—for example, why, in the Disney “Hercules” cartoon, is Hercules the son of a happily married Zeus and Hera, and why is he adopted on Earth by the farmer, Amphitruo, and his wife? I would argue that a successful adaptation leads its audience to make such comparisons and engage with the very nature of Greek and Roman mythology. By that definition, Riordan’s latest series, “The Heroes of Olympus,” is extremely successful, especially in its depiction of the Underworld.

One of the plotlines of the fourth book of that series, The House of Hades (first US paperback edition, 2015), follows Percy Jackson, the son of Poseidon, and Annabeth Chase, the daughter of Athena; in Riordan’s interpretation, Athena, one of the three notoriously virgins goddesses, has children (the interested Classicist will have to read the first series, “Percy Jackson and the Olympians,” to discover how this is possible). The House of Hades (hereafter HH) follows Percy and Annabeth as they make their way through Tartarus—here described as an evil pit where monsters dwell—in an attempt to foil Gaea’s plans to unseat the Olympians. Modern students often complain about the many different, and somewhat vague, descriptions of the Underworld to be found in ancient texts. Riordan’s account can be compared favorably with those of Hesiod, Homer, and Vergil, and is in some ways more consistent (indeed, Riordan invites such comparisons with statements like “As she fell, Annabeth thought about Hesiod, the old Greek poet who’d speculated it would take nine days to fall from earth to Tartarus,” HH 33). The characterization of Tartarus itself shows great sophistication. From the start, Annabeth becomes “certain they were walking across a living thing. This whole twisted landscape—the dome, pit, or whatever you called it—was the body of the god Tartarus . . . Just as Gaea inhabited the surface of the earth, Tartarus inhabited the pit” (HH 161-62). As the heroes progress, they encounter different “body parts,” reflected in the terrain. For example, when they travel down a gloomy slope, “Annabeth had a nasty feeling they were marching straight down [Tartarus’] throat” (HH 175, original emphasis). Later on they enter a forest with trees “like monstrous hair follicles . . . with our luck, Annabeth thought, we’re marching through the armpit of Tartarus” (HH 184). And later still, “Percy figured they must be on the bottom of his foot—a rough calloused expanse where only the most disgusting plant life grew” (HH 355). Eventually, once they have reached the literal heart of the underworld (“the ground glistened a nauseating purple, pulsing with webs of veins,” HH 449), Tartarus’ consciousness appears, pointing out that “this form is only a small manifestation of my power” (HH 473; for some reason, particularly nasty creatures in Riordan’s Underworld speak in italics). Hesiod similarly portrays Tartarus, in different parts of the Theogony, as both a place and a personification (for more, see Timothy Gantz [1993], Early Greek Myths, Baltimore: Johns Hopkins University Press, pp. 3ff). But Riordan makes this dichotomy explicit, and has thus very cleverly dealt with the ancient conception of the gods as both anthropomorphic entities and also as the embodiments of their realms. I can certainly foresee supplying these passages to future students as a clear and accessible explanation of this rather difficult idea.

During their travels in Tartarus, the demi-gods encounter another, particularly intriguing monster: “The creature looked almost exactly like [a Fury]: a wrinkled hag with batlike wings, brass talons, and glowing red eyes. She wore a tattered dress of black silk, and her face was twisted and ravenous, like a demon–ic grandmother in the mood to kill” (HH 185). Many more of them appear. Annabeth asks their identity: “The arai,” hissed a voice. ‘The curses.’” These arai do not appear in the Underworlds of Hesiod, Homer, or Seneca tragicus, although Vergil has Aeneas see “vengeful Sources of despair” (ultrices Curae, Aeneid 6.274) and Dido appeals to “vengeful Furies” (Dirae ultrices, Aeneid 4.610). Of course, this Greek word, arai, should not be confused with the Latin ara, meaning “altar,” although coincidentally Percy and Annabeth do come upon an altar dedicated to Hermes in the Underworld (HH 162).

The mission of the arai is “To curse you, of course! To destroy you a thousand times in the name of Mother Night” (HH 185). It turns out that each one represents a monster that had previously been defeated by either Percy or Annabeth. In their own words, “We serve the slain who prayed for vengeance with their final breath” (HH 228). Killing an arai causes a demigod to experience the monster’s death, both physically and emotionally. The first to fall carries the curse of Geryon, whom Percy had previously defeated by shooting an arrow through all three of his bodies. Upon the death of the arai, Percy himself begins to bleed as if he had been pierced. Unfortunately, both he and Annabeth had killed many, many enemies, each wanting to pass their final suffering onto their slayer. In the end, the demi-gods triumph, through a combination of physical strength, perseverance and cleverness.

These arai seem to share job descriptions with the Furies: to punish those...
who have committed great perceived wrongs. This connection also occurs in the ancient sources. Aeschylus has the Furies identify themselves collectively as *arai* (e.g., *Eumenides* 417 and *Seven against Thebes* 70), while Sophocles refers to *ara* in the singular as the personified goddess of destruction and revenge (e.g., *Electra* 111, *Oedipus at Colonus* 1375, and *Oedipus the King* 418). It should, then, come as no surprise that Riordan’s two groups of vengeance-seekers resemble each other. Before the *arai* identify themselves, Annabeth makes the comparison explicitly (“Annabeth’s first thought: *The Furies*” *HH* 185, original emphasis), but reasons that “they couldn’t be Furies, then. There were only three of those, and these winged hags didn’t carry whips” (*HH* 185, original emphasis). The idea that there are only three Furies, called Allecto, Megaera, and Tisiphone, seems to be a particularly Roman concept, with the names first appearing in the Aeneid. This is intriguing, because the “Heroes of Olympus” series itself deals with the animosity between two sets of demigods: the children of Greek deities and those of their Roman counterparts. Riordan imagines a world where the Olympians suffer from a form of schizophrenia, with, for example, the father of gods and men spending time as both Zeus and Jupiter. Apparently, the offspring of the Greek identities are kept apart from those of Roman descent, to the extent that the very existence of the Romans is a closely kept secret in the Greek camp. And evidently, even though Percy and Annabeth belong to the Greek camp, in this they follow the Roman tradition.

The fact that, according to Annabeth, the Furies are armed, while the *arai* attack with claws and memories, may seem inconsequential. But indeed this points to a major difference in the *modi operandi* of the two groups. The Furies work together, *en masse*, to punish their prey for one specific crime, often employing threats and insults—imagine if one of Orestes’ pursuers represented the actual murder of Clytemnestra, another the violation of her hospitality by killing her while a guest in the palace, a third her being prevented from giving Aegisthus a proper burial, etc.! Their use of weapons in Riordan’s world matches their anonymity, allowing them to attack from relative distance. The *arai*, on the other hand, act as individuals and like to get up close and personal. It just so happens that Percy and Annabeth have killed many, and so have accrued multiple curses. This is usually not the case in antiquity, where even someone like Heracles, who admittedly wronged many over the course of his life, is able to atone for his crimes as they come, and so does not build up a massive collection of curses. It makes sense, then, that Riordan has chosen to employ, not the more unified and anonymous Furies, but instead these personalized, and personified, *arai*.

I have one additional observation to make concerning the word *ara*. Euripides sometimes uses it to mean “curse,” like Aeschylus and Sophocles, as at *Medea* 607 and *Orestes* 996. But elsewhere (e.g., *Orestes* 1233 and *Phoenissae* 1364) the word seems more ambiguous. Particularly, in the *Hippolytus*, *Aphrodite*, *Theseus*, and *Artemis* all use *ara* in reference to the three “wishes” that Poseidon once promised to Theseus (*Hippolytus* 43-46, 887-90 and 1315-17). The sea-god’s son uses one of these wishes to bring about the death of his own son, Hippolytus, making “curse” an appropriate rendering in this particular case. The scholion to the *Hippolytus* states, however, that Theseus uses the other two *arai* to escape from the Underworld and the Labyrinth, respectively. True or not, “curse” is hardly the proper translation for these gifts. Further, although the *arai* of Theseus are not mentioned again in extant Greek, they do make it into Latin. Cicero renders them as *optata* (literally “desired things,” *de Officiis* 1.10.32). Ovid blames the death of Hippolytus on a “hostile prayer” (*hostili prece*, *Metamorphoses* 15.505). And Seneca tragicus refers to the three together as *vota* ("prayers," *Phaedra* 942-43), and the specific one which leads to Hippolytus’ death as *supremum numinis munus* ("the deity’s final gift," *Phaedra* 949-50). It seems, then, that in connection with Theseus, like Percy Jackson a son of Poseidon, the Greek word *ara* is better taken as a “prayer,” or in general as a request from a mortal to a god. In the end, Percy and Annabeth are rescued from the *arai* when the Titan Iapetus (aka “Bob”) is able to destroy them all (*HH* 241). But perhaps, like two of the *arai* of Theseus, a few of Percy’s curses might have been more beneficial if they had survived (see further Thomas D. Kohn [2008], “The Wishes of Theseus,” *TAPA* 138: 279-92).

By now it should be clear that Rick Riordan has been quite successful on many levels with his novels about Percy Jackson. Not only are the books fun and exciting to read, they also engage with Greek and Roman mythology in interesting and intelligent ways. Like the writers of antiquity who took the common stories and adapted them for their own purposes, Riordan has adopted the concepts of Tartarus as the embodiment of the Pit and of requests for revenge and interpreted them in such a way that evokes discussion in his modern readers. As such, it is to be hoped not only that readers of Percy Jackson turn to Classics, but also that Classicists might pay more attention to the adventures of these modern-day demi-gods.

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As the tools and methods for creating 3D models of sites and objects become less expensive, archaeologists are increasingly putting them to good use in the field. This article focuses on my collaborative work to scan objects found at the site of Kenchreai in Greece and now stored nearby in the Isthmia Museum. It does cover practical issues and one goal of writing this piece is to encourage others to explore the creation of 3D content. Accordingly, I stress that 3D tools are becoming easier to use, not just less expensive. And it will be as important to think about what to do with these models after they are made. Permanent access to 3D models is a goal and initial steps towards that are described below. Likewise, rich linking of information about scanned objects to descriptions of their original archaeological findspot will further encourage contextualized studies of Greek and Roman material culture.

As 3D content becomes available on the internet, new approaches both to teaching and research will be enabled. This is particularly the case as virtual technologies move into consumer products, which is a development clearly seen in news coverage of relatively inexpensive virtual-reality headsets such as Microsoft’s HoloLens and FaceBook’s Oculus system. If immersive experiences are coming, classicists can prepare by creating materials that represent the cultures we study. Within this broad context, an underlying theme of the following discussion is that all members of the SCS community can choose to engage with the opportunities that three-dimensional renderings of the ancient Mediterranean world offer.

In recent years, a workflow that involves taking many photographs and processing them into a 3D model of a real-world object or scene has gained in both mind-share and actual results. This approach uses the overlap between photos in a set to calculate the position and shape of objects. That overlap can be discovered automatically and the resulting model has a realistic appearance and can serve as a useful surrogate for the original. Many practical examples and good discussions of photo-based modeling appear in the recent volume Visions of Substance: 3D Imaging in Mediterranean Archaeology, edited by W. Caraher and B. Olson and freely available in PDF form (http://tinyurl.com/pz2rano). The work I describe here builds on themes developed in my contribution to that volume.

A major advantage of the photo-based approach is cost. Many archaeologists working in the Mediterranean and elsewhere are using Agisoft Photoscan, which is available for an educational price of $59.00, though other solutions exist and there are more expensive versions of Photoscan as well.

The major disadvantage of using photographs is the time it takes. Taking the photographs and processing them can take days at worst, hours at best. And while the workflow is very automated in parts, with no intervention needed for software to calculate the relationship between photographs, the selection of which specific photographs to use is often an iterative process. Particularly when it comes to modeling objects and small features, which is my area of focus, the first run will indicate which parts of an object came out well and also highlight photographs that are interfering with the calculation of good geometry. Bright lights in photographs often need to be masked so that they are ignored; softly focused photographs need to be excluded. After such adjustments, one re-runs the process, perhaps not from the start, but again, hours can pass by with only slow progress towards the end result.

This season at Kenchreai I explored the current leading edge of low-cost hardware that is beginning to bridge the gap between expensive devices that work quickly and the slower photographic process mentioned above. What follows is timely in that developments in this field are coming rapidly. I was in Greece in late May and early June of 2015 using an iPad-attached Structure Scanner (www.structure.io) made by...
Occipital Corp., a device that began as a Kickstarter project. The scanner itself began shipping in March, 2015, with a list price of $499, including relevant software. It works with recent-model iPads that a field project or individual might already own; I used it with a 64 gigabyte iPad mini 3. Both the scanner and the iPad were purchased with faculty research funds provided by the Institute for the Study of the Ancient World at New York University.

Research at the archaeological site of Kenchreai for over half a century has produced a wealth of artifacts and architecture that will benefit greatly from documentation in 3D. At the site itself, the majority of the known architectural remains are Roman in date and were in use following the likely Augustan construction of massive artificial breakwaters that extend from shore. These turned a small curved beach into a well-sheltered harbor with an excellent anchorage and wharfs. Intensive, systematic excavation began at Kenchreai in 1963. That early phase of the project is well known for the discovery of fourth-century opus sectile glass panels depicting, among other figures and scenes, the poet Homer and the philosopher Plato.

Current research at Kenchreai is conducted with the permission of the Greek Ministry of Culture and Tourism under the auspices of the American School of Classical Studies at Athens. Professor Joseph L. Rife of Vanderbilt University is the Director of the American Excavations at Kenchreai and Professor Jorge J. Bravo III of the University of Maryland, College Park, is the Co-Director. The directors and I are extremely grateful to the Corinthian Ephorate and to the staff of the Isthmia Museum for their ongoing support of our research and field work.

Because this is a practical article, direct comparison of two models of the same piece—a Roman-period marble statue-base preserving two human feet to just above the ankles (Inventory number Ke 1221)—is useful. Figure 1 above shows the model made with Photoscan and its caption includes a link to a web-based version that readers can rotate using most modern browsers. Figure 2 shows the model made with the iPad-attached Structure sensor. Both of these figures were exported from the open-source 3D viewer and editor Meshlab (http://tinyurl.com/57365c), which is an essential part of any 3D practitioner’s toolkit.

Readers are very much encouraged to “click through” and inspect the models themselves, but even the figures here show some of the advantages and deficiencies of each technique. The texture of the marble surface appears with much more detail in the photo-based model. And the same is true when it comes to details of carving. For example, the fine delineation of the toenails is somewhat lost in the model made with the Structure scanner. And beyond these original details, note that the crack in the back foot is clearly visible in Figure 1 but in very soft focus in

![Figure 3: Closeup Views of 3D models of Ke 1221](Image 221x492 to 591x745)

**Archaeologists will not get the tools we need if we don’t make our requirements clear**

...to spaces with strong lights and any reflective surfaces that create bright spots. These seem to always appear in the background as one photographs even medium-sized objects. Similarly, objects that are themselves too glossy or transparent, such as polished metal or glass, can resist good outcomes.

A further advantage of the Structure scanner is that its resulting models embed information about the real-world size of the objects represented. Many software applications, including Meshlab, are able to measure dimensions. Photo-based models cannot be referenced to real-world units unless a scale is included and the model is processed to take account of that information, a technique whose full explanation lies outside the scope of this brief discussion.

But the most compelling advantage of the Structure scanner is speed. The photo-based model was made with photographs I took in 2013. I shot 184 images in total and, again after some iteration, used 60 in making the model shown above. The work began with taking the photographs in the Isthmia Museum and then entailed processing them when back home. As a result, many days elapsed before I saw the final result. This one example was to some extent a worst-case scenario; sustained processing can produce a high-quality model by the morning after photographs are taken, particularly if staff are assigned to keep up the pace. Regardless, results are in no way instantaneous.

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By way of comparison, let me set the scene for the making of the model in Figure 2. Like many archaeological projects, Kenchreai welcomes visiting colleagues. In 2015, Professor David Petrain of Hunter College, CUNY, and a specialist in Hellenistic poetry and Roman visual culture, joined the project for a short stay. He had never done any 3D modeling prior to joining me for a day of work with the Kenchreai artifacts. After a brief introduction, David scanned a few amphoras, and we then decided we would try a model of “the feet,” as we’ve come to call Ke 1221. I wanted to compare results with my previous efforts and to put myself in a position to share that comparison. All of this is to say that after a morning of practice and actual work, David was well prepared to try a slightly more ambitious scan. Not including the time spent moving the iPad up and down to do the scan, the actual scan took under three minutes. We saw preliminary results on the iPad screen so we knew that he had succeeded. I did a scan myself as backup but what you see here is his version.

A powerful feature of the Structure scanner and iPad combination is the ability to see progress while scanning an object. Figure 4 shows an example of what the screen of our iPad displays while a scan is underway. In this image, Blaise Gratton, a recent graduate of Vanderbilt’s MA Program in Classics, is controlling the process. The specific software he is using is the Scandy iOS app, which is available for free from Apple’s App Store. The object in this case is a mid-first century CE Italian sigillata platter (Ke 518, a Conspectus form 18.2). Scandy is indicating success by showing the surface of the platter in gray. The red section is too close to the scanner, but stepping back would capture that as well. The process quickly becomes routine. Moving the iPad around the object causes the gray area to expand, and it is possible to move back to fill in detail, and also possible to move the iPad up and down to do the same. Tapping “Done” ends the process. The scanner does come with its own software, titled Skanect, but I found that to be less useful in that it is more complicated to set up and does not give such direct feedback.

Scandy is not, however, a perfect tool, and to be fair, does not present itself as intended for archaeological work. Its icon is a wrapped hard candy. When a scan is complete, the iPad displays the message “Applying Magic.” It seems that the magic is actually the processing of the raw data collected by the Structure scanner to reduce the resulting model to a more manageable size. This is unfortunate. Additionally, Scandy’s default mode of accessing models requires first uploading to its website and then downloading to a computer. This was often impractical given realities of Internet access so I used the OS X app Imazing to move models from the iPad. There is already considerable utility here, but also an opportunity for a developer to write an iOS app intended for high-quality scanning of many forms of cultural heritage. I have been in contact with Scandy’s developers and used a beta version that improved while I was in Greece. Such communication is important as archaeologists will not get the tools we need if we don’t make our requirements clear.

I have tried to communicate some of the practicalities of using the combination of iPad-attached Structure scanner and Scandy iOS app to make models of objects excavated over 50 years ago at Kenchreai. It is the case that one reason to try this setup is to stay aware of ongoing developments in the capture of 3D data. That is a short-term goal and I am optimistic that both hardware and software will get better reasonably quickly. Our long-term strategic goal is to make data available on the public internet. We have begun to upload a few models into the Kenchreai Archaeological Archive (KAA, http://kenchreai.org/kaa) and both the models discussed here are in that resource. See the page for inventoried object Ke 1221 (http://kenchreai.org/kaa/harbor/ke1221). That web page in turn links to the original excavation notebook that records the excavation of this marble base. The notebook pages report that the base was found in a submerged structure on the south mole at Kenchreai. Not long after the base came to light, the *opus sectile* glass panels for which Kenchreai is most famous would be found in the same room. Linking 3D models to archaeological context in ways that allow more complete understanding of Kenchreai’s past by anyone who explores these resources is the chief reason to spend time scanning artifacts. As I indicated just above, I am optimistic and look forward to compelling results as my colleagues and I working at Kenchreai pursue new approaches.

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Figure 4: The Scandy iOS app in use in the Isthmia Museum
GAMES AND THRONES
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salaries of more than 8,000 privates in the US Army (basic pay for a private first class with less than two years’ experience was $21,664.80 in 2014), but Tiberius would have thought that soldiers were more important. With the budget straining to meet military pay, the emperor instituted limits on the number of gladiators who could appear and the risks they would face, while fixing maximum expenditures for games as a whole (Suet. Tib. 34).

Tiberius seems to have recognized that risk was a factor driving costs. Although fights to the death were uncommon among gladiators, it is striking that two of the references we have to the practice come from the late Republic and early Empire (our other references, outside of Rome, come from the Greek east in the third century CE) (Suet. Catil. 26; Sen. Maior. Controv. 9.6.1). Indeed, the late Republican fashion of high-stakes, winner-take-all contests rather closely mirrored the political system in which these contests took place, and pushed costs upwards. Under Augustus, when costs continued to rise even though the main driver for earlier price increases—the enhanced possibility for success in a reasonably open electoral system—had been eliminated, the entertainment system fell out of alignment with the political/economic system that supported it. But the games had to go on, and the Augustan subsidies paid for 240 gladiators a year—which, even if he was paying, on average, a tenth of what Tiberius paid, would have amounted to the cost of about half a legion. The choice Tiberius faced was thus either to continue Augustan-style subsidies, at a time when there were actual constraints on the budget, resulting in problems meeting pension obligations for veterans, or to find a way to change the system.

If Tiberius were to change the cost structure, which was driven at least in part by risk, he was also going to have to alter the risk factors behind the most dangerous contests. This is easier said than done. The NFL and NCAA may claim that they are deeply concerned about the possibility of serious head injuries, but that realization is coming rather late in the day, and penalties for blatant fouls are not intended to limit the essential violence of a contest. Indeed efforts to combat concussions for players other than quarterbacks should be contrasted with the far more effective efforts to prevent injuries to quarterbacks. One hates to suggest that this is because an injury to a quarterback is likely to hit an owner’s pocket harder than one to a wide receiver.

Tiberius went well beyond the NFL and NCAA in trying to limit violence through rule changes. Augustus had already tried to restrict fights that would compel gladiators to compete until one or the other could not continue; efforts to further regulate violence were encouraged by the embarrassing display of enthusiasm that Tiberius’ son, Drusus, had put on while watching what is described as a particularly bloody gladiatorial exhibition in 15 CE (Tac. Ann. 1.76.3). Complaints about Drusus underscored the fact that the costs, reputational as well as financial, were out of line with what could be anticipated as the benefit accruing from the spectacle.

It is arguable that the changes Tiberius brought to ancient entertainment swung the pendulum away from Augustan practice a bit too far and too fast, since he seems to have stopped subsidizing games. The result was that there was a dearth of gladiatorial combat in Rome itself. Unlike municipal magistrates and provincial magnates, whose contests for influence were genuine and were influenced by the popularity of games they sponsored, Roman senators no longer received a tangible benefit from funding games and they seem to have gotten out of the business as fast as they possibly could, while lowering the risk may have encouraged members of that order to do something that would appall the emperor: fighting as gladiators themselves. From the point of view of some members of the senatorial order, the games, no longer a path to power, became instead a venue in which to protest the stuffy stress on “old time morality” that was increasing—ly a feature of the imperial regime.

People who sponsored games in antiquity played the same role in sport that team owners do now. Modern analysis of those who buy sports franchises shows that, whatever the ego boost someone gets from buying a team, the owner is generally also in the business of making money. Even Howard Schultz, who owned the Seattle SuperSonics for five largely game-losing and money-losing seasons, sold the team for $90 million more than he had originally paid. One of the best investments the Chicago Tribune Companies ever made was in the Chicago Cubs, purchasing the team for $20.5 million in 1981. The Cubs were sold in 2009 for nearly $900 million (and they still have not made it to the World Series). The ancient equivalent of owners, the individuals who paid for the spectacles for which, generally, they could not charge, had other sorts of interests. They funded games in conjunction with years in office, which effectively gave them access to people more important than they were (e.g., provincial governors). Imperial restrictions on how much they could spend on these games lessened the chances that the average “owner” would go broke putting on his games, while these same restrictions allowed some flexibility for those people who wanted to make a bigger investment to appeal for permission to exceed the limits. Obviously individuals put different values on the ability to schmooze at the games, but that is not the only thing that is significant about price controls. Price controls meant that imperial officials had a regular look at what was going on at the local level. When disputes arose, as they seem to have done with some regularity between different groups involved in the games, they ended up with the emperor.

Writing in the early second century, the historian Cornelius Tacitus reports a few events that may have been remembered as key moments justifying further oversight and thought about the role of government in sport. One was the case of the freedman who tried to make up for Tiberius’ disinterest in funding games by putting on his own display in Pompeii during Nero’s reign (Ann. 14.17). Others might recall that Tiberius’ vast savings had the unfortunate effect of providing the cash Caligula needed to solidify his claim to the throne after the death of Tiberius, who did not want him as a successor. Caligula put on three months of games, using...
Learn to Spend the Big Money: Medievalists Mary Carruthers, Irina Dumitrescu, and Barbara Rosenwein on Humanities Outreach

by Ellen Bauerle

This spring I was fortunate to hear an interesting panel discussion—stand-up-and-take-notice interesting—at the Medieval Academy of America’s annual meeting, hosted by Notre Dame University. The panelists’ observations seemed to me relevant to the SCS both as demonstrating additional kinds of outreach but more importantly as discussing the peculiar period higher education now finds itself in, and what might be done about that at every level, from junior scholar to dean. Officially the panelists spoke in the context of medieval studies, but they mentioned classical studies at different points, and the vast majority of their comments would be applicable to nearly any department in the humanities, especially those involved with “old stuff” or those commonly regarded by the public as recondite. In short, if your discipline has a saying about it on the model of “It’s all [your day job] to me,” you’ll want to listen to the presentations by these three scholars.

Titled “The Futures of Medieval Studies and the Academy: A Panel Discussion,” the panel was organized by Thomas Goodman (Univ. of Miami) and Benjamin Ambler (Arizona State University), and sponsored by the Consortium for the Teaching of Middle Ages (TEAMs). The panelists were Barbara Rosenwein (Loyola University Chicago, retired), Irina A. Dumitrescu (Rheinish Friedrich-Wilhelms-Universität Bonn), and Mary Carruthers (New York University, retired). The audio file of the panel is made available with the permission of Dr. Lisa Fagin Davis, Executive Director of the Medieval Academy of America, among many other honors.

Barbara Rosenwein (http://tinyurl.com/q82g58w) has published numerous monographs, textbooks, and articles, in six different languages, and conferences honoring her teaching and research have been held on two continents. She has been chair of the department of history at Loyola, a Fellow of the American Academy in Rome, co-chair of the American Historical Association’s annual program committee, and a Fellow of the Medieval Academy, among many other honors.

Irina Dumitrescu (http://tinyurl.com/qx3x23v) was trained as a medievalist at Toronto and Yale universities. She was an Alexander von Humboldt fellow at the Freie Universität Berlin, and now is a junior professor in the Department of English, American, and Celtic Studies, giving her an interestingly multi-cultural outlook on current academic issues. In addition to her philological interests, she writes about food, sex, humor, and violence in the medieval world.

Mary Carruthers (http://tinyurl.com/pjku43I) has published eight books and very many articles. She is a Fellow of the British Academy and of the Medieval Academy of America; she has won the Haskins Medal (2003), a Guggenheim Fellowship (2004), and has been a visiting or permanent fellow at Balliol and All Souls. She served as Dean for Humani-
ties, Faculty of Arts and Science, at NYU, from 2000-2005.

The recording is roughly an hour and forty minutes long. The panelists’ observations were small-scale (Rosenwein), large-scale (Carruthers), and international (Dumitrescu), and while all of them are worthwhile I especially recommend the comments of Mary Carruthers, who, as she notes, speaks not as a professor of medieval studies but as past Dean for the Humanities at NYU.

Barbara Rosenwein speaks from 3:32 to 11:20; Irina Dumitrescu from 11:22 to 23:50, and Mary Carruthers from 24:04 to 44:16. A quite engaged group discussion follows that includes many audience members, and that also contains numerous ideas about outreach, the survival of individual disciplines, and the survival of higher education in the face of growing pressure from nonintellectual business models.

A brief overview of some points touched on by the speakers:

- Medieval studies as a harbinger of the direction of academia

Barbara Rosenwein
- medieval studies as a harbinger of the direction of higher education
- creating faculty lines designated as “pre-modernist,” or “the pre”
- why classroom enrollment numbers matter
- the importance of advertising classes, and how to do that
- what enrollment numbers give you within the university

Irina Dumitrescu
- what working with classical studies gets you
- the importance of advertising classes, not just single-professor / single-year grants
- comparison of the status of medieval studies (weaker) and classical studies (stronger)
- teaching abroad is primarily executed by humanists and business school faculty: is cooperation possible?
- proactive rethinking of faculty structure, and understanding administrative structure

As the panelists note, we are at a point in the history of the academy in which the lion’s share—whether journalistic or administrative or financial—is given to disciplines in the hard sciences. It behooves humanists of all stripes to pay attention, and to find ways to work collaboratively.

Ellen Bauerle
Editor, Amphora

http://classicalstudies.org/outreach/amphora
See the Amphora home page, with back issues and more!

For the Girls: An Elegy by Amy Richlin

In 1954, the girls went out to play on the green lawns, under the maples lush with June, and brought their cat’s-craddle strings and dolls and a book.

“She’s always got her nose in a book,” their mothers said, wondering about the distant years, and called them home to dinner: “Barbara! Natalie!”—names little girls had then, just as they once were Sylvia and Celia, Fanny and Minnie and Ida before that.

Serious girls, or rowdy, they got straight As, they couldn’t leave the books alone, and wouldn’t rest, but thought they might write one, much to everyone’s surprise. (No one expected a girl to write a book; not someone who loved the color pink, and liked to go shopping, and once wore Mary Janes.)

Once they wore red Keds, and collected barrettes; once their skin was smoother than a Band-Aid, and their eyelashes lay as they slept on cheeks like peonies.

Now it is summer again, and the trees cast the same green shade; underneath, they still lie, reading; and their mothers are calling them home.

In memory of Natalie Boymel Kampen (1944-2012), Barbara McManus (1942-2015), and all the women of my generation who are gone; and thinking of all the rest who are gone too soon. Sylvia was my mother’s name (1917-2003); Celia was the mother of a friend (1913-1973); Fanny and Ida were my grandmothers, Min was Fanny’s cousin. Names mark generations, and each generation has its own roll call. “Barbara! Natalie!”—maybe in small towns they still do this, I hope they do, but in our childhood mothers at twilight would stand on the front stoop and call their children home, on a falling minor third.

Virginia Woolf said, “We think back through our mothers if we are women.” Not only my own childhood but my mother’s and her mother’s are part of me just like the rings of a tree: “We used to play under the front porch”; “The ladies used to hide us under the bundles of cloth when the inspector came around.” The “distant years” come from W.B. Yeats’ “A Prayer for My Daughter,” from which this poem departs.

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Ancient Narratives and Modern War Stories: Reading Homer with Combat Veterans
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avoiding the randomness of the draft. He recalled the slogan “choice not chance” and described his meeting with a recruiting officer after which he determined that chance was better than choice (though he ended up with a low draft number). And I learn new insight into Homer: When we read of Odysseus falling asleep on the ships of the Phaeacians, as they brought him home (Od. 13.80-81) and I compared his ill-timed sleepiness and the disasters it brought to his men (letting loose the bag of the winds and slaughtering the cattle of the Sun), one veteran interjected: of course he fell asleep, he was finally going home! He understood Odysseus’ sleep as rest at the end of the life and death struggle, and he spoke of his own return journey out of the-ater, of falling asleep and of every man with him falling asleep because as he said, no one was trying to kill him anymore. The veterans’ groups remind me to interpret the text as lived experience, and I am receiving a fortunate civics lesson.

Last spring (2014) I experimented again with a writing project. I was asked to write program notes, a brief description of the veterans’ groups, for a performance of An Iliad (performed by Denis O’Hare under the direction of his co-writer Lisa Peterson) at the Hopkins Center for the Performing Arts at Dartmouth College. I suggested that I read Iliad with a group of vets and we write the program notes together. Weekly sessions culminated in a collective writing exercise as I asked each vet to identify the passage that most resonated with his experience. Although the Veterans Reading Group voiced a repeated doubt about details of warfare in the Iliad (“We didn’t fight like that”), the vets showed acute insight into the motivations of Homer’s heroes. Of Achilles’ drive to militarism and honor, a vet cited Clausewitz: “To someone who has never experienced danger, the idea is attractive rather than daunting.” He added, “As a nineteen-year-old invincible youth, going to Viet Nam was an adventure; to the same youth once in Viet Nam, it was not.” The vets had little patience with Achilles and his self-interested disregard of his fellow soldiers: “He should have been relieved of command, and sent to headquarters to sharpen some pencils while awaiting court martial.” When Achilles lends Patroclus his armor even as he admonishes him not to diminish his own honor, a vet remarked, “Achilles, at this point of the poem, really feels no allegiance to his fellow Greeks and their life-and-death struggle and is only concerned about his own honor and well-being.” A veteran contrasted Achilles’ self-absorption with the singular service of another hero, Ajax, who fought to protect the ships and Patroclus’ dead body: “The go-to individual, the ultimate team player, the person who gets things done and doesn’t expect a lot of accolades for it.” Significantly the poet Homer uses Ajax as the foil when Achilles rejects Agamemnon’s offer of amends and refuses to rejoin the battle. Defying the presumption of unified veterans’ perspectives, Achilles’ reasoning (“Nothing is worth my life” and “But a man’s life cannot be won back”) elicited both approval and disbelief.

The Iliad reading group understood that Homer knows that a soldier can be confronted daily with Achilles’ choice to join in a life-and-death struggle. Remarking on Sarpedon’s exhortation to his comrade-in-arms Glauco–a passage typically interpreted to illustrate warrior ideology–one veteran focused on Sarpedon’s expressed hope to survive the battle and not to have to go to war again: “In so many words, let’s get out of here alive and never come back.” Another veteran focused on how Homer grasped the costs of war (e.g., “Nothing is worth my life”) and the human impulse to war (“Nothing is more miserable than man”) in order to think about terms of military service before and after 9/11:

To me, this line addresses the realization that men agonize because they understand what they are doing, what is going on around them, and the likely end results and yet they are unable to use their understanding and intellect to effect the necessary changes. Thinking of the Iliad and of today’s society, this could be analogous to men recognizing the horrors of war and desiring to avoid wars, yet being unsuccessful at doing so.

Another veteran observed the vivid images of human tenderness in the old man Priam’s treatment of Helen, and Hector’s tender parting from his wife and child. Once again a group of veterans made Homer their own, and the evening of the performance they stood tall, publicly, as intellectuals capable of bringing new meaning to the Homer text.

Herein lies the potential for the Homer groups. Jonathan Shay has done so much for vets and in his book Achilles in Vietnam he used Homer to show that PTSD is a historical phenomenon, but he didn’t read or consider the value of actually reading Homer with veterans. Lamenting the lack of communal rituals for returning veterans, he missed the potential of the book group that has a long American tradition (e.g., the work of my colleague Mary Kelly on women’s book groups in colonial America, 1996-98).

In fact, veterans who “don’t do veterans’ groups” read Homer with the rest of us and return to read again. The groups become groups very quickly. The veterans go out to dinner before reading group; they are always on time; they take care of each other and joke with each other and smoke and drink coffee together. They also regulate each other, if someone becomes angry or a conversation becomes testy. Our sessions regularly run over the ninety-minute time frame and we now deposit the room key in the after-hours book drop when we exit the closed library. Something happens and it is not mine, though I am privileged to participate in it. I have been given war books (novels and memoirs), military magazines, combat patches, CDs, DVDs, recruiting posters; I have been offered the opportunity to try on body armor (it is very heavy), all of which I understand as attempts to communicate with me about military life and experience.

To recast academically: I think that Homer enables the veterans to create a self-narrative about war experience and so construct a narrative about their own return. Evidence for the power of authoring narratives to recover from trauma and create a sense of self is ubiquitous and hence per-
haps unremarkable, but it should be remarked. Here I speak from my work on slavery, the ultimate representational fiat: slavery teaches us most vividly the power of words (as narratives, repetitive discourses, fiction, law) to create reality, to turn a human being into chattel, a thing to rape, to sell, to crucify. Words and narrative matter, and words conversely offer a disruptive power that can undo realities. Frederick Douglass’ repeated revision of his autobiography attests to the power of words to make sense of devastating personal experience, to contradict a negating cosmos (Hyde 1998: 232) and to recreate self (Hyde 1998: 244-47). Stories of recovery in Alcoholics Anonymous (Holland and Skinner 1998) transform difficult realities into stories of resolution and hope. In creating narratives, veterans—individually and compositely—may come to a shared truth about their experience and an ever-deeper understanding of their individual experience (I think this is why I have repeat readers). I am an historian not a psychologist, and articles on Latin literature, comparative slavery, and Roman public office, she has been conducting veterans’ reading groups since 2007. She would be happy to consult about developing other local Homer reading groups, and she can be reached at Roberta.L.Stewart@dartmouth.edu.

Eurydice by Sarah Ruhl: The Power of Pretense
continued from page 11

However, when Big Stone directs us to “pretend for a moment that you understand the language of stones,” the line suggests that some people may not understand all that the playwright is trying to convey. She may not be able to construct a play that conveys her every intention—especially since the major premise is the incapacity of language. With this line, the playwright nudges the audience to pretend for a moment. This pretense, this false assumption of dignity, I believe, is what makes people uncomfortable and what drives negative criticism of the play: nobody likes to be called pretentious, yet the only way to comprehend the play is to pretend.

The Hippodrome production of the play was quirky, no doubt: Eurydice wore leg-warmers and the Lord of the Underworld, tricked out like Johnny Rotten (lead singer of the 1970s punk rock band the Sex Pistols), glided about on a Segway. Yet the script lends itself to such whimsical production choices: it is at once irrational, frivolous, and silly, in stark contrast to the classical origin of the myth and classical form of theater. This juxtaposition surely drives the artistic momentum of the play, but it also makes heavy demands on the audience. In Eurydice Ruhl does more than challenge the classical; she demands responsibility for the failures of language and for the pretense those failures necessitate. Like a room of string, drawn and tense, pretense will collapse upon exposure. If Ruhl’s aesthetic is troublesome, perhaps it is because she so effectively exposes our own underlying pretensions.

Works Cited

Victoria Pagán, Professor of Classics at the University of Florida, is a Research Foundation Professor for 2014–2016 and College of Liberal Arts and Sciences Teacher of the Year for 2010. Her research focuses on the Roman historians and Tacitus in particular. She can be reached at vepagan@ufl.edu.

A Letter from Our President

SCS President John Marincola recently shared a blog post with important financial news. In this year’s annual giving campaign, SCS members designated close to $5,000 for student travel awards, more than three times last year’s $1,500. In response, the Finance Committee has approved the granting of 20 awards at $250 each for the San Francisco meeting, a substantial increase from the 10 awards at $150 each for the New Orleans meeting.

He also reported additional good news: the Finance Committee has approved the elimination of registration fees for all candidates who are SCS members in the Placement Service for 2015-2016. That will be one less expense that candidates have to bear as they seek positions.

Please see full details in President Marincola’s blog post here: http://apaclassics.org/apa-blog/presidents-letter-travel-awards-and-placement-fees
From Your Editors

Our Paths to Classics

Your Amphora staff members are pleased to bring you this new issue, in print and digital formats. At the initiative of Executive Director Adam Blistein, we have been developing ways to bring materials to you in both formats, much as we did in our most recent issue, as a way of leveraging the benefits of print and digital presentation.

In this issue, KFB Fletcher (Louisiana State University) examines the considerable crossover that classical studies makes into the world of metal, or heavy metal music. He surveys their use of Latin, and the reuse of mythical themes and plot elements from authors and works we know well, as well as people and events from ancient history. His piece includes hyperlinks to samples of “classical” metal music, so readers may care to visit the version of his article on the SCS’s blog, where the links are of course live and clickable, although those reading Amphora in PDF format will also find these links (and others in the issue) are live.

Similarly, Sebastian Heath (New York University) has shared with us details on the process of 3D scanning, drawing upon the excavations at Kenchreai led by Joseph Rife (Vanderbilt University). Sebastian discusses the ways in which scanning might take place and the effect of different kinds of techniques, as well as suggesting where this practice might fit into one’s teaching, if, for instance, a country of interest is hostile to students, or merely expensive to visit. Visitors to the version of Sebastian’s piece on the SCS blog will find links to sample rotating 3D presentations of artifacts.

A third piece that is best read online is my brief essay presenting an audio file of an important panel at the recent annual meeting of the Medieval Academy of America. This specially commissioned session offered presentations by, and conversations among, scholars Barbara Rosenwein ( Loyola University of Chicago, emerita), Irina Dumitrescu (Rheinische Friedrich-Wilhelms- Universität Bonn), and Mary Carruthers (New York University, emerita). The panel featured a discussion of the situation facing the humanities, particularly but not exclusively medieval studies, in the context of an academic landscape, familiar to most of us, that privileges the hard sciences, medicine, and engineering. There is much to be gained from a consideration of a discipline in a rather analogous situation to our own, as analyzed by three experienced and innovative practitioners of the scholastic and administrative arts.

Wells Hansen, assistant editor of Amphora, asks whether SCS members can play a bigger role in creating and maintaining Wikipedia’s information on the ancient world.

Bearing considerable social impact is this issue’s contribution from Roberta Stewart (Dartmouth College), who discusses her important work with combat veterans through reading groups on the Iliad and Odyssey. For veterans who have witnessed so much violence, it is marvelous to see the positive effect of Homer’s poems on people who have experienced and endured so much. It is also instructive to learn the soldier’s view of Greek military leaders like Achilles and Odysseus: our soldiers today can give voice to the Greek soldiers who did not make it home from their own wars.

This issue offers other insights and experience we hope readers will enjoy and find worth sharing with their friends and colleagues, and perhaps their department chairs or deans. Two authors consider modern use of ancient themes. Victoria Pagán (University of Florida) reflects on playwright Sarah Ruhl’s modern retelling of the Eurydice story, with observations on the effect and importance of its unusual staging. Thomas Kohn (Wayne State University) takes a look at Rick Riordan’s new title in the Percy Jackson series, and what it tells young adult readers about the uses and reuses of myth. His examination is a reminder that different versions of an ancient story, like Eurydice, or the Oresteia, can speak to different students.

Two additional authors consider what the Roman historical record has to say to a more modern world. Herbert Benario (Emory University, emeritus) considers the dramatic relationship between Shakespeare’s Troilus and Cressida and Tacitus’ account of the Cherusci, a German tribe led by Arminius among others. David Potter (University of Michigan) finds notable similarities between the Roman imperial world of professional athletes, on one hand, and the recent boxing match between Floyd Mayweather and Manny Pacquiao on the other, suggesting that FIFA and the NFL and other sports associations have a long row to hoe trying to police their respective sports.

Ronnie Ancona (Hunter College and the CUNY Graduate Center) and Kathleen Durkin (Garden City High School and Hunter College) advise us of a current shortage of certified Latin teachers: it is the rare news item these days that mentions unfilled jobs that are both interesting and worthwhile. Ronnie and Kathleen provide guidelines for obtaining these posts: background research, certification, and a consideration of information provided by the SCS and the ACL.

All in all, Wells and I, and the Amphora editorial board, hope you will find much of interest in this issue, and will want to share it with others. Last but not least, Wells and I would like to express our deep gratitude to the anonymous peer referees of the issue’s articles.

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Editing for Good

Elsewhere in this issue, in his article titled The Metal Age, Kris Fletcher discusses the relationship between classical studies and heavy metal music. Examining various metal appropriations of themes, characters, and ideas from classical antiquity, some less orthodox than others, Fletcher notes, “... these songs should remind us that we as classicists do not control this material.” On the SCS website, Mary-Kay Gamel and the Outreach Committee have voiced a similar view concerning the shared understanding of classical material: “We use the word ‘outreach’ not to suggest a one-way communication in which scholars inform others, but a complex interaction in which all involved contribute to a discussion of what Classics is and what it might be.”

Not surprisingly, then, in January the Outreach Committee enjoyed a lively discussion of the role of professional classicists and their students as editors of Wikipedia articles on classical subjects.

Wikipedia is, of course, “the encyclopedia that anyone can edit.” It is also the world’s sixth most-visited website. It is an enormous public forum in which academic experts and the interested public negotiate
which facts should be given weight as reflective of a broad consensus of expert opinion. *Wikipedia* is a site to which many professors say that they turn for information outside their area of specialty. Teachers at leading universities now require that their students actively engage with the *Wikipedia* community. And these trends seem to be as true in classics as elsewhere. A show of hands at the Outreach Committee meeting confirmed that quite a few professors had edited articles. One member of the committee talked about requiring students to help edit *Wikipedia* articles. Many other *Wikipedia* classics editors are students—current or former—who were inspired by these same professors.

The question of the relationship of the credentialed expert to *Wikipedia* has been a raging controversy since (and, in truth, long before) Larry Sanger’s break with *Wikipedia* and subsequent publication of “The Fate of Expertise after *Wikipedia*” (*Episteme*, 2009). However, there seems to be less debate about the claim that *Wikipedia* and its users benefit from expert participation.

*Wikipedia* editing is not easy. One must become accustomed to defending suggestions cogently and succinctly in an open forum in which credentials cannot trump careful research; as an encyclopedia, *Wikipedia* demands that statements on the site be supported by verifiable citations of authoritative sources. But in many cases, interpreting complex authoritative sources requires special skills, practice, and training. Accordingly, tenacity and patience, as well as tolerance of the misunderstandings of others, are required to succeed as a *Wikipedia* editor.

Although demanding, the work of editing *Wikipedia* articles may help to develop the very skills that great teachers possess, and that students must learn so that they can thrive in modern learning communities, be they schools or businesses. As classicists plan their outreach activities and think about ways in which they can engage with enthusiasts outside their immediate professional circle, *Wikipedia* may offer some interesting opportunities and challenges for those so inclined to share their expertise.

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**GAMES AND THRONES** continued from page 17

money he took from Tiberius’ treasury (Suet. *Cal.*, 14).

Tiberius was good with money. He confronted issues integral to the structure of any major entertainment industry—how to balance the interests of owners, fans and performers—with considerable imagination. He managed to break an upward spiral of cost by limiting risk to performers. The further interventions of other emperors meant that athletic organizations had to conform to what emperors determined was the public good.

Claudius seems to have been a key figure in establishing broader imperial oversight. He was a good deal more sympathetic to the games than Tiberius had been, he liked watching gladiators and, at least for games at which he was present, would allow fights to the death (Suet. *Claud.*, 34). On the other hand, he also understood not everyone could afford what he could afford and that if games were going to be run successfully, the knowledge of professionals had to be harnessed to serve the interests of the state. The system of price controls for gladiators that Tiberius had set up was maintained if not strengthened under Claudius, so much so that early in Nero’s reign a senator might complain that this was all people talked about in meetings of that august body (Tac. *Ann*. 13.49).

As for the professional associations of Greek athletes, which played a *FIFA*esque role in the organization of events for their members, the fact that the first document in dossiers listing privileges for their members date from Claudius’ reign suggests that it was Claudius who imposed new order on a system that appears to have suffered from benign neglect for a long time prior to his taking the throne. Later emperors would tinker with the system—Trajan, for instance, would require athletes to show up at a city from which they were claiming a pension. Hadrian stated that all they needed to do to start the payment process was send a letter—but no more. Athletic institutions could only be self-governing if their actions remained within parameters set by the state.

The Roman solution is quite different from the modern solution, which allows independent associations to seek new revenue streams no matter what the impact on the players. The NCAA’s deal with *ESPN* to create a national championship playoff in college football is a case in point: it is arguably good for ownership, good for some fans, and not good for the players in their role as student-athletes. Similarly, the deal between the NCAA and CBS/Turner Broadcasting to show the men’s basketball tournament is good for the networks and NCAA, while it tends to bring a hiatus to intellectual life on college campuses for substantial stretches of the month of March. College presidents, who currently seem to find it next to impossible to influence the NCAA, might want to consider the fact that two thousand years ago, a Roman emperor found a solution to expenditures that he saw as threatening the core values of the imperial system.

Tiberius was not good with people. Whether it was in refusing to sponsor games, or even celebrate a second funeral for his adoptive son and heir, Germanicus, he lacked sympathy for people who found the rituals of public spectacle meaningful to their own lives. Whether the occasion was a funeral or chariot races, spectacles bring people together; they create bonds of community; they spawn powerful emotional reactions. Tiberius did not care and it would take the better part of the next century before a balance could be reached between excess and rational expenditure, which does appear in the succeeding Flavian and Antonine ages, and which contributed in no small way to the stability of those years as emperors made rational use of the tools Tiberius had devised. It is not accidental that the return of excess under Commodus led directly to his assassination and the wars that followed. College presidents might want to keep that in mind as well. So might the prospective sponsors of another fight for Floyd Mayweather. As for FIFA, we might just want to imagine what an exit interview between Tiberius and FIFA’s outgoing president, Sepp Blatter, would have looked like.

**Further Reading**


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GUIDELINES FOR CONTRIBUTORS

Sponsorship and Readership: *Amphora*, a publication sponsored by the Committee on Outreach of the Society for Classical Studies, is published once a year. *Amphora* is intended for a wide audience that includes those with a strong enthusiasm for the classical world: teachers and students, present and former classics majors, administrators in the field of education, community leaders, professional classicists, and interested academics and professionals in other fields.

Submissions: *Amphora* welcomes submissions from professional scholars and experts on topics dealing with the worlds of ancient Greece and Rome (literature, language, mythology, history, culture, classical tradition, and the arts). Submissions should not only reflect sound scholarship but also have wide appeal to *Amphora*’s diverse outreach audience. Contributors should be willing to work with the editors to arrive at a mutually acceptable final manuscript that is appropriate to the intended audience and reflects the intention of *Amphora* to convey the excitement of classical studies. Submissions will be refereed anonymously.

Publication Format: Submissions to *Amphora* typically appear both on the SCS blog and also in print format, as appropriate to the contents of a given article.

Suggested Length of Submissions: Articles (1500-1800 words), reviews (500-1000 words). *Amphora* is footnote free. Any pertinent references should be worked into the text of the submission.

Offprints: Authors receive ten free copies of the issue that contains their submission.

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