

## CLASSICS REWRITTEN IN STONE: THE ART OF ANITA HUFFINGTON

by Kirsten Day

Although unfamiliar to most classicists, the work of internationally acclaimed sculptor Anita Huffington embodies the classical spirit in important ways. Huffington often draws from classical mythology when titling her works, and her fragmentary, eroded figures physically echo the remains of classical and archaic sculptures. But more important, the ways that Huffington's life experiences relate to the prominent appearance of ancient art and mythology in her work illustrate why these myths have proved so enduring. As art critic Amei Wallach has said, Huffington's art strives to "... reconnect us across centuries and continents with what has always been most human and most true. That primal connection has from the first been a cardinal task of art making, but we badly needed Anita Huffington to remind us it was so" ("Anita Huffington: The Inner Life of the Outer Skin." *The Elemental Nude: Sculpture by Anita Huffington*. [Fayetteville, AR: Walton Arts Center, 2004], 2).

Huffington was born in Baltimore in 1934. She attended the University of North Carolina, where she majored in dance, drama, and art. She then moved to New York City and studied dance



**Fig. 1. *Persephone* (1999). Photograph by David Finn.**

with Martha Graham and Merce Cunningham. There, she eventually decided against a career in dance and gravitated toward the visual arts and joined a circle of artists from the New York School, a group that included Willem de Kooning, Franz Kline, and Philip Guston. She went back to school, studying art at Bennington College and

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## Book Review: *Percy Jackson & The Olympians*

by James J. O'Hara and Marika A. O'Hara

Rick Riordan. *Percy Jackson & The Olympians*. 5 vols. Disney Hyperion, 2005-2009. *The Lightning Thief*. 2005. Hardcover. Pp. 384. ISBN 064172344X. Paperback. Pp. 392. ISBN 0786838655. *The Sea of Monsters*. 2006. Hardcover. Pp. 288. ISBN 0786856866 Paperback. Pp. 304. ISBN 1423103343. *The Titan's Curse*. 2007. Hardcover. Pp. 320. ISBN 1423101456. Paperback. Pp. 336. ISBN 1423101480. *The Battle of the Labyrinth*. 2008. Hardcover. Pp. 368. ISBN 1423101464. Paperback. Pp. 384. ISBN 1423101499. *The Last Olympian*. 2009. Hardcover. Pp. 400. ISBN 1423101472. Paperback. Pp. 400. ISBN 1423101505.

When dyslexic, A.D.H.D.-hampered middle-schooler Percy Jackson's math teacher Mrs. Dodds turns into a winged monster who attacks him, luckily the pen recently given to him by his wheelchair-bound Latin teacher Mr. Brunner turns into a sword capable of killing just such a monster. The Latin teacher turns out to be Chiron (whose horsey parts miraculously fold within his special wheelchair). Chiron tells Percy (short for Perseus) that he is the half-divine son of Poseidon and one of a number of "half-bloods" who live in the modern U.S.A., and that his dyslexia and attention-deficit-hyperactivity disorder result from his being "wired" for reading Ancient Greek, and having reflexes built for battle rather than for the classroom. Monsters like Mrs. Dodds (a Fury) want to kill the half-bloods, whose presence in our world they can sense. Chiron takes Percy to Camp Half-Blood on Long Island, a camp for demigods run by the resentful Mr. D. (Dionysus), forced to do this job as punishment for chasing "an off-limits wood

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# THE ROMANS IN GAUL TODAY: LIVING HISTORY AND EXPERIMENTAL ARCHAEOLOGY IN THE RHÔNE-ALPES REGION OF FRANCE

by Timothy Wutrich

Living history is the process whereby history enthusiasts research a period, design and build costumes and sometimes weapons and implements of daily life, and create personae in order to reenact events from the past, often at historically significant sites. The people and events that one reads about in books and hears about in school become real when one visits an historical site where costumed museum staff reenact life in another era. But can living history go beyond parading costumes and help us to understand the people and customs, even the movement and behavior of life in ancient times? Is there, in fact, a connection between living history and experimental archaeology?

Experimental archaeology may be seen as a way of looking at historical or archaeological problems that moves beyond the library or the dig. It applies trial-and-error methods to problems from the past that cannot be answered only by library research or by artifacts in a museum or at an archaeological site. But experimental archaeology is not the same as living history. Even though living history and experimental archaeology may be two different things, the heuristic methods – (the experimental trial and error techniques) – employed by both enterprises nevertheless connect them. Through attempts to recreate antiquity, living history approaches experimental archaeology. François Gilbert is the founder and president of Pax Augusta (<http://www.paxaugusta.net>), a reenactment group based near Lyon, France, that recreates Roman military and civilian life during the reign of Augustus. Gilbert, author of five books and numerous articles on subjects ranging from the Roman Army to Roman women, remarks that experimental archaeology means more than parading in historical costume. The parade, in effect, is the presentation of the research.

At present, numerous North American and European reenactment groups dedicate themselves to reconstructing ancient Roman military and civilian life. Matthew Amt, an American reenactor in the Washington, D.C. area who founded Legio XX, lists on his

website about fifty-two active groups in the United States and Canada and about sixty groups in Europe and Russia (<http://www.larp.com/legioxx/index.html>). A number of reenactors in America and in Europe have relied on Amt's research as they formed their own living history groups. They regard Amt as an authority on historical reenactment, praising the Legio XX website as one of the best. When asked to consider those who have influenced his work on Roman reenactment, Amt refers to an American Revolutionary War reenactment group to which he belonged, stressing that group's dedication to authenticity in creating costumes and weapons; he also acknowledges the book *The Roman Legions Recreated in Colour Photographs* by Daniel Peterson (Crowood 1999), as well as the historical scholarship of J.E. Lendon in *Soldiers and Ghosts: A History of Battle in Classical Antiquity* (Yale 2005). The Ermine Street Guard (<http://www.erminestreetguard.co.uk/>), an English reenactment group founded in 1972, also receives praise from reenactors such as Amt because of its high standards of authenticity.

Finding a reenactment in North America, however, is not always easy. The North American groups are

scattered widely across the continent. One can, of course, see reenactments of Roman military and civilian life in recent popular films based on ancient history such as *Gladiator*. One can find reenactments of the Roman world on PBS and the History Channel. But the obvious major impediment to reenactment of ancient Roman life in North America is location. North American reenactors face a clear disadvantage compared to their European counterparts, for not only must the Americans recreate costumes, weapons, and the implements of Roman daily life, but they must also recreate the historical space, since there are no ancient Roman sites in North America. European reenactors have the advantage of recreating history at places where Roman history actually occurred. Therefore, it is much easier to be aware of the Romans in Gaul, that is, France, where the Roman presence has been felt for over two millennia.

Of the many Roman ruins throughout France, the Rhône-Alpes region in particular has many outstanding sites. Aix-les-Bains has the funeral arch of Lucius Pompeius Campanus, a patrician from Gallia Narbonensis, and the second-best surviving Roman temple on French soil, the so-called Temple of



**Fig. 2.** The Italian reenactment group Legio XXX Ulpia Traiana Victrix brought this functional scorpio, an ancient siege weapon that fires arrows, to the Gallo-Roman days in Saint-Romain-en-Gal (Isère, France) in June 2006.



Diana. In Lyon and its vicinity, one can see the ruins of aqueducts and baths, the vestiges of Roman roads, an arena, and two still-functional theaters. Further down the Rhône Valley one comes upon the modern cities of Saint-Romain-en-Gal and Vienne, situated opposite each other on the right and left banks respectively of the Rhône River. In antiquity a prosperous Roman Imperial town called Vienna occupied the site where these two modern cities stand. Today the impressive ruins of ancient Vienna that one may see include vestiges of warehouses, baths, streets, and homes, many with elaborate and beautiful mosaics (in Saint-Romain-en-Gal) and a Roman temple, a Roman theater, and a museum (in modern Vienne).

In 2001 the Musée Gallo-Romain, with branches in both Lyon and Saint-Romain-en-Gal, working with the Pôle Archéologique du département du Rhône (the archaeology office of the Rhône), instituted a public outreach event to raise interest in ancient history and archaeology. This event, “Les Journées Gallo-Romaines” (Gallo-Roman Days), featured the work of “Gallia Antiqua,” a federation of six of the most prominent reenactment groups in France. The Gallo-Roman Days event has become an annual institution in which groups of reenactors gather at the archaeological site in Saint-Romain-en-Gal and for two days set up camp. While the Roman groups do not pitch a full *castra* (military camp), they do set up tents containing not only some military equipment and armor, but also household gods and images of the emperor. The Gallic reenactors, on the other hand, arrive with wagons and gear, including wild boar standards, colorful shields, and the animal skins and bones associated with Gallic warrior culture. For two days, the Roman and Gallic armies go through maneuvers, drill in Latin and in Celtic (a dialect of which is still spoken in Brittany), and engage in skirmishes with blunted weapons.

But military matters are not the reenactors’ sole concern. Civilians, male and female, adults and children, are involved. One can hold a wax writing tablet and a stylus, or look at Roman board games and learn about the types of games probably played. Armand Desbat, an archaeologist from the Centre National de Recherche Scientifique (C.N.R.S., the National Center for Scientific Research), sets up functional Roman pottery kilns to make terra cotta lamps, bowls, and amphorae. Pax Augusta’s troupe of gladiators performs. The women of Pax Augusta recreate

## Capital Campaign News

The Gatekeeper to Gateway Campaign is moving toward several key deadlines. We are seeking to raise \$450,000 by July 31, 2010, (for a Campaign total of \$2.1 million) and a grand total of \$2.6 million by July 31, 2011, to secure every dollar of our \$650,000 NEH Challenge Grant. As you’ve read previously, the Campaign seeks to establish an Endowment for Classics Research and Teaching to ensure that its members will have the scholarly and pedagogical resources they need to do their work for decades to come. Specifically, the Campaign’s initial goals are to support the American Office of *l’Année philologique*, to encourage and increase the number of outstanding Classics teachers, and to develop a digital portal and other public programs that will build the audience for Classics.

**Please consider making a new or renewed Campaign pledge.** Every dollar counts toward our goal and helps us claim matching funds from the NEH. Remember, you can pay a pledge on any schedule you like through July 2011, but a pledge now will help the APA report the funds needed to claim the next NEH match this July.

- The NEH has extended our matching fund deadlines, but they are quickly approaching. The first deadline is July 31, 2010. By that time we have to have \$2.1 million contributed or pledged in order to claim the final installment of our match. Then, by July 31, 2011, we must have the entire matching sum in hand.
- The Association has received almost \$1.7 million in pledges from nearly 500 donors and has claimed \$460,000 of the \$650,000 available from the NEH Challenge Grant.
- We are particularly grateful to a number of Classics organizations in North America who have recently made contributions to the Campaign. They include the Classical Association of New England, Classical Association of the Atlantic States, Classical Association of the Middle West and South, Classical Association of the Pacific Northwest, and Classical Association of Minnesota.
- It is now possible to make a pledge to the Campaign online. Visit [apaclassics.org](http://apaclassics.org) and click on the link for “support APA” or “The Campaign for Classics” to be directed to a secure web site to make a new pledge and partial payment or make payment on an existing pledge using your credit card.
- See the main Campaign page on the APA web site (<http://www.apaclassics.org/campaign/campaign.html>) for links to the revised, professionally produced version of the demonstration of the digital portal, one of three priorities that this Campaign will make possible. The demonstration is available in both Windows Media and Quicktime formats.

ancient dances, and in 2008 the men performed their reconstruction of the Salian Dances, the dances performed by the Salian priests in honor of Mars.

In 2006 the Musée Gallo-Romain widened the scope of the Journées Gallo-Romaines and created an *édition européenne*. Gallia Antiqua was invited, as well as reenactors from Germany and Italy. Visitors could examine the Gallic and Roman camps and look at both military and artisanal demonstrations. There were military drills, demonstrations on tactics and maneuvers, as well as the firing of artillery: the reenactors

from the region near modern Rome, Legio XXX Ulpia Traiana Victorix, brought a functional *scorpio*, an ancient siege weapon that fires arrows (see Fig. 2). The highlight was a series of fights between the Roman forces and the Gallic and Germanic warriors.

Additionally, the Gallo-Roman Days in 2006 provided activities for the entire family. Children were invited to try on costumes made by Christiane Cazanova, an *archeostyliste*, including a child-sized version of the Roman legionary panoply. The soldiers paraded, gladiators

# CARL SESAR, TRANSLATOR OF CATULLUS

by Ronnie Ancona

In 1974, *Selected Poems of Catullus*, a translation by Carl Sesar unique for its ability to capture Catullus' poetic voice in colloquial English, was published by Mason & Lipscomb, New York; it had Latin text on one side and English on the facing page, with line drawings by Arlene Dubanevich (see Fig. 3) and an Afterword by David Konstan. Then suddenly the publisher went out of business. The book did not exactly disappear (it can be found in public libraries and many college and university libraries), but, unfortunately, it has been "lost" to much of the general public, as well as to many, if not most, professional classicists. Although it appeared to extremely positive critical acclaim in the popular press and among distinguished writers and translators, it was never reviewed in a classics journal, to the best of my knowledge. I hope that by calling attention to this half-forgotten translation, both classicists and the reading public, more generally, will return to reading it and a press will consider its republication.

The translator, Carl Sesar, was a classicist himself, early on. After graduating from the Bronx High School of Science in New York City, he earned a B.A. in Greek and Latin from the City College of New York in 1957 and was awarded the Claffin Gold Medal in Latin. Sesar might have continued on to a career in classics, but instead, he served in the U.S. Army from 1957 to 1961, during which time he studied Chinese at the Army Language School and did a tour of duty in Korea. After his military service he began graduate work at Columbia University with a National Education Act Language Fellowship, did research in Japan as a Fulbright scholar and Ford Foundation fellow, and received a Ph.D. in Chinese and Japanese at Columbia in 1971, with a dissertation on Nō Drama and Chinese Literature. Sesar founded and chaired the Department of Asian Languages and Literatures at Wesleyan University, where he taught from 1967 to 1975.

Translating Catullus was never far from his thoughts. Right after his military service Sesar began composing his first translations and reading selections from them at various open-mike venues in the East Village in New York City. Then, immersed in Chinese and Japanese studies, he set Catullus translations

aside for about ten years. Returning to them earnestly post-Ph.D., Sesar did a broadcast of both his old and new versions of Catullus on radio station WBAI, which was very well received. These radio readings culminated in the publication of his 1974 volume.

Reviews of Sesar's translation upon its publication were almost unanimously enthusiastic, and ongoing references to his work ever since have also been very positive. For a book that went out of print so quickly after publication, it continues to capture the interest and attention of scholars, publishers, and the reading public to a notable extent. Sesar is still invited to speak about his Catullus translations. In 2008, he addressed the Five College Faculty Seminar on Literary Translation at Smith College with a talk entitled, "Translating Catullus: A Retrospective, With Finishing Touches Added."

Sesar has also spent a good deal of time thinking about and articulating issues of translation. This is clear from his engaging and enlightening piece, "Translating Takuboku," in *Currents in Japanese Culture: Translations and Transformations* (edited by Amy Vladeck Heinrich, Columbia University Press, 1997). While not about translating Catullus, this essay explains some of Sesar's goals and practices in his translations, more generally. His description, for example, of the effect of the presence or absence of something as seemingly minor as a comma will affect my perception of punctuation choices in translations for a long time to come. Not all good translators write well about what they do, nor need they. Sesar does.

A brief view of the early reception of *Selected Poems of Catullus* shows the impact the book made upon publication. The dust jacket contained the following endorsements from two major literary figures:

I know of no livelier versions of Catullus' erotic and satirical poetry than Carl Sesar's. They are randy and obscene but the randiness is *right* for



CATULLUS

**Fig. 3. Arlene Dubanevich provides illustrations for Sesar's translations.**

once with the appropriate vernacular and poetic vigor. If they are often obscene so is Catullus, as the facing Latin text makes vividly clear to any educated eye. (This, from William Arrowsmith, one of the foremost translators of the classics of the last generation.)

Carl Sesar's translations seem to me to have given Catullus a voice, a real human one, which is quite an achievement. (This, from Richard Wilbur, Pulitzer Prize-winning author and former Poet Laureate of the United States.)

In addition, the extent to which this translation of a Latin poet was covered in the press is truly noteworthy. Among the newspapers and journals that published reviews were *Saturday Review*, *Boston Sunday Globe*, *The Knickerbocker News Union-Star*, *Memphis Commercial Appeal*, *Buffalo Courier Express*, *Los Angeles Times*, *King Features Syndicate*, *New York Sunday Daily News*, and (even) *Screw Magazine*. These reviews abound in praise for Sesar's success at making Catullus, a poet from 2000 years ago, come alive for a contemporary audience. In the words of the *Charleston News and Courier* (Sept. 8, 1974), "Carl Sesar's

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# Ask A Classicist

**Q** We had the opportunity to visit the Athenian Agora recently, and were surprised to see a church within the confines of the site. What's that about?

**A** A visit to the Athenian Agora deserves to be part of anyone's pilgrimage to Greece. Ancient Athens' civic center – the site of government buildings providing office space for officials, archives, law-courts, and meeting rooms – was integral to the life of the city from the sixth century B.C. Visitors to the modern site will find the elegant temple of Hephaestus, what remains of the Painted Stoa, the Bouleuterion (the meeting house of the council), the Tholos (the dining room for council members), and the elegantly reconstructed Stoa of Attalos, now the Agora Museum. In the past, ancient festive processions followed the Panathenaic Way through the Agora from the Dipylon Gate to the Acropolis. The stoas of the Agora offered classrooms and lecture space for philosophers and sophists throughout classical antiquity. It is difficult for a modern visitor to the Agora not to feel awed at the thought of standing on a spot trodden so many centuries ago by individuals whose lives we care greatly about.

Visitors enter the site from the Thiseio metro station and, after perusing the museum collection in the Attalos Stoa, meander

along the paths leading among the monuments. As they approach the southwest corner of the Agora, very near the place where the classical Mint and the imperial Roman Nymphaion had once been, they will encounter Agioi Apostoli Solake, the Church of the Holy Apostles.

Holy Apostles is a small but very impressive church. It shares with other small churches still intact in Athens a number of architectural features. Like Kapnikarea, the little church in the middle of the high-end shopping district on Hermou Street, Holy Apostles is an example of the cross-in-square style, in which a central dome rises above four corner bays, which in turn are joined by four lower groin-vaulted bays. Characteristic of the Byzantine churches at Athens, Holy Apostles' slender dome has eight small and narrow arches. One can see a very similar dome atop St. Joannes Theologos on the way up to visit the Acropolis, at the place where Erotokritou Street meets Erechtheos.

Holy Apostles does indeed seem out of place at a site that showcases the remains of classical antiquity. Built during the eleventh century when Athens was part of the Byzantine Empire, not only is it by far the most recent of the Agora monuments, but it also shares with the temple of Hephaestus the distinction of being more or less in the state its original builders intended. This is not to say that it has not undergone changes over the centuries. Some of these changes were quite destructive: during the seventeenth century, when the Vene-

century. As Athens grew more aware of its classical past and concerned about preserving its most ancient and beautiful antiquities, this nineteenth-century addition was removed in 1954-6, when the church was carefully and lovingly reconstructed with funds provided by the Samuel H. Kress Foundation.

Holy Apostles is a monument to the perennality of Athens. This extraordinary city has been inhabited for millennia: archaeologists, who with great care pry out the individual levels of its habitation, can trace its earliest dwellers to the Neolithic Period in the fifth millennium. According to the American School of Classical Studies at Athens, primary excavator of the Agora, the use of the place as a city-center doesn't begin until the time of the rule of the Pisis-tratids in the mid-sixth century B.C., just decades before the establishment of the democracy. Holy Apostles is a youthful building when looked at in these terms. The little church was created at the beginning of a period of prosperity for the Byzantine city. It knew the Archbishop of Athens, Michael Akominates, before his exile at the coming of the Western Europeans in 1204. The church watched the installation of French ruling families in 1204, then the coming of the Catalan conquistadores in 1311, followed by Florentine and Venetian dukes in 1388. It saw the inception of the Turkokratia in Greece in 1456, when Athens devolved into a village under the dominion of the Ottoman Turkish sultan at Constantinople. And it celebrated Athens' new status as capital of independent Greece in the year 1834. Now in 2010, sporting its newly reconstructed form, with refreshed old icons and dome-tiles replaced, it continues to welcome international visitors coming to enjoy the antiquity of the Athenian Agora.

Further information on, pictures of, and suggestions for further reading about the Church of the Holy Apostles can be found at <http://www.attalos.com/guide/Introduction.html>, an excellent site maintained by the Athenian School of Classical Studies at Athens. For an in-depth and informative discussion of some of the great churches not only of Athens but many other places around the world, see <http://www.sacred-destinations.com/>.



**Fig. 4. Church of the Holy Apostles in the Athenian Agora.**



## Book Review: *Percy Jackson & The Olympians*

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nymph." And so begins the series of adventures of Percy Jackson and the Olympians.

Each of the five books has its own plot, but the larger arc of the series, like those of both the Harry Potter books and *Lord of the Rings*, involves a supposedly neutralized evil being attempting to return to take back control of the world. Here the Titan Kronos wants to return from Tartarus and destroy the Olympians. Like Harry Potter, Percy is the subject of an ambiguous prophecy about his fated role in the fight against Kronos. Like Harry, too, Percy has a goofy friend with a big appetite, only his friend is a Satyr. He also is good friends with a brilliantly smart girl, in his case the daughter of Athena; how Athena comes to have a daughter is not explained until the fourth book, and the issue is handled very nicely.

Author Riordan is a middle-school teacher whose previous novels were for grown-ups and featured semi-hard-boiled Texas-based detective Tres Navarre. He says (in interviews easy to find on-line) that he came up with the stories to tell to his two young sons, who he says are his first and best editors. He also helped to edit *Demigods and Monsters*, a collection of essays on the Percy Jackson books, and between the fourth and fifth books published *The Demigod Files*, with brief stories and fun "interviews" featuring the major characters.

The five books involve getting back the special lightning bolt that has been stolen from Zeus (*The Lightning Thief*); retrieving the Golden Fleece during a trip through the monster-ridden Bermuda Triangle (*The Sea of Monsters*); rescuing Athena's daughter, Annabeth, from Kronos' minions (*The Titan's Curse*); stopping the forces of Kronos from using the (location-shifting) Labyrinth to get into Camp Half-Blood (*The Battle of the Labyrinth*); and the final battle to save Olympus, which takes place in Manhattan (*The Last Olympian*).

The invented world of Percy's adventures is fairly rich in detail. Mt. Olympus is on the 600th floor of the Empire State Building, accessible by a special elevator button, while Hades is under Los Angeles. Poseidon wears a Hawaiian shirt and Birkenstocks;



**Fig. 5. Grover (Brandon T. Jackson), Percy (Logan Lerman), and Annabeth (Alexandra Diddario) battle monsters in the Parthenon in Nashville, TN., in Chris Columbus' film version of *The Lightning Thief* (2010).**

Hermes the messenger is always on his cell phone; Ares dresses in leather and rides a motorcycle; and Apollo's shape-shifting sun-chariot is often a convertible. Procrustes runs a mattress shop and Circe a spa; Medusa sells "realistic" lawn sculptures; Daedalus works out his inventions on a laptop; and Percy's half-brother, a young Cyclops, forges him a wristwatch that unfolds into a full-sized shield.

Percy, the first-person narrator of the stories, has a sarcastic attitude towards life, the kind some kids really have in middle school. One early chapter is called "I Become Supreme Lord of the Bathroom" and is about how Percy begins to learn the power he, as a son of the god of the sea, has over water. Percy always retains his sense of humor, even when a monster is trying to kill him; his jokes make the tone lighter than in the Potter books, though there is also real danger (including mortal danger to his mother early in the first book). From the first page Riordan treats the story as though there really could be half-divine kids out there, unnoticed by us mortals because of the divine "mist" (mentioned in Homer) that only a few special mortals can see through.

Greek myth is handled with a central core of faithfulness. But Riordan takes a tremendous amount of license in the way he adapts Greek myth to the modern world. Consequently these books are not a good introduction to Greek myth. But they could attract children to Greek mythology, and are fun for a young (or old) reader who already has some knowledge of myth. The stories feature friendship, loyalty and betrayal (characters are not always who they seem), bravery, figuring out clues, and making hard choices. The gods are, believably,

poor parents: cold, distant, and hard to communicate with, but most of them come through in the end. When Percy is offered immortality at a certain point in the story, kids will appreciate what he chooses instead. The five books all move quickly, with plenty of action and wit. They make great reading for kids and pretty good reading for adults.

The movie of the first book opened on February 12, 2010, directed by Chris Columbus, who was at the helm for the first two Harry Potter movies. Casting is a little worrisome (see Fig. 5): well-known stars for the gods and comparative unknowns for the kids, including a 23-year-old actress for the part of the pre-teen (in the first book) daughter of Athena. In an afterword to the fifth book Riordan refers to it as closing "the first Camp Half-Blood series," and at a book-signing in Raleigh, N.C., Riordan said that the next series would feature a new generation of half-bloods fighting against Egyptian gods who want to regain control of the world, and that the next book, *The Red Pyramid*, would appear by the end of the 2009-2010 school year. We can't wait.

**James J. O'Hara** ([jimohara@unc.edu](mailto:jimohara@unc.edu)) is Paddison Professor of Latin at the University of North Carolina at Chapel Hill. His most recent book is *Inconsistency in Roman Epic: Studies in Catullus, Lucretius, Vergil, Ovid and Lucan* (Cambridge 2007). **Marika A. O'Hara** attends Culbreth Middle School in Chapel Hill.

# TELLMEOMUSE: MAKING HOMER'S *ODYSSEY* AND GREEK MYTHOLOGY MORE ACCESSIBLE TO MORE PEOPLE

by Joy Marie Sever

In September 2001 I read Homer's *Odyssey* for the first time. It was in a night class taught by Diana Gilliland Wright at The New School in Manhattan. During the day I was working as a researcher and consultant in the field of corporate reputation. As a social psychologist, I found the study of reputation fascinating. Apparently so did many other people based on the attention given to the results of our research, which were published annually in The Wall Street Journal. But it took a class on Homer to reveal to me the real meaning of the work I was doing.

It turns out that leading a corporation through the competitive battles in the marketplace and leading an expedition to Troy are not really so different: similar stories set 3,000 years apart. Homer's heroic leaders cared about reputation, fame, glory (in Greek expressed by the term *kleos*), and so do today's corporate leaders. Soon I began to include references from Homer's *Odyssey* in my reputation presentations to corporate executives. This epic origin of reputation was just the first of many timeless themes that would capture my attention. But the relevance of the past to the present wasn't limited to the corporate world and reputation – it seemed to be everywhere. People who have read Homer know this. *But what about the people who haven't read Homer?*

Tell me, O Muse, of that ingenious hero  
who travelled far and wide. . . .  
trans. by Samuel Butler, 1900

TellmeOmuse was created in 2005, co-founded with artist Matthew Willey (see accompanying Art article, pg. 9). Our goal – to make Homer's *Odyssey* and Greek mythology more accessible to more people.

## The Need for Accessibility

Most people have heard of Homer's *Odyssey* – perceptions of it vary, which is not surprising given its 3,000-year history. And although it's been known to change lives (the role of the *Iliad* and *Odyssey* in the work of Jonathan Shay with Vietnam veterans, for example) – that's something hard to understand by

those who have never read it. For some, it's one of those books they feel they *should* read, but they just never get around to it. There are others who don't think of reading Homer because they assume the epics are boring, irrelevant, and way too intellectual to be any fun.

We also know that you just can't tell people how great the *Odyssey* is and expect them to believe it – they have to *experience the story* for themselves. But before they'll even want to attempt to experience something like Homer's *Odyssey*, it has to be made accessible. At TellmeOmuse, our approach to addressing this need for accessibility has been to start with something familiar, add something new, and point to the relevance. We've spent the past five years applying our approach in a variety of ways.

## Recognizable Products

People not familiar with Homer might find it difficult to read the words from Homer's *Odyssey* in a book containing 12,000 lines in verse style. But what about taking a few of those lines and placing them on a greeting card, along with original artwork? That's what we did. We chose Richmond Lattimore's translation (the one I read first in 2001) and worked out an agreement with the publisher HarperCollins for the use. By August 2005 we had *Odyssey* greeting cards at booths in local festivals, and soon after, in retail shops in Manhattan. People who might not otherwise read the words “. . . the prophet will soon come to you, and he will tell you the way to go, the stages of your journey” were now seeing these words on a greeting card. We repeated this process with bookmarks, journals, and t-shirts.

## Tell Me A Myth

Making Greek mythology more accessible is a big step toward making Homer's *Odyssey* more accessible. In 2006 we introduced a newsletter featuring the Greek myths. For stories already somewhat familiar to most people, we added something new and concluded with something relevant. When possible, we connected the myth with current events. A *Tell Me A Myth* featuring

Helios the sun god coincided with the total solar eclipse of March 29, 2006. We connected the less well known Pindar and his victory odes with the very familiar 2006 Winter Olympics. And when archaeologists discovered what they believed to be the remains of the 3,500-year-old palace of Ajax on the small Greek island of Salamis, near Athens, we took the opportunity to tell the story of one of the most important heroes from the Trojan War.

## Education

In the past few years I've spent a lot of time in classrooms where the *Odyssey* and Greek mythology were being taught. I've observed teachers teach, students listen, and the discussions that followed. I quickly saw that when it comes to the Greek myths, accessibility is not an issue for the younger students. They love the Greek myths and are at ease asking questions and exchanging points of view. These stories are completely natural for them. Homer's *Odyssey*, on the other hand, is more challenging. There are so many names – which are most important? Which names go together? And how are these names pronounced? And what about all the details not really explained within the story? I also discovered that most *Odyssey* translations for the younger readers leave out some of (in my opinion) the most interesting and meaningful stories. I was very fortunate to meet and observe many great teachers who were passionate about teaching the *Odyssey*. Yet even they expressed the need for help in organizing the 12,000 lines of Homer's *Odyssey* into manageable teaching components and materials.

## Educational Games

We responded to this need in 2007 with three educational games based on Homer's *Odyssey* – *Memory* (a matching game), *Definitions* (flashcards), and *Storytelling*. We identified 60 of the most important names in the *Odyssey* (with pronunciations and definitions), and summarized Homer's 12,000 lines into 30 stories of 150 words each.

The 30 stories in *The Odyssey Storytelling Game* are presented in chronological

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Association (APA). The APA, founded in 1869 by "professors, friends, and patrons of linguistic science," is now the principal learned society in North America for the study of ancient Greek and Roman languages, literatures, and civilizations. While the majority of its members are university and college classics teachers, members also include scholars in other disciplines, primary and secondary school teachers, and interested lay people. The APA produces several series of scholarly books and texts and the journal *Transactions of the American Philological Association*. It holds an annual meeting each January in conjunction with the Archaeological Institute of America.

All of the APA's programs are grounded in the rigor and high standards of traditional philology, with the study of ancient Greek and Latin at their core. However, the APA also aims to present a broad view of classical culture and the ancient Mediterranean world to a wide audience. In short, the APA seeks to preserve and transmit the wisdom and values of classical culture and to find new meanings appropriate to the complex and uncertain world of the twenty-first century.

The APA's activities serve one or more of these overarching goals:

- To ensure an adequate number of well-trained, inspirational classics teachers at all levels, kindergarten through graduate school;
- To give classics scholars and teachers the tools they need to preserve and extend their knowledge of classical civilization and to communicate that knowledge as widely as possible;
- To develop the necessary infrastructure to achieve these goals and to make the APA a model for other societies confronting similar challenges.

The APA welcomes everyone who shares this vision to participate in and support its programs. All APA members can receive *Amphora* as a benefit of membership. Non-members who wish to subscribe to *Amphora* (for a very modest annual subscription fee of \$10 U. S. in the U. S. and Canada for two issues; \$15 elsewhere) or who wish further information about the APA may write to The American Philological Association, 292 Claudia Cohen Hall, University of Pennsylvania, 249 S. 36th Street, Philadelphia, PA 19104-6304, [apaclassics@sas.upenn.edu](mailto:apaclassics@sas.upenn.edu). The APA web site is [www.apaclassics.org](http://www.apaclassics.org).

Members attending meetings of or making presentations to interested non-members are urged to request sample copies of *Amphora* from the APA office for distribution to these audiences.

## CARL SESAR, TRANSLATOR OF CATULLUS

continued from page 4

translations read as if Catullus might be an American writing today . . . [They] have the inevitability, the spontaneity and the immediacy of great poems."

That Sesar wrote a translation with continuing appeal beyond the mid-1970's, when it was published, is clear from its later reception. Prentice Hall, one of the most important textbook publishers in the United States, chose four of Sesar's Catullus translations for their *Literature, World Masterpieces, Annotated Teacher's Edition*, in the 1990's. Then Pearson Education Inc., publishing as Pearson Prentice Hall, in 2003, contracted to renew their selection for ten years, until 2013. Meanwhile, in May 1999 Asa Baber, longtime writer of the "Men" column in *Playboy* magazine, wrote an article devoted to Catullus, called "My Older Brother." In it he writes: "I will use the esteemed translations of Carl Sesar, who captured Catullus better than anybody else . . ." More recently, a chapter on "Translating Catullus" by Elizabeth Vandiver in Blackwell's *A Companion to Catullus* (2007), edited by Marilyn Skinner, makes reference to Sesar's translations. Still further, Eric Livingston's "The Textuality of Pleasure," in *New Literary History* 37.3 (2006), attests that, even though the book has gone out of print, its translations are still being read and enjoyed. More than 30 years after its publication the appeal of this particular translation is noted: "Sesar gives us a living Catullus, and we can begin to see why someone would want to read Catullus in the first place." Finally, award-winning critic George Scialabba was recently quoted by James Marcus in *Critical Mass*, May 6, 2009, the blog of the National Book Critics Circle Board of Directors, as having chosen Sesar's Catullus in answer to the question: which work in translation has had the most effect on your reading and writing?

One can hear a sampling of Sesar reading from his translations-in-progress at Wesleyan University, May 3, 1973, online through an archival recording. Sesar is introduced by David Konstan: <http://www.demosnews.com/piece.php?115.1>.

To experience Sesar's translations on the page, I include here one sample from his book:

6  
Flauī, delicias tuas Catullo,  
nī sint illepidae atque inelegantes,  
uelles dicere nec tacere posses.

uerum nescio quid febriculosi  
scorti diligis: hoc pudet fateri.  
nam te non uiduas iacere noctes  
nequiquam tacitum, cubile clamat  
sertis ac Syrio fragrans oliuo,  
puluinusque peraeque et hic et ille  
attritus, tremulique quassa lecti  
argutatio inambulatioque.  
nam nil stupra ualet, nihil tacere.  
cur? non tam latera ecfututa pandas,  
nī tu quid facias ineptiarum.  
quare, quidquid habes boni malique,  
dic nobis. uolo te ac tuos amores  
ad caelum lepido uocare uersu.

The girl can't be much on looks or brains  
Flavius, or you'd tell Catullus all about her,  
in fact, you'd never shut up about it.  
Sure looks like you found a hot little bitch  
though, maybe you're ashamed to admit it,  
but you aren't sleeping nights by yourself,  
don't try to play dumb, the mattress says so  
with flowers, reeks of sweet Syrian olive oil,  
pillows are all over the place, bashed in flat,  
and the whole bed creaks and wobbles so much  
it practically walks and talks. Besides,  
if you haven't been fucking yourself silly  
then why's your ass dragging the way it is?  
So whatever's going on, for better or worse,  
tell me. I'll put all of that loving in a  
sweet little poem, and make you both famous.

Sesar's superb English translations capture in rare fashion the voice of Catullus: its wit, its outrageousness, its passion, and yes, its profanity. They offer a reader without Latin a chance to see why somebody might want to read Catullus, and show the reader who knows Latin how a translation can bring to life in English what lovers of the Latin language have enjoyed for so long.

*Ronnie Ancona* ([rancona@hunter.cuny.edu](mailto:rancona@hunter.cuny.edu)) is Professor of Classics at Hunter College and The Graduate Center, CUNY. Her research interests include Latin poetry, Latin pedagogy, and women in antiquity. Among her books are *Time and the Erotic in Horace's Odes* and *Writing Passion: A Catullus Reader*. She edits the *BC Latin Readers Series* from Bolchazy-Carducci Publishers and is currently writing a book on Catullus.

**"We cannot all do  
everything."**

– Vergil. *Eclogue* 8.63



## Art at TellmeOmuse

by Matthew Willey

Since the beginning of civilization man has created art as a means to explore and express his place in the world. The past sixteen years of my life as a mural painter have been just such a journey. Shortly after receiving a Bachelor of Fine Arts from the School of the Museum of Fine Arts in Boston in 1993, I painted my first mural. That mural started a business that would eventually have me painting murals in a broad range of subject matter across the country. Those murals depict everything from large-scale basketball players in action on the walls of an NBA team's locker room to a flower-strewn trellis on the ceiling of a little girl's bedroom in Manhattan.



Fig. 6. The Muses.

In 2002 I met Joy Marie Sever (with whom I co-founded TellmeOmuse), and she inspired me to read Homer's *Odyssey* for the first time. I quickly identified with Odysseus' journey through my travels as a muralist and the myriad of personalities I had encountered along the way. It didn't take long before I began creating art for TellmeOmuse. The images for the greeting cards started as a series of 12 paintings of characters from the *Odyssey* acting out pivotal scenes on golden stages. It was in the process of painting these pieces that I gained tremendous admiration for the richness of the details in the story.

In 2007 I painted three *Odyssey*-inspired murals at the Artists Inn Residence in Washington D.C. The *Homer Guest-Host Staircase* (showcased in *Washington Spaces Magazine* [Winter 2008]), featuring a quotation from Book 1 of Homer's *Odyssey* along with scenes from the epic, greets guests to the Inn. *The Muses* (see Fig. 6) invites guests to linger in the salon,

and *Poseidon Chasing Odysseus* (see Fig. 7) welcomes visitors to the extensive library on the second floor.

The Inn has a gallery on the first floor that was the site of the first TellmeOmuse art show that same year. We exhibited the 12 original artwork pieces used to make the greeting cards, and added dramatic readings from the *Odyssey* recited by young poets and actors to bring the paintings to life. The *Homer Staircase* mural became the stage! It was in that setting that I realized the incredible potential to connect people through stories – and Homer's stories in particular.

In *Polyphemus* (see Fig. 8), exhibited at the 2009 Classical Association of the Atlantic States (CAAS) meeting in Delaware, the specific details of Odysseus'

encounter with the Cyclops are treated with as much importance as the elements of composition and color. My goal is to incorporate as much of the story as possible. The spilled wine reveals his intoxication. A sheep snuggles with him showing that he might not be all *that* bad. The body language of Odysseus' men suggests their fear as they face the gruesome task of blinding the Cyclops in order to escape. As an artist I hope to make work that says, "Look closer, there's more" – just as Homer's *Odyssey* does, no matter how many times we read it.

Fig. 7. Poseidon.

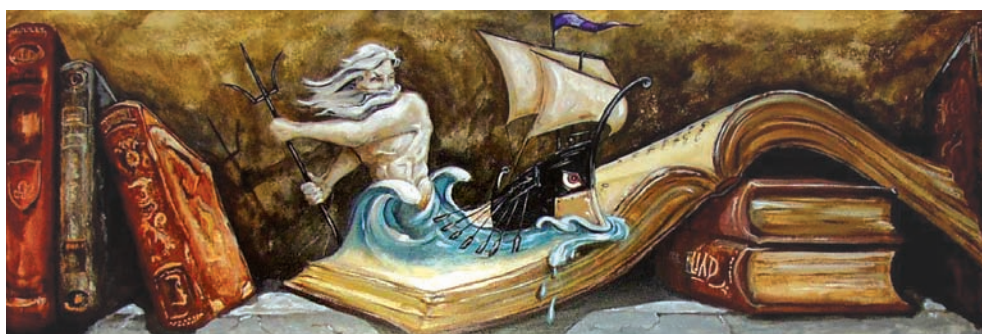


Fig. 8. Polyphemus.

Great art is never about answers. It is about interesting and provocative questions. The continuing goal with art at TellmeOmuse is to pose the interesting questions by surrounding people with the stories of Homer's *Odyssey* and Greek mythology. I use murals and paintings because that is where my voice is most clear. But my intention is that the artwork I create will inspire people to tell these stories with me, using whatever voice they find in themselves.

**Matthew Willey** ([tellmeomatt@tellmeomuse.com](mailto:tellmeomatt@tellmeomuse.com)) is Chief Artist at TellmeOmuse. The murals featured in this article can be viewed at: <http://www.tellmeomuse.com/Murals.html>.

**"The physician must be led to do not only what is right himself, but he must also get the patient, the assistants, and others to cooperate."**

– Hippocrates, *Sayings*, sec. 1.



# HERODOTUS EARTH: MAPPING AND NETWORKING THE *HISTORIES*

by Elton Barker, Stefan Bouzarovski, Christopher Pelling, Leif Isaksen

While the Hollywood image of the academic often has him (yes, him) hunched over his books in a dusty library (think Nicholas Cage or Tom Hanks) or, more adventurously, dangling over a snake-pit (e.g., Indiana Jones), the contemporary scholar increasingly does his or her research in a virtual environment armed with the modern tools of the trade: computer, cell phone, and an internet connection. Classics has long stood at the forefront of this digital revolution, not only with the development of on-line searchable databases, such as the *Thesaurus Linguae Graecae* (a database of all of Greek literature) or *Cetedoc* (a database of Christian writings in Latin), which nowadays have become commonplace in any scholar's armory, but also with large-scale digitization ventures which are rapidly transforming the way we view, and think about, the classical world. One example, the Perseus Digital Library (<http://www.perseus.tufts.edu/hopper/>), has uploaded a huge corpus of ancient texts on-line; another, the Pleiades Project (<http://pleiades.stoa.org/>), is producing an authoritative view of the ancient world, the Barrington Atlas, in digital form. HESTIA – the Herodotus Encoded Space-Text-Imaging Archive (<http://www.open.ac.uk/Arts/hesteria/index.html>) – sponsored by the Arts and Humanities Research Council of the United Kingdom, uses the digital text of the Greek historian Herodotus available through the Perseus Digital Library to bring Herodotus' vision of the ancient Mediterranean world in the sixth and fifth centuries B.C.E. to life.

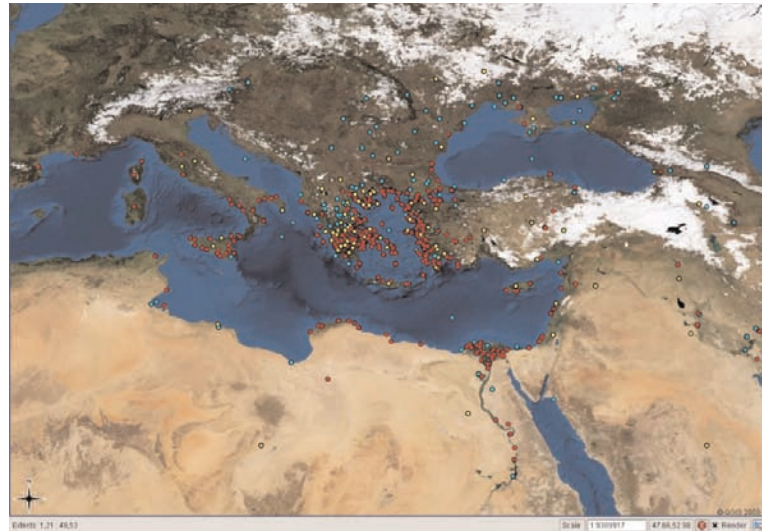
Herodotus opens his history of the world prior to the Persian Wars (490 B.C.E. and 480-79 B.C.E.) with a

question: why was it that the Greeks and barbarians came into conflict with each other? He thus launches a narrative which is fundamentally interested in issues of space – primarily the growing reach of Persia and the places that come under her dominion or try to resist her power. That understanding of the world is commonly represented in a form like that of Figure 9.

Because Herodotus' view of the world does not reflect the reality of how these continents are configured, one primary objective of HESTIA is to deploy the latest satellite imaging freely available from NASA to re-present Herodotus' world more accurately in the form most readily accessible to modern-day users (see Figs. 10-11). Yet, for all of its drawbacks, the map based on Herodotus' description of the ancient world does raise several important issues

relating to the conception of space in Herodotus, most notably the division of the world into three separate units, Europe, Asia, and Libya; the importance of water bodies, in particular rivers, for organizing that space; and the close correspondence of geography to ideology.

Still, there is something not quite right with this picture either, since it captures only a static image of Herodotus' world, a map without contours, gradation, or mobility: another of HESTIA's aims, then, is to tie Herodotus' naming of a location to its place in *his narrative*, which allows us to draw a series of maps that depict a world in flux, as well as to capture a sense of space, not as abstractly conceived, but



**Fig. 10.** All places (colors: red = settlement; yellow = territory; blue = physical feature). Satellite imagery is courtesy of NASA.



**Fig. 11.** All settlements mentioned in Book 1 (Aegean area).



**Fig. 9.** Herodotus' world view ([http://en.wikipedia.org/wiki/File:Herodotus\\_world\\_map-en.svg](http://en.wikipedia.org/wiki/File:Herodotus_world_map-en.svg)).

as something lived in and moved through. But even this approach does not quite represent space in a way that sufficiently captures its varied manifestations in Herodotus' *Histories*: a further problem with the static scene portrayed by Figure 9 is the absence of any relational indicators: it is, to put it simply, a world without lines of communication, whose regions are separate from each other and have clearly marked boundaries. To a certain extent, this kind of ideologically marked division of the world does map a contemporary view onto Greek thinking regarding self-definition in contrast to others, a goal

which is present in Herodotus' aim of investigating why Greeks and barbarians came into conflict with each other. But, as recent scholars of ancient history have begun to show, the world of the Mediterranean may be better thought of as a "contact zone," for which the buzzword is connectivity rather than polarity. In this respect it is the connections that Herodotus draws between places which assume particular importance.

Taking our cue from the issues raised here, HESTIA employs the latest Information Computer Technology (ICT) to develop an innovative methodology to the study of spatial data in Herodotus' narrative. Involving the collaboration of academics from the disciplines of classics, geography, and computing, this current project has the twin aims of investigating the ways geography is represented in the *Histories* and introducing new audiences to the world of Herodotus. To achieve these aims, we hope to generate three different kinds of output, which are as follows:

First is the construction of a database of all place-names mentioned by Herodotus. Using the open archive translation of the *Histories* available from The Perseus Project, which came with a great deal of spatial information already 'marked up' (and we are extremely grateful to Gregory Crane and his team for this!), we have isolated all spatial data contained in Herodotus and organized it according to three general categories: settlement (polis, city, cult site, etc); territory (deme, region, country, continent); and physical feature (river, mountain, sea, etc). Each location is assigned a unique identifier, as is each of its occurrences over the course of the narrative. As a result of this structure, the database can be queried in a variety of ways, such as by individual place, by one of the general categories, or by narrative location.

Second, the results of those queries can be represented in a series of maps. Thus it is possible not only to plot on a satellite map all the place-names which Herodotus mentions (see Fig. 10 – all HESTIA generated maps included here are reproduced on our website <http://www.open.ac.uk/Arts/hestia/findings/index.html>), but to organize those visualizations by book (e.g., Fig. 11), and even to 'count' the number of references each place is attributed and rank them according to their popularity (see Fig. 12). An alternative way of mapping the material is provided by Google Earth. Once we have given our data to Google Earth, anyone with this application will be able not only to

visualize all the places that Herodotus mentions but also to access the information that Herodotus records about them: this type of hybrid map, combining visual and textual data, is known as a 'mashup.' To explain, since all places are linked to entries in the database, when a visitor to the site selects any particular location with the mouse, the number of occasions on which that location is mentioned in the narrative will be depicted by the same number of points; as Figure 13 shows, the user will then have the option of highlighting any one of those individual points to bring up a dialogue box containing Herodotus' text (in both English and Greek) for that location for any of the times it is mentioned in the narrative. Furthermore, as the Ancient Rome Google project (<http://earth.google.com/rome/>) has shown, it is also possible to take a virtual tour of various sites from

ground level. In our case this might involve linking different places that are mentioned with each other in the same stretch of narrative in chronological order, so that one could follow the "journey," say, of historical agents within the text. Imagine, for example, the possibilities of exploring the Persian king Xerxes' passage into Greece from the "worm's eye view" perspective of one of his myriad troops.

Thus far we have been talking about extracting the spatial data from Herodotus' *Histories* and plugging the results into various new kinds of visual media to help re-imagine the world he writes about. Such a procedure, however, risks imposing our own technology on the ancient historian's text and losing sight of the ways in which space is represented in *his narrative*. Indeed Herodotus himself is alert to the inherent dangers of misrepresentation that new forms of

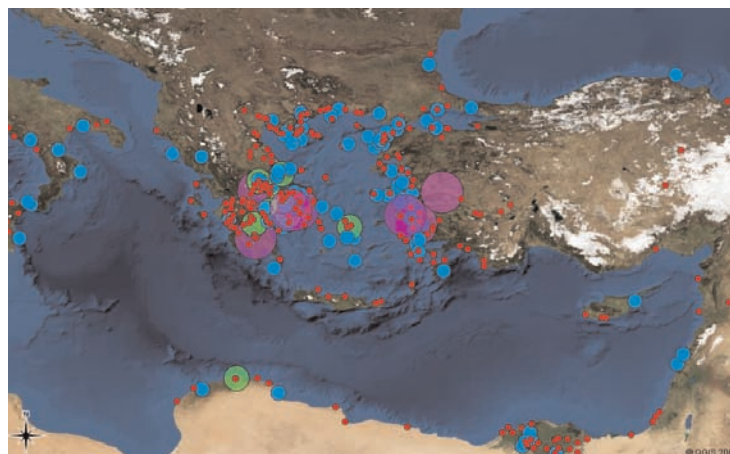
media carry, when he describes a meeting between the Spartan king Cleomenes and Aristagoras, tyrant of Miletus, who has come to convince Cleomenes to support the Ionian revolt from Persia. Armed with "a bronze tablet on which the map of all the earth was engraved" (5.49), Aristagoras pins his hopes of success on a conviction that his

map equates to the world as it really is, as if conquering the lands occupied by Persia would really be as easy for Cleomenes as it was for him to point them out on the map. But such a conceit fails when confronted by the "reality" (5.50.2) of

Cleomenes' question, "Just how far is it from the Ionian Sea to the King (i.e., Susa, the Persian capital)?" Upon hearing the response "thirty days," Cleomenes bids his guest leave town before sunset! Herodotus' subsequent narration of that space over the course of three whole chapters (5.52-4), thereby emphasizing the difficulty of its traverse, serves as a timely warning for our own enterprise, as we try to represent Herodotus' world using modern mapping tools.

Instead of merely plugging Herodotus into contemporary forms of media, then, we aim to use that new technology to help think afresh about

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**Fig. 12. All settlements scaled according to count: the largest circles (in purple) indicate those places that have the highest number of mentions in the *Histories* (Athens, Sparta, Delphi, Sardis, Miletus and Samos).**

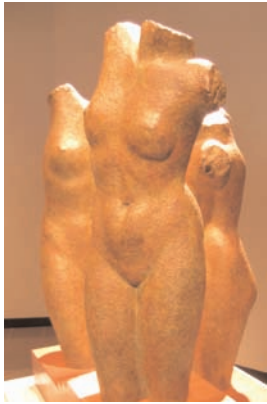


**Fig. 13. 'Mashup' using Google Earth showing the number of occasions Thermopylae is mentioned and highlighting one such mention in the dialogue box.**



# CLASSICS REWRITTEN IN STONE: THE ART OF ANITA HUFFINGTON

continued from page 1



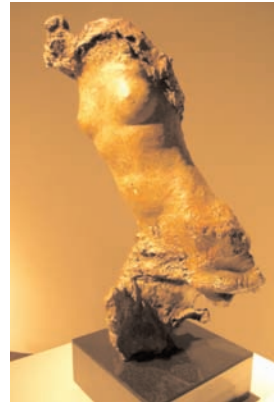
**Fig. 14. Three Graces (2001).**  
Photograph by Kirsten Day.



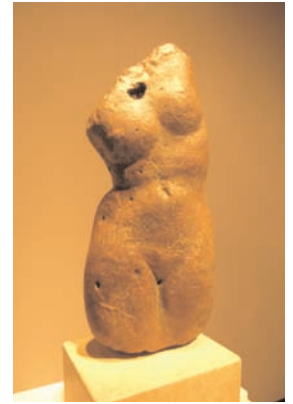
**Fig. 15. Icarus (2006).**  
Photograph by David Finn.



**Fig. 16. Daphne (1994).**  
Photograph by David Finn.



**Fig. 17. Forest Figure (2001).**  
Photograph by Kirsten Day.



**Fig. 18. Earth (1990).**  
Photograph by Kirsten Day.

the University of South Florida, before returning to New York, where she earned a Bachelor of Fine Arts and Master of Fine Arts from City College.

During this period, Huffington married and had a daughter, Lisa. This first marriage ended in divorce, and in 1964 she married Hank Sutter. Anita and Hank lived in New York until 1977, when they felt the need for change. Seeking solitude, contemplation, and self-sufficiency, they found refuge in an old log cabin in Arkansas' Ozark Mountains. They spent a year working to make the cabin habitable and built a studio for Huffington's work. Lisa joined them in the Ozarks, and occasionally modeled for Huffington's sculpture; Hank learned to make molds for her bronzes, and together they built a life that integrated art into the rustic mountain setting they loved, and where Huffington has produced her work ever since.

Although Huffington's art has garnered much critical acclaim, she remains, as Wallach puts it, "shockingly under-recognized" ("Review: A Fair of the Best in Gallery Art." *New York Newsday*. [26 Feb. 1993]). Her sculpture is regularly exhibited at the Armory Art Show in New York, and her honors include recognition in 1996 with a residency at the Chateau de La Napoule Art Foundation in France; in 1997 with the Jimmy Ernst Award in Art from the American Academy of Arts and Letters; and in 2005 with the Arkansas Governor's Individual Artist Award. In October 2002, Huffington's pink alabaster *Persephone* (Fig. 1) was acquired by the Metropolitan Museum of Art, an honor, as one exhibit catalog puts it, which "... places her work at the pinnacle of the art world and is a rare achievement for a

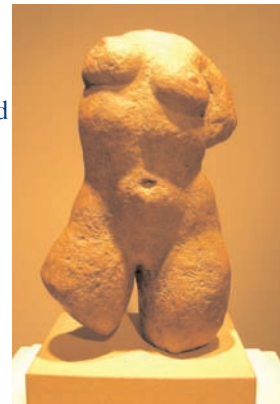
living artist" (*Anita Huffington: Resonance* [Memphis: Lisa Kurts Gallery, 2003]).

While classics was not part of Huffington's formal education, her interest in mythology led her to seek knowledge of antiquity on her own, and critics have long acknowledged classical sensibilities in Huffington's art. Holland Cotter recognizes her work as "... based on ancient Greek marbles ... [they] look as if their surfaces were dissolving to reveal tender archaic spirits lying within the classical ideal" (Artist's statement. *Anita Huffington: Sources*. [New York: O'Hara Gallery, 2001], 9). Maureen Mullarkey sees in Huffington's sculpture a "... dynamic poise bequeathed by Polykleitos ..." ("Gallery-Going." *The New York Sun*. [13 May 2004]). Susan Marquez suggests that Huffington's work "recreate[s] the] Hellenic form so exactly, that it is possible to mistake it for a piece from antiquity" ("Anita Huffington at Triangle Gallery," *World Sculpture News*. [Winter 1999], 63). Like the ancient myths, Huffington's art is simultaneously primal and modern, prehistoric and current, evoking mystery and paradox that tap into concerns that are largely universal.

Despite this universal sensibility, Huffington's work is anchored in her own particular interests and experiences. For example, as Huffington has noted, "My preoccupation with movement, balance, the tensions of the body, is an outgrowth of my experience as a dancer" ("Contemporary Sculptor Anita Huffington Could be Called a Figurative Artist," *Arkansas Democrat-Gazette*. [1 Feb. 1991]). While some works evoke dance overtly, like the 1997 *Danseuse Chinoise*, the influence of her dance background is also evident in the energy and movement of classically-named

pieces like *Three Graces* (Fig. 14), *Dryad*, and *Icarus* (Fig. 15). Huffington's move to the Ozarks has also shaped her work. As Huffington's attraction to the natural world and her preference for carving stone outdoors came together with her life in the woods, her sculpture began to incorporate the relationship between nature and the human form, particularly as it is found in ancient art and mythology: "It was when I really removed myself and went off into the woods to find my own way that I began to draw on the influences that most moved me," she says, "the ancient goddess figures, the Greeks, especially the fifth-century classical pieces ... ." (*The Elemental Nude: Recent Sculpture by Anita Huffington*. [Augusta, GA: Morris Museum of Art, 2004]).

This synthesis of nature and classical forms can be seen in *Daphne* (Fig. 16) and *Forest Figure* (Fig. 17), which Huffington likewise identifies as a Daphne-figure. Huffington is drawn to the Daphne myth for many reasons: the Daphne figures in her collection, she says, "not only represent a love of nature, a love of trees, my experience of life in the woods, but the way we are a part of nature. We are the trees ..." (Artist's statement. "Daphne." [Jan. 2007]). Huffington says she relates to Daphne because she is a figure of transformation, and the creative process



**Fig. 19. Gaea (1992).**  
Photograph by Kirsten Day.

itself is a transformation of substance into art. In addition, she sees Daphne as a symbol of women's autonomy in that she represents "a woman's choice to accept or reject even the love of a god" (Personal interview. [27 Dec. 2006]). While many classicists might read this myth differently, Huffington's *Forest Figure*, which is carved from a fragment of a tree, embodies her perspective: just as Daphne transforms from woman into tree, Huffington transforms tree into woman, restoring to Daphne her female form and bringing her to life once again.

Huffington's focus on Daphne reflects a more general concern with women's interests in her work, most clearly seen in her preoccupation with the female form. Wallach notes that Huffington's artistic career has its roots in New York during an era of emerging feminism, when artists like Huffington were "reclaiming the female body from the male gaze" ("The Sculpture of Anita Huffington: The Rock Is the Habitation of the Whole." *Anita Huffington: Sources*. [New York: O'Hara Gallery, 2001], 5). While Huffington's aims were more aesthetic than political – she was

Willendorf" ("Innocence Found – and Lost – Huffington's Bronze Sculptures Restate the Terror and Serenity in the Body Human," *The Commercial Appeal*. Memphis, TN. [14 Jan. 2005]).

Feminine power and its relationship to nature are also demonstrated in works like *Andromeda* and *Birth of Venus* (Figs. 20 and 21), which depict the female form emerging from the elements. While some critics see such works as betraying profound vulnerability, others perceive them as figures of strength and independence. Wallach notes that *Andromeda* balances on her knees, "as if on faith, only in the merest suggestion of battered rock and waves," while *Venus* "thrusts forward her pelvis, arches and twists out of the rough-hewn column that suggests the legendary foam that gave her form" ([2001], 7). In Wallach's reading, Huffington's female forms emerge from their raw material, celebrating women's autonomy in much the same way as Huffington envisions her Daphne figures. Mark Daniel Cohen recognizes a similar dynamic at play in the relationship of Huffington's work in general to the classical and archaic sculpture they evoke:

she "mak[es] her own what once belonged to others," he says. "She does not observably alter the style to own it, but she owns it by mastering it, and in the acquisition, it changes" ("The Shape of Time: Mixing Memory and Desire. O'Hara Gallery through March 13," *Review*. [1 March 1999], 3).

As these observations suggest, Huffington views art as a means of understanding and processing life: as she puts it, "Art shows us life, enriches it, and helps us to bear its tragedy" (Artist's statement. *Anita Huffington: From the Forest*. [New York: O'Hara Gallery, 2006]).

  
*Huffington's art combines  
the personal and the  
mythological.*  


Indeed, art has helped Huffington come to terms with her own personal trials. In 1982, Huffington was devastated when her daughter was killed by a drunk driver. She dealt with this tragedy by developing a personal connection to the myth of Demeter and Persephone and drawing on its themes of loss and continuance when she returned to her work. The prevalence of this theme in the years since Lisa's death is unmistakable: while works like *Rebirth* and *Spring* (Figs. 22 and 23) – both dedicated to the University of Arkansas in Lisa's honor – allude obliquely to this myth, Persephone is more explicitly evoked in the 1991 work Huffington calls *Kore* (Fig. 24). But the clearest expression of her engagement with this myth is found in *Persephone* (Fig. 1), begun not long after Lisa's death. Like the Greek myth, *Persephone* exhibits both pain and triumph. Wallach describes this sculpture as "a body as open wound. The alabaster is cracked and veined in red, particularly at womb

continued on page 22



**Fig. 20. *Andromeda* (1998).** Photograph by Kirsten Day.

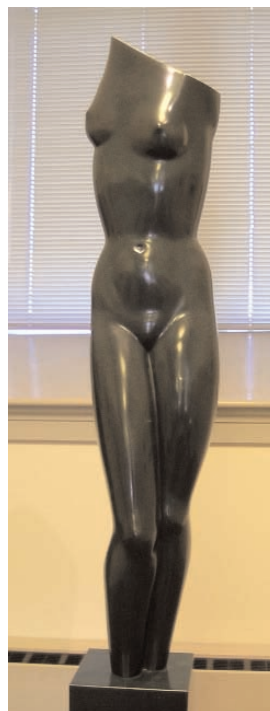


**Fig. 21. *Birth of Venus* (1999).** Photograph by Kirsten Day.

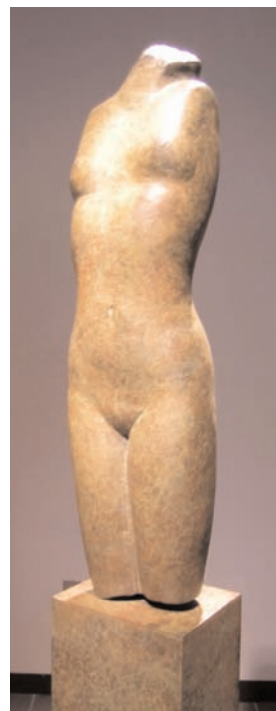
interested in "[t]he beauty and vitality of the female form, and the strength and wisdom of the feminine" (Wallach. [2001], 5) – her impulse towards feminine empowerment is illustrated in figures like *Earth* and *Gaea* (Figs. 18 and 19). "I have an association of the body with the earth," she says (Wallach. [2001], 5), and as these sculptures suggest, Huffington envisions this earth-body connection as feminine, as have artists from many cultures throughout history. As Fredric Koeppel notes, "*Gaea* projects a feeling of fundamental, monumental power. With its thick thighs and broad shoulders . . . the piece resembles the ancient *Venus of*



**Fig. 22. *Rebirth* (1982).** Photograph by Kirsten Day.



**Fig. 23. *Spring* (1993).** Photograph by Kirsten Day.



**Fig. 24. *Kore* (1991).** Photograph by Kirsten Day.



## Book Review: *Ancient Athens on 5 Drachmas a Day*

by Joseph Olson

Philip Matyszak. *Ancient Athens on 5 Drachmas a Day*. London: Thames and Hudson, 2008. Pp. 136. Paperback. \$18.95. ISBN 978-050028765-1.

**T**he Greek air is famously pure and clear, so a fortunate traveler will see the beginning of the road to Athens from across the blue waters of the Gulf of Malia, where cloud-topped and ahead lie the cliffs of Thermopylae . . ." (6). So begins our guide Philip Matyszak, who in this charming and informative little travelogue invites us to take a tour of Athens and Attica in the year 431 B.C. The Athenian polis is at the height of its power, and we can imagine that the paint on the Parthenon is still drying.

In selecting title, content, and format, Philip Matyszak has quite purposely invited his reader to enter the world of Classical Athens. As in his recent *Ancient Rome on 5 Denarii a Day* (2008), Matyszak maintains throughout the text the fictional persona of tour-guide, introducing us in a pragmatic yet whimsical tone to the history, culture, and daily life of Athens and its surrounding countryside. The text avoids everything academic and scholarly; but while it is completely without bibliography and footnotes (the author's note at the very end doesn't count), it is nevertheless packed with information about the ancient city and its daily life.

I was in fact surprised by all that it has to offer: directions to notable places, advice about what is worth seeing, and additional information that only a local – or a classics scholar – would know. The first chapter, "Getting There," starts us readers out at Thermopylae, leads us past the shrine of Apollo at Delphi, and down through the Parnes mountain range into Attica and to Marathon: the route allows Matyszak the opportunity to describe the topography and cultural significance of these places. At Marathon our *xenagōgos* (tour guide) suggests that we board a fishing boat and sail round to the Piraeus, the main harbor of Athens. Once there, we are led around the city in chapters that show us how to explore elements of Athenian life. Titles include "Athenian Pastimes," "Meet the Athenians," "Activities," and "Must-See Sightings." Over a

dozen full-color plates illustrate the text with vase-paintings and beautiful watercolors by Peter Connolly depicting the city as it looked in the fifth century B.C.; lively black-and-white sketches abound. Intermittent in the text itself are quotes from ancient Greek authors, cited to support and explain the local customs we travelers see around us as we navigate the city of Athens – Athens, as it was, the city of the imagination and the glory days of the classical period.

The Piraeus is a bustling center of commerce that bears the fruits of the world to Athens. Here we are immersed in a mélange of craftsmen's shops, ships' slips, and merchants' markets all contributing to the cacophony of an international port. Before long we reach the Long Walls, the gated corridor leading from the Piraeus to Athens. Athens is a maze of buildings, temples, and limited open space. In a chapter aptly titled "Orientation," we are shown how to navigate the city without the aid of street signs: "If Mount Lycabettus is on the left as you look at the Acropolis," our guide informs us, "then you are in the north of the city facing south" (30). Once we've been made familiar with its layout, we sample some of Athens' pastimes: a stroll outside the city walls to the Academy, shopping in the Agora, a cock-fight. Along the way our guide introduces us to some local notables: we see, for example, Socrates avoiding his wife at the Stoa of Zeus Eleuthereus, and Pericles striding off somewhere with his helmet pushed back on his long head.

Because of our status as non-citizens we are prevented from participating in the affairs of state on the Pnyx; however, we can still enjoy a tragedy or comedy in the theater, if there is a festival on. Afterwards, we might be lucky enough to be invited to an evening symposium and to partake in the festivities. It is one of the delightful qualities of this book that Matyszak takes every opportunity to teach us about the realities of everyday life in the ancient world: having novelistically led us into a symposium, for example, he then describes the table settings, gives us a chart illustrating Athenian drinking vessels, explains the difference between a *pornê* (prostitute) and an *hetaira* (hostess), and tells us how to play the

drinking game of *kottabos* (80-2). Again, when our guide takes us to the Acropolis, the various styles of capitals are described and illustrated as our guide presents to us "the crown jewel of the Acropolis, the Parthenon . . . by common consent the most beautiful building in the world" (120). Events and monuments that post-date 431 B.C. are included as well, as the author adopts the license of projecting us into the future; when describing the road that runs past Delphi, for example, our guide informs us that "the writer Pausanias, travelling this way over half a millennium hence, will complain that 'it's rough going, even for a fit and active man'" (8-9).

The book is peppered with useful line-drawings (nothing in ruins or fragments, everything as it once must have looked!), along with help in understanding Attic Greek phraseology; true to his travel-guide format, the author has included an appendix of useful phrases. All Greek is transliterated, although Matyszak is rather casual in this regard; why, for example, does he refer to a *proxenos* (guardian/agent) but in the same paragraph to a temple's *adytum* (sanctuary) rather than *adyton* (11)? I wish that the proofreaders had caught some of the errata in the Greek: "*tenemos*" for *temenos* (10), "*hoploi*" as a plural of *hoplon* (18), *sophos* for *sophia* should have been corrected; the "useful phrase" *bradus ei miāi horāi* does not mean "You are two hours late" (127), and the animal depicted in the image on p. 74 is surely a sheep, not a goat!

Having pointed out some of these errata, however, I cannot help feeling a little pedantic, given the scope and aim of this book. What Matyszak's *Ancient Athens on 5 Drachmas a Day* turns out to be is a very pleasant and informative read. The fictional frame provides the opportunity to present a lot of information about ancient Athens and its culture with a very light touch, all in a book that will attract adult readers along with bright youngsters.

**Joseph Olson** ([joseph.olson2@uky.edu](mailto:joseph.olson2@uky.edu)) spends as much of his time as he can climbing Western Washington's mountains and teaching sailing in Puget Sound. He is currently at the University of Kentucky's Institutum Latinum.



# TELLMEOMUSE: MAKING HOMER'S *ODYSSEY* AND GREEK MYTHOLOGY MORE ACCESSIBLE TO MORE PEOPLE

continued from page 7

order, beginning with The Wanderings of Odysseus: from The Cicones (Story 1), through Helios and His Sacred Cattle (Story 11) to Zeus and Athena Stop the Fighting (Story 29). The Winnowing Fan, often omitted in abridged versions, is Story 30. The game includes three roles: Storyteller, Muse, and Divine Assistance, which, when combined, creates a collaborative and interactive epic learning experience.

## The TellmeOmuse Companion Series

The 60 names and 30 stories are the foundation for Tell Me Odysseus: The TellmeOmuse Companion to Homer's *Odyssey*, the first in a series designed to make the epic more *accessible* for teachers to teach, *easier* for students to learn, and *more appealing* so that both *want* to read it. Tell Me Odysseus is practical, colorful, easy-to-follow, easy-to-use, and includes many helpful teaching aids, and questions for discussion and assessment. Future titles in this series will include: The 20 Most-Often Asked Questions about Homer's *Odyssey*; and Greek Mythology in Homer's *Odyssey*.

## Reaching More People through *Odyssey* Reading Groups

Chances are that if you didn't read Homer's *Odyssey* in a formal school setting, you're not likely to pick it up as an adult. And even if you wanted to read Homer as a continuing education student, classes are not always available or convenient. I decided that TellmeOmuse might be able to remedy that.

During the past three years I've organized a variety of *Odyssey* reading groups with adults ranging from an entrepreneurial women's group, to Wall Street executives, to community activists. I've watched people who thought they'd never have time to read the *Odyssey*, or didn't think they would understand it, actually read it, enjoy it, and get something very meaningful out of the experience. I watched initial frustrations with names and pronunciations fade, and the story take over. Some listened while others asked the questions they themselves wanted to ask, but didn't – until eventually, even the initially timid joined the discussion. I've watched people become familiar with

Homer and then transform what was once an intimidating “big block of text” (as one person put it) into “the best book I've ever read.”

When you know and love Homer, it can be difficult to imagine what it's like not to. A big part of what I do requires that I not forget how I felt when I first read the *Odyssey* in 2001. The entire first meeting of each group is an introduction that answers the most-often asked questions: When and how was the *Odyssey* told, when was it put into writing, by whom, how, and in what language? Is the story historical fact or legend? I show pictures of “Homer,” photos of papyrus fragments, and maps of ancient Greece. But most of all, I try to make everyone comfortable by reassuring them that they are not alone in having not read the *Odyssey* (which many believe they are). I also let them know that their questions, far from being something they *should* know (which many believe), are often questions still being debated by archaeologists and classicists to this day, especially as new information emerges, and that these ever-evolving discussions are part of what makes the ancient stories so interesting, and so current.

For additional background, I encourage people to learn more about The Homer Multitext Project at the Center for Hellenic Studies at Harvard ([chs.harvard.edu/chs/homer\\_multitext](http://chs.harvard.edu/chs/homer_multitext)) and to read about current discussions of the classics, such as in Jonathan Gottschall's article “The *Odyssey* and the *Iliad* are giving up new secrets about the ancient world” (*Boston Globe*, September 28, 2008).

As the group prepares to read Books 1-4 for the second meeting, I tell them not to worry at all about trying to remember names or details. I encourage them to read without any expectations and, when done, to go back and re-read Books 1-4 and see what happens. I also tell them not to worry about pronunciations, letting them know that there are many variations. I provide story summaries from the TellmeOmuse games, and I bring something relevant and current to each meeting. When a question is asked about my point of view about something in the story – my response is typically “What do you think?”

## Why is TellmeOmuse Doing This?

When people start reading the *Odyssey*, it's not long before they start to see its relevance in their own lives. All of a sudden people decide they *must* go to Greece. Parents discover a whole new topic of conversation with their children now that both are equipped with the vocabulary and stories. Others go on to read the stories of other ancient storytellers, and some attend Greek-themed theatre productions and dance performances. And many get a great deal of pleasure when they see how frequently Homer and the Greek myths appear in publications like the *New York Times*.

We believe learning about Homer, Odysseus, and the Greek myths can make a positive difference in people's lives. After reading Homer's *Odyssey* people find themselves looking more closely at their own life's journey, recognizing the many parallels with the ancient stories. They ask questions they've never asked before; they see their world differently; and they are able to place today's events in the context of the past as they wonder what's ahead for the future.

TellmeOmuse will be very happy if, through our efforts, people who otherwise might not have read Homer are inspired to do so, and upon reaching Ithaca with Odysseus, then say “Yes, that was worth it.”

**Joy Marie Sever** ([tellmeojoy@tellmeomuse.com](mailto:tellmeojoy@tellmeomuse.com)) is president of TellmeOmuse in New York City. Her Ph.D. in social psychology comes from the University of Toronto. In addition to designing educational materials for teachers, Joy is writing Chief Executive Odysseus: An epic guide for the modern leader, a program designed to bring the story of Odysseus into the business world.

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**“Live bravely;  
show brave hearts in  
difficult situations.”**

– Horace. *Satire* II.2.135

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# THE ROMANS IN GAUL TODAY: LIVING HISTORY AND EXPERIMENTAL ARCHAEOLOGY IN THE RHÔNE-ALPES REGION OF FRANCE

continued from page 3

performed, and visitors wandered across acres of the site. At night there was an open-air projection of the 1963 film *Jason and the Argonauts* directed by Don Chaffey and starring Todd Armstrong and Nancy Kovack.

Since the 2006 European edition of the Gallo-Roman Days was a success, another European edition was organized in 2008 featuring reenactors from France, Germany, Italy, Switzerland, Spain, and Belgium. The Journées Gallo-Romaines 2008 retained many of the popular features from previous years and added others. A new feature included the participation of two groups that specialize in reenacting earlier warrior-cultures: the Spanish group, Athena Promakhos, which reenacts Greek hoplite warfare from the Archaic through the Hellenistic periods, and Arbeitsgruppe Hallstattzeit, a German group recreating Celtic warriors from the eighth century to the fifth century B.C. Throughout the weekend Roman, Gallic, and Germanic warriors and civilians paraded on the site. The Swiss reenactors of Vexillum Legio XI Claudia Pia Fidelis brought a *scorpio* and fired it at targets. The pottery kilns (see Fig. 25) were working. Wine historian Michel Bouvier introduced visitors to ancient-style wines – quite tasty, in fact – made as an archaeological experiment from vines grown on the site, while Christian Girbal, who makes reproductions of ancient instruments, gave a demonstration of Celtic music. Probably the most dramatic addition in 2008 was the invited participation of the Corpus Equitum Legionis X Equestris from Belgium, a group specializing in Roman cavalry. Two members of the Belgian group came with their horses and for about thirty minutes, performed a variety of maneuvers.

The Journées Gallo-Romaines have been a popular success. In 2007 the museum recorded over 3000 visitors to the site. The fact that the work of the reenactors is supported by a national museum and professional archaeologists assures the quality and accuracy of the exercise. The groups, too, hold high standards: some, like Pax Augusta, have the sponsorship of university professors such as Christian Goudineau, Professeur au Collège de France and Chaire d'Antiquités Nationales.

Why, then, are the Gallo-Roman

Days important? Why should educators and scholars care about the work of historical reenactors? In addition to the pleasure of visiting a beautiful French site in early June, the event gives both specialists and amateurs the chance to see things in books brought to life. Although no group has succeeded in recreating the size of a Roman legion, even seeing a few soldiers in accurately designed uniforms, carrying and manipulating reproductions of ancient weapons, helps our understanding of the period. Since the legions drill in Latin – and even the gladiatorial exhibitions use some Latin – we also get the chance to hear this beautiful ancient language.

But these are all the things of living history. Experimental archaeology is something else. In a recent article Gilbert explains an experiment he conducted with Pax Augusta. On the weekend of May 12-13, 2007, the men of Pax Augusta set out from the small town of Aoste in the département of Isère to follow a ten kilometer (6.2 miles) course through the countryside. Their objective was to test the conditions of the Roman army on campaign. The twenty men on the march representing soldiers of the Fifth Legion were to test marching and traveling conditions, each man carrying a kit and equipment that weighed 40.7 kilograms (89.5 lbs.). The soldiers were accompanied by two mule drivers with their mules and eight women representing the soldiers' concubines. During the course of their trek, the Roman soldiers were to stop, dig entrenchments, pitch camp, test the fortifications, and then make the return march with their civilian followers to Aoste. Unbeknownst to anyone in Pax Augusta except Gilbert and the mule drivers, (the mule drivers were informed as a preventive measure: no one wanted to deal with surprised animals), the men of Pax Augusta were also to be subjected to an attack by members of another reenactment group, Leuki. The members of Leuki, who specialize in Gallic reenactment, were to adopt the personae of German warriors for this weekend experiment. The encounter between Roman soldiers and Germanic warriors would give the Roman reenactors of Pax Augusta the occasion to test their reactions to a surprise attack.

One should keep in mind the fact that, when Pax Augusta conducted

these experiments, they were participating as well-informed amateurs: Pax Augusta is not a branch of the French army. However, the Frenchmen in the group over thirty-years of age have done obligatory national military service and others have actually served for longer periods of time or are currently still serving in the regular French army. So the men who conducted the experiment were in shape and were aware of the exigencies of military life. In any case, as Gilbert later observed, whether the participants were or had been in the armed forces or not was of limited value, for the conditions of ancient and modern warfare are quite different.

The Roman reenactors departed from Aoste amid the fawells of the townspeople and schoolchildren; but, except for two professional photographers and two video cameramen, no one came to watch the march. In other words, the expedition was not a show for entertainment, but an experiment to test equipment and human endurance in conditions made to simulate a cross-country march through enemy territory. So the Romans marched and were attacked by the Germans. The Romans repelled the attack and, though tired, built their camp; but then they were attacked again and the sturdiness of their camp defenses was tested. Gilbert also reports that, although they were using blunted weapons, many of the weapons broke, rendering the pieces dangerous, as if they were spikes. Thus the reenactors learned not only something about surprise attacks and testing fortifications, but that broken weapons on the battlefield represented potential danger to ancient armies.

In addition to recreating military life in a legion during the early Empire, members of Pax Augusta also recreate the world of the gladiators. The reproduction of various gladiator helmets,



**Fig. 25. For Gallo-Roman Days 2008, pottery kilns were built on site under the direction of C.N.R.S archaeologist Armand Desbat.**

armor, and weapons, and the staging of gladiatorial combat has become one of the group's specialties. Their gladiatorial exhibitions have even been filmed by Arte, the Franco-German cultural-television channel. But the gladiatorial shows have evolved. Early in the company's existence, the gladiators carried reproductions of authentic weapons; yet, not wanting to injure one another during exhibitions, the fighting took on a very aesthetic, graceful, ballet-like appearance which the group realized could not be very authentic. Therefore, they replaced the potentially lethal weapons with blunted wooden ones, deciding to place greater emphasis on trying to find the authentic movements of fighting gladiators. This change allows them to discover the range and speed of movements in an actual fight. No one has been seriously injured in these combats, although they often result in scratches and bruises; but the gladiatorial reenactments now look less like choreographed dances and more like combative sports.

The Gallo-Roman Days and the archaeological sites and museums in Lyon, Saint-Romain-en-Gal, and Vienne have much to teach. The reenactors are devoted to historical knowledge, pedagogy, authenticity, and realism, values shared by scholars and students of ancient civilization. The Gallo-Roman Days present the fruits of both traditional scholarly research and experimental archaeology through the medium of living history.

**Timothy Wutrich** ([trw14@case.edu](mailto:trw14@case.edu)), author of *Prometheus and Faust: The Promethean Revolt in Drama* from Classical Antiquity to Goethe (*Westport and London* 1995), teaches in the Department of Classics at Case Western Reserve University in Cleveland, Ohio. A native Cleveland, he lived and taught in the Rhône-Alpes Region of France for many years. In Summer 2011 he and his wife, Dr. Annie Pécastaings, also on the CWRU faculty, will lead a Vergilian Society study tour in France on "Roman Gaul."

**"The mother of a careful man seldom has reason to weep."**

– Cornelius Nepos.  
*Life of Thrasybulus*, 2.

## Iphigenia

by Patrick Hunt

Let the wind's breath die first, others will follow.  
Calchas trembles reading stars mirrored on livers,  
comets fallen like spears, eclipsed moons  
returning with a vengeance. Hordes wait  
in the doldrums at Aulis in restless armor  
but when they begin to leave, unraveling the borders  
of his dream sails, a vain king loses more  
than any false courage their numbers brought him.  
Agamemnon has not chosen well so far,  
will he sacrifice his pride on this altar,  
give up his ships and the praise of men  
or further dilute his faint father love?  
Whichever is saltier, seawater or blood?  
Deaf and blind to Iphigenia's tears,  
he will not hear her doe-like cries softening,  
he will not even hear either sound or fury  
in this new wind slicing like a sword edge.

**Patrick Hunt** ([phunt@stanford.edu](mailto:phunt@stanford.edu)) has been teaching at Stanford University since 1993. His work has been published in *Poet Lore*, the Penguin Book of Classical Myths, various times in *Classical Outlook*, *palindrome poems* in *Word Ways*, also recently in *AKOUE* (American School of Classical Studies, Athens) and often in publications of the Classical Association of the U.K. Two published volumes of his poetry include his *House of The Muse: Poems from the British Museum*, and his most recent collection, *Cloud Shadows of Olympus*. He is currently writing the opera libretto for *Byron* in Greece.

## Temporary Change in Publication Schedule for *Amphora*

Over the last three decades the APA has built up an endowment, its General Fund, that generates income to supplement publication revenue; grants and contributions; and membership, annual meeting, and placement fees. This investment income allows the APA, despite its relatively modest size, to offer programs and services that are usually offered only by much larger disciplinary societies like the Modern Language Association, the American Historical Association, and the American Academy of Religion.

To preserve the endowment in the General Fund, the APA's Finance Committee has developed guidelines that limit our withdrawals to 5% of the Fund's average value over the previous three years. The recent declines in financial markets have therefore reduced the amount that it is prudent to withdraw from the General Fund. As a result, when it approved the budget for the current fiscal year (July 2009-June 2010), the APA Board instituted a number of changes in programs that would reduce expenses. These changes included a reluctant decision to publish only one issue of *Amphora* during the current fiscal year.

This issue of *Amphora* replaces the one we expected to publish in December 2009, and we anticipate that financial considerations will again require the publication of only one issue in the next fiscal year (July 2010-June 2011). If so, the next issue of *Amphora* will appear in December 2010. APA members in good standing for 2010 will receive these issues by mail only if they have checked the box on their 2010 dues bills requesting a printed copy. Nonmember subscribers will, of course, receive a printed copy as usual and will receive two issues (regardless of publication date) for every \$10 subscription payment. Each issue will also, as before, appear on the APA web site.

We appreciate the support of *Amphora* readers for this publication.

Adam D. Blistein  
Executive Director



## Book Review: *Dragonflies: A Novel*

by Chris Trinacty

Grant Buday. *Dragonflies: A Novel*. Emeryville: Biblioasis, 2008. Pp. 165. Paperback. \$18.95. ISBN 978-1897231470.

Imagine you wish to craft a story about Odysseus in a creative and unusual manner, reflecting your own times but staying true to some aspects of the *Odyssey*. What will be your primary theme? Will you focus on his travels and the idea of homecoming (like authors such as Constantine P. Cavafy in his *Ithaca*, or Charles Frazier in *Cold Mountain*)? Will you cast away the Greek setting and place your modern-day Odysseus in a different time and place (such as James Joyce's *Ulysses*, or the film *O Brother, Where art Thou*)? Possibly you will present Penelope's perspective on Odysseus' participation in the Trojan War and long absence from home (as Ovid's first *Herois* [*Heroides*]), or Margaret Atwood's *Penelopiad*)? Grant Buday's novel, *Dragonflies*, attempts to fill in gaps in the mythological record and to discuss events mentioned only in passing in the Homeric epics. Buday's work centers on the construction of the Trojan Horse and the fall of Troy and, by presenting the story from Odysseus' first-person point of view, the author grants us a fresh perspective on the Homeric heroes as they embark on their last-ditch effort to destroy Troy.

The most striking aspect of Buday's novel is Odysseus' nearly stream-of-consciousness narrative, which allows the reader a unique perspective on both Odysseus himself and the Homeric tradition. Buday brings to life the horrific conditions of the Achaean camp and the raw nerves of the commanders after ten long years of besieging Troy. He highlights the grim quotidian reality of mosquitoes, summer heat, meager rations, and boredom – no majestic displays of battle and valor here. The epic grandeur of these characters has been stripped away, leaving men too easily reduced to their vices and vanity. Buday describes how Menelaus' "failing eyesight makes him thrust his face forward and squint, and as for his once dazzling red hair, he now hennas it every week to hide the grey" (11). Without the Trojans to fight, the Achaeans turn on one another and old grudges fester and are

reignited. Memories of past events such as Odysseus' feigned madness before the war, or the games to determine Helen's husband, reveal the motivation behind the resentment of the Greek warriors Palamedes and Ajax, who emerge as Odysseus' chief antagonists. Such flashbacks flesh out the characters even further and point out how the heroic code of seeking honor above all else is bound to be questioned after years of fighting and little visible progress.

Odysseus' subjective perspective enlivens the plot as he is prone to philosophical daydreaming, remembrances of his past life on Ithaca and his love for Penelope. While this can sometimes lead to banal musing ("Why do I need hair in my ears?" [11]), at other times it can touch upon meta-literary reflection: "Every one of us is a connoisseur of stories, recognizing a new emphasis here, a variation there . . . the tales handed down like figurines polished by each set of hands through which they pass" (34-5); or even reach poetic heights: "Looking into the eyes of the dead is like gazing at a winter sun in the hope of warmth" (162). Buday also infuses humor into the situation, including a particularly memorable depiction of Odysseus and Diomedes drinking beer in a Trojan taverna. The bravado of Diomedes and his love of sarcasm make him a fitting companion to Odysseus and explain their abiding fondness for one another.

The novel picks up in intensity as the Trojan Horse is built and dragged into Troy. Odysseus' moment of inspiration comes as he walks the beach and ponders the customs and loves of the Trojan people: "So it'll have to be a big horse, the biggest they've ever seen, one they'll lust for, one so huge they'll gladly creak open those spiked gates and haul it inside because a horse so enormous can only be a Sign, and let's face it all men are fools for Signs . . ." (44). The description of the anxious and claustrophobic heroes inside the cramped horse among overflowing slop buckets shows Buday's attention to detail and his creative re-imagining of the Greek and Latin material. Readers of the second book of Vergil's *Aeneid* will find an interesting counterpart in Buday's depiction of events. Divine elements are downplayed or forgotten (no serpents devour Laocoön and his sons, no gods help to destroy Troy's walls), but the relief and joy of the Trojans are palpable and the image of Trojan boys

leaping from the walls to "ride" the horse into Troy is particularly evocative (150). Buday wisely does not try to compete with the pathos of Vergil's account of Troy's fall and Odysseus' point of view is detached from the arson and slaughter the Achaeans wreak:

Frenzy glazes their eyes as they rape corpses and steal anything that shines. They leap from roofs and elbow each other aside to get at women. They are crazed, they bludgeon children as if they were rabid dogs. What a proud moment. We kings. We victors. We noble warriors blessed by the gods. (164)

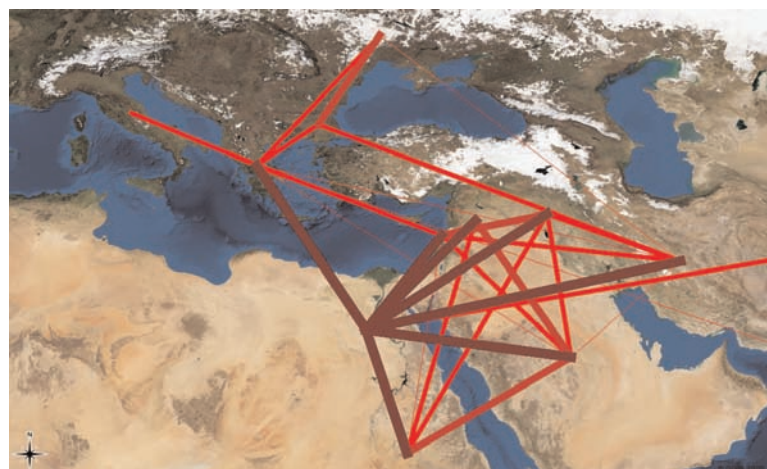
His blinkered view of the men around him and their base motivations gives Odysseus a psychologically astute perspective and, by taking away the heroic veneer from the epic material, reveals the concrete horrors of war.

*Dragonflies* offers an innovative perspective on the myth of Troy's fall and the character of Odysseus. Classicists reading it will find many echoes of Vergil and Homer as well as some inside jokes, such as the novel's final line: "and soon, very soon, in a month at most, I will be home" (165). One may find some anachronisms or variations on the myths, but most can be easily swallowed and show how these myths may be given new life (I think of Tennyson's *Ulysses*, "Come, my friends. / 'Tis not too late to seek a newer world"). Odysseus emerges as a voice of reason and a champion of peace and the pleasures of house and home over the lust for power, honor, and war. What do dragonflies have to do with any of this? Read the novel and find out.

**Chris Trinacty** ([ctrinacty@amherst.edu](mailto:ctrinacty@amherst.edu)) is currently the Keiter Fellow in Classics at Amherst College. He received his Ph.D. from Brown University in 2007. He is writing a book tentatively entitled, *Senecan Tragedy and the Reception of Augustan Poetry*, which explores the way Seneca read, employed, and critiqued the Augustan poets in his poetry. Other research interests include Horace's Epistles, Vergil's Eclogues, and Roman elegy. In addition, Chris finds time to host a radio show once a week called "The Classics Hour," in which he often talks about classical mythology and history.

# HERODOTUS EARTH: MAPPING AND NETWORKING THE *HISTORIES*

continued from page 11



**Fig. 26. Co-reference network density (territories). Key: the thicker and darker the line, the stronger the connection.**

how space is represented in the *Histories*. In the example just cited, there is little sense of a Greek-barbarian polarity at play, other than in the rhetoric that Aristagoras employs (for instance, asking whether there was really anything to be feared from a people who wore trousers – what could be more unmanly than that!); instead, Herodotus presents a series of ‘networks’ – the string of places that Aristagoras mentions in his attempt to show how easy conquest would be and the very fact that a Greek from Ionia (the west coast of Turkey) goes to a city on mainland Greece for an alliance in the first place. The HESTIA database of spatial references allows us to identify quickly and efficiently connections between places mentioned by Herodotus in the same breath (i.e., in a chapter), represent those connections in various graphic forms, and consider their significance. Moreover, as well as providing a general sense of the broad ‘network’ culture of the *Histories*, we will also be able to generate a finer grain of analysis by counting the relative strengths of the components within any given network: that is to say, we will be able to identify the “hot-spots” of the network culture – those places that have the most “hits” or “degree centrality” within a network – or else evaluate and represent the “thickness” of the connections between places themselves.

Figure 26 gives an example of one such network, depicting linkages among territories across the entire *Histories*. It traces the connections among Greece and other territories within the Mediterranean world, primarily Italy, Thrace, Scythia, Persia, and Egypt. Interestingly,

however, from this broad brush-stroke image of Herodotus’ world, the territory that emerges as having the strongest connections in this basic network culture is not Greece, but Egypt: each one of the links that Egypt has to other territories scores in the highest rating. While this

may not have been anticipated, it does make sense on reflection, since for a better part of one book Herodotus uses Egypt as the touchstone against which other cultures, including Persia and his own, Greece, are compared. It is its function as a reference point, then, that allows Egypt to appear as the center of Herodotus’ network picture of the Mediterranean.

It is unclear to us at this stage what new picture of space will emerge through our analysis, but we can be pretty certain of two things. First, we don’t expect the network maps to reflect the historical reality, but rather Herodotus’ preconceptions and knowledge base – or those of his historical agents. Such views may be a useful complement to the picture that can be otherwise reconstructed by archaeologists and ancient historians, since they may provide an insight into the “cultural mentality” informing Herodotus’ world. Second, we expect our interpretation of Herodotus’ world in the end to differ radically from both the “satellite” image of the Earth that our technology generates, and the two-dimensional Cartesian maps that have dominated western thinking for centuries. Indeed, we anticipate generating maps that are “topologically” rather than geographically based, much like the famous schematic diagram of the London Underground (see [http://en.wikipedia.org/wiki/Tube\\_map](http://en.wikipedia.org/wiki/Tube_map)). These maps will represent the distance between places mentioned in Herodotus’ *Histories* in relation to the number and strength of the connections between them, rather than according to their “real” physical locations.

All of the images that we generate will be freely available to all on our website under a Creative Commons

License. Furthermore, a link from our website to the database, which contains all of the spatial data that we have captured, will allow users to generate their own maps. Finally, all of the software that we are using and developing is open source, meaning that it can be reused for other similar projects and improved upon. We believe that it is ultimately this principle of openness and freedom that does most justice to the world that Herodotus represents.

**Dr Elton Barker** (*e.t.e.barker@open.ac.uk*) Principal Investigator) is a lecturer in Classical Studies at the Open University, after having previously been a college lecturer at Christ Church, Oxford for five years. Author of a series of articles on epic poetry and the epic cycle, *Sophocles and Herodotus*, he has recently published a book with Oxford University Press entitled *Entering the Agon: Dissent and Authority in Homer, Historiography and Tragedy* (January 2009).

**Dr Stefan Bouzarovski** (Co-Investigator) is a Lecturer in Human Geography at the School of Geography, Earth and Environmental Sciences at the University of Birmingham, UK. He is also a Visiting Professor at the Faculty of Science at Charles University in Prague, Czech Republic and an External Professor at the Department of Economic Geography, University of Gdansk, Poland. His work is partly supported by the Ministry of Education, Youth and Sports of the Czech Republic, under project no. MSM0021620831 titled ‘Geographic Systems and Risk Processes in the Context of Global Change and European Integration.’

**Christopher Pelling** (Co-Investigator) has been Regius Professor of Greek at Oxford University since 2003. His books include a commentary on Plutarch, *Life of Antony* (Cambridge, 1988), *Literary Texts and the Greek Historian* (London, 2000), and *Plutarch and History* (Swansea, 2002); he has also edited collections on *Characterization and Individuality in Greek Literature* (Oxford, 1990) and *Greek Tragedy and the Historian* (Oxford, 1997).

**Mr Leif Isaksen** (ICT consultant) is currently studying for a Ph.D. at the University of Southampton developing an assistive research framework to integrate information from across multiple excavation data repositories. Specializing in the application of ICT to the analysis of space in the ancient world, he moderates the Antiquist ICT and Cultural Heritage community.



# PRIOR INCANTATO: GRECO-ROMAN MAGIC FLOWING FROM J.K. ROWLING'S WAND

by Elizabeth Ann Pollard

**A**ccio! Expecto Patronum! These memorable Potterworld spells for retrieving an object and summoning a protector resonate clearly with the language and logic of magical spells from Greece and Rome. Yet while Harry Potter is oft-discussed by experts in children's literature and by theologians, the series is seldom addressed by historians, much less those specializing in Greece and Rome, a gap that the panel focused on "Parallels between Rowling's Wizarding World and Historical Practices" at the annual Harry Potter conference, Azkatraz 2009, no doubt hoped to address.

Nevertheless, some classicists have shown interest in the series. David Frauenfelder has commented on the murkiness of a simple good vs. evil dichotomy in both Harry Potter and classical myth (*Amphora* 3.1 [Spring 2004], 7, 13). Latin editions of the first two books in the series, as well as an ancient Greek edition of the first book, have been produced. Reviewers in the pages of *Amphora* (4.2 [Fall 2005] and 6.2 [Fall 2007]) have noted the translators' inspired rendering of names into Greek and Latin and their clever evocation of epic and other classical literary allusions – the translator into the Greek, A. Wilson, himself credits as an inspiration for his translation Lucian, whose second-century C.E. stylus often turned to magical subjects ([http://www.users.globalnet.co.uk/~loxias/harry\\_potter.htm](http://www.users.globalnet.co.uk/~loxias/harry_potter.htm)); but still there has been little attempt to explore the relationship between the magic in the world of Harry Potter and that of Greco-Roman antiquity.

Scholarly collections deal with issues ranging from mythic/folkloric roots and gender to politics (e.g. *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon* [2002] and *Harry Potter and International Relations* [2006]). Conferences that feature a unique mix of popular fanaticism and scholarly presentations are held nearly every year across the U.S., including the upcoming "Infinitus" in Orlando in 2010 (<http://www.infinitus2010.org/>). The National Library of Medicine in 2008 hosted an exhibition entitled "Do Mandrakes Really Scream?: Magic and Medicine in Harry Potter" (<http://www.nlm.nih.gov/exhibition/mandrakes>). Searching the Library of Congress subject heading, "Rowling,

J.K.," reveals the sub-disciplines of academic interest, including study and teaching, girls and women, criticism and interpretation, encyclopedias, and religion, to name a few. The newest release of the film adaptations of the series, Part I of *Harry Potter and the Deathly Hallows*, due out in November 2010, will no doubt again stoke the fires of Potter fandom.

Why should any of this matter to scholars of Greece and Rome? Harry Potter has become a *lingua franca*, offering an opportunity to use popular culture to highlight what was a central facet of Greco-Roman antiquity, namely magic. As John Gager wrote nearly two decades ago, curse tablets "reveal a dark little secret of ancient Mediterranean culture . . . [e]veryone, it seems, used or knew of them" (1992, 3). In Gager's observation on the ubiquity of magic-use in antiquity, one hears echoes of those who guiltily admit that they not only read Harry Potter, but stood in line at a bookstore on a midsummer's midnight to be among the first to get their copies of the latest installment of the series. While Harry Potter may not at first glance appear to teach us anything about Greco-Roman magic and while J. K. Rowling may not have intentionally drawn on Greco-Roman magic to create the magic of Potterworld – although according to her editor at Bloomsbury, she did study classics at university before settling in on French (<http://www.users.globalnet.co.uk/~loxias/news.htm>) – comparing the two can enrich our readings of both and make classicists for life among this generation reared on the Pottercraze.

## Magical Knowledge and Ritual Expertise

Scholars of Greco-Roman magic debate the level of ritual expertise required to perform various spells or the nature of the modes for the transmission of magical knowledge (Frankfurter 1997). Who owned the fourth-century recipe books, such as *P.Bibl.Nat.Suppl.* gr. 574 at the *Bibliothèque Nationale* in Paris or *P.Lond.* 121 at the British Library, popularly known as *Papyri Graecae Magicae* (PGM) IV and VII, respectively? How did the owners of such grimoires, or magic handbooks, dispense their trade? What was the social location (ethnicity, class, and

gender) of magical experts and consumers and what level of literacy was required to etch or cast a spell? How much expertise would it take to fashion a waxen or clay image for a spell or to perform the actions mentioned in the spells' words – those clearly translatable or the more mysterious *vores magicae*? What kind of equipment would a magic-user need and who gathered the arcane ingredients required to enact the various spells (LiDonnici 2002)? Apuleius' description of Pamphile's laboratory – filled with every type of spice, undecipherable metal tablets, bits of shipwrecks and corpses, including noses, fingers, flesh-covered nails used in crucifixion, and gore-encrusted, mutilated skulls pulled from the jaws of wild beasts – offers one of the few problematic imaginings in answer to these questions (Apuleius, *Metamorphoses* 3.17).

Such questions, frustratingly left unanswered for antiquity, have been imaginatively addressed by Rowling with Diagon Alley, Hogwarts, and the classes the young wizards take there. For example, students entering their first year at Hogwarts School of Witchcraft and Wizardry must procure in London's wizarding shopping district, Diagon Alley, books such as Goshawk's *Standard Book of Spells (Grade 1)*, Bagshot's *History of Magic*, Waffling's *Magical Theory*, Switch's *Beginners' Guide to Transfiguration*, and Spore's *One Thousand Magical Herbs and Fungi (Sorcerer's Stone* [hereafter *SS*] 5). All this to embark on a seven-year education to include instruction in History of Magic, Charms, Transfiguration, Potions, Divination, and Defense against the Dark Arts. The reader learns from the Sorting Hat in the first book about different "schools" of magic followed by Griffindor, Ravenclaw, Slytherin, and Hufflepuff (*SS* 7) and, in *Goblet of Fire* (*GF*), the reader learns that there are regional variations in magic-practice as well, when Continental rivals, Beauxbatons and Durmstrang, enter Potterworld (*GF* 15).

The series abounds in examples of ritual expertise and the performative context of magic. One need only glance at the Wikipedia entry for "Spells in Harry Potter" for an extensive list of incantations, their proper pronunciation, use, and suggested etymology. Perhaps the most memorable performative



moment is Hermione's upstaging of her peers in her combination of proper technique – "swish and flick" – and enunciation in her superior execution of "*wingardium leviosa!*" She scolds Ron, "You're saying it wrong . . . 'It's Wingardium Levi-o-sa, make the 'gar' nice and long" (SS 10). The *vores magicæ* of the ancient PGM and lead tablets (magical words like *ablanathanalba*, *borphorababor*, and *maskelli maskello*) might be compared with parseltongue (the specialized wizarding ability, limited primarily to those of Slytherin lineage, to speak in the language of snakes, e.g., SS 2 and *Chamber of Secrets* [CS] 11). The potion book of the *Half-Blood Prince* (HBP) is a particularly good illustration of how Greco-Roman grimoires might have been the accretion of several users' tweaking of magical recipes. In a race to create the best Draught of Living Death in order to win a swig of Felix Felicis potion, Harry must use an old borrowed potions book. Overcoming his irritation at the "stupid scribbles of the previous owner, who for some reason had taken issue with the order to cut up the sopophorous bean and had written in the alternative instruction: crush with flat side of silver dagger, releases juices better than cutting," Harry eventually uses those revisions with success (HBP 9). Similar to the *Half-Blood Prince's* adaptations, scholars have noted the accretive element of spell books in the multiple hands and range of ad hoc spells in many of the grimoires (LiDonnici 2003). Further, just as root-cutting and herb-knowledge were magical skills in antiquity (Scarborough 1991), Snape grills Harry on his herbological understanding of the properties of asphodel and wormwood, monkshood and wolfsbane (SS 8); we learn the importance of gillyweed (GF 26); and we are taught that venom of acromantula is a precious ingredient, its rarity due to the difficulty of gathering it (HBP 22).

## Agonistic Context of Magic

Struggle – between good and evil, Harry and Voldemort, the world of Muggles (people with no magical abilities) and Magicians – is at the heart of the Potter series. Defense against the Dark Arts is a recurring theme in the books, whether as the much coveted (at least by Snape) teaching position at Hogwarts, the purpose of Occlumency, or the goal of Dumbledore's Army. Magic in Potterworld is inextricably bound with the concept of struggle, or *agon* as the Greeks would have called it.

Chris Faraone (1991) has illustrated well the agonistic context of Greco-Roman magic, namely that magic was often used in competitive situations such as business, theatre, legal cases, athletics, and love, especially when the outcome was in question. The jinx placed on Harry's broom during a Quid-ditch match in SS 11 is reminiscent of a



## Rowling's portrayal of magic reflects ancient practices.



seventy-five line lead curse tablet from North Africa that binds horses – "take away their victory, entangle their feet, hinder them, hobble them . . ." – and their drivers – "snatch them up from their chariots and twist them to the ground . . . dragged along all over the hippodrome . . . with damage to their body" (*Defixionum Tabellae* 237, trans. in Gager 61-2). Just as the Potter-reader discovers that Prof. Snape was not jinxing Harry, but instead was muttering a protective spell on Harry's behalf, one finds in PGM 3.15-30 a recipe for a protection spell: "I adjure you angels of running . . . that you will gird with strength and courage the horses that NN is racing and his charioteer . . . let no other magic or witchcraft affect them." The effectiveness of Harry's pretense of slipping his Felix Felicis potion to Ron prior to the latter's Quid-ditch success in HBP (14-5) illustrates how it is that many have suggested Greco-Roman magic would have "worked" in these competitive situations – that it gave to the user an edge in confidence.

Agonistic parallels continue in the use of love potions, both in antiquity and in Potterworld. Love spells from antiquity abound both in formulae preserved in recipe books and etched on lead. They are the source of fictional humor, as when goat corpses rush through the streets at the behest of the witch Pamphile's magical ministrations after she has been duped by her slave Photis into using goat hairs instead of the hair of the intended victim (Apuleius, *Metamorphoses* 3.16-8); but this is a humor that is based in a genuine

social concern over subversive erotic matches. While there are debates about how these spells "worked" in their Greco-Roman context, with J. Winkler (1990) championing a therapeutic psychological projection model and Faraone (1999) suggesting rather that the spells re-inscribed the realities of match-making, there can be no doubt about the popularity of love spells of all varieties: men pursuing men and women, women pursuing women and men.

As the protagonists of the Potter series age, their concerns mature as well. While Quidditch is the major competitive context of the first book, love becomes a greater concern in the later books of the series. In HBP, love potions are not only the source of comic relief but also a major plot point. We are reminded of Apuleius' bewitched goat corpses when Ron consumes Chocolate Frogs laced with a love charm meant for Harry (HBP 18-9). More seriously, Voldemort himself is the offspring of a relationship brought about by the spell his witch mother Merope (note the resonance of the name with Apuleius' famous leading witch Meroe) cast on the Muggle Tom Riddle. A pregnant Merope is left to raise her half-blood son alone and in shame, when the love spell wears off and Riddle scorns her (HBP 10-1). Such a situation is perhaps what Domitiana feared in third-century C.E. North Africa when she commissioned what Faraone would call a *philia* spell to "bring Urbanus . . . and unite him with Domitiana . . . in marriage as spouses in love for all the time of their lives" (DT 271, trans. in Gager, 112-5). Indeed, such erotic spells often had time-limits, as we are reminded by the odd fifth-century C.E. love spell in which Theon, a male, seeks to bind to himself Euphemia, "with love and lust and longing for ten months from today" . . . just long enough to bring a pregnancy to term (*Supplementum Magicum* 45).

## Other Connections?

Illustrative parallels continue well beyond magical knowledge and ritual expertise or the agonistic context of sport and love. Rowling's *animagi*, who use magic to become animals – Sirius Black/Padfoot, James Potter/Prongs, Peter Pettigrew/Wormtail, and Rita Skeeter/Beetle and the Metamorphmagus Nymphadora Tonks (*Order of the Phoenix* [OP] 3) – call to mind the shape-shifting Lucius, the lead character of Apuleius' *Metamorphoses* who transforms into a donkey after his misapplication of

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## CLASSICS REWRITTEN IN STONE: THE ART OF ANITA HUFFINGTON

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and breast, where there is also a red scar. At the front of each thigh is a jagged red gouge, as if she had fallen and been dragged up again. Her hands . . . are thrust behind her and open in supplication . . .”; at the same time, Wallach notes that, although “[s]he is cornered, her breasts thrust forward,” she ultimately associates the sculpture with the Victory of Samothrace. Wallach also touches on the dual themes of death and rebirth in this myth when she says, “The colors of the alabaster descend from pale pink to blood red, as if she is being drained of life, or infused with it” ([2001], 6). In this way, Huffington’s art works as a catharsis, helping her to grieve Lisa’s death while simultaneously bringing her daughter to life once again through the immortal medium of art.

In the fall of 2006, Huffington’s husband Hank Sutter passed away unexpectedly. While it is still too soon to see clearly what trajectories her work might be taking in response to this tragedy, we can be sure that this experience, too, will make its mark on her art. As Huffington has said, “The art that I love the most is art that is full, deep, and inclusive of life and death, light and dark, ecstasy and tragedy - the inescapable mystery. The work that I have done that has this kind of truth is the most important work to me: the truth that contains the whole” (Wallach, “Anita Huffington: The Rock is the Habitation of the Whole,” *Anita Huffington*. Photographs by David Finn. [New York: Ruder Finn Press, 2007], 17). Like the mythological themes on which she draws, Huffington’s art embraces the whole of human experience, and in so doing, her work, like the myths of antiquity themselves, takes on a timeless quality that speaks to us all.

(For more of Huffington’s work, see photographer David Finn’s 2007 book *Anita Huffington*. New York: Ruder Finn Press.)

**Kirsten Day** ([kirstenday@augustana.edu](mailto:kirstenday@augustana.edu)) is Assistant Professor of Classics at Augustana College in Rock Island, Illinois. Because of her interest in classics in popular culture, she has served as Area Chair for the “Classical Representations in Popular Culture” panels at the annual Southwest Texas Popular and American Culture Association’s regional conferences since 2002.

## Book Review: *Medicus: A Novel of the Roman Empire*

by Chelsea M. Campbell

Ruth Downie. *Medicus: A Novel of the Roman Empire*. New York: Bloomsbury USA, 2007. Pp. 400. Hardcover. \$23.95. ISBN 978-1596912316.

Gaius Petreius Ruso, a Roman army doctor, signs up for Britannia to get away from his ex-wife and earn some cash to bail out the family farm from his dead father’s many creditors. But Britannia isn’t exactly the sanctuary he thought it would be. The weather is too wet, the hospital understaffed, and the locals hostile towards anything Roman. Things go from bad to worse when Ruso, in a weak moment of compassion, spends all his money to rescue an injured slave girl from her less than scrupulous owner.

It turns out his slave is a native who can’t cook, won’t talk, and is only good for causing trouble. Ruso lodges her at the local bar, only to get dragged against his will into a local murder mystery. Prostitutes are turning up dead, and, despite his reluctance and claims that he’s not part of the investigation, Ruso is the only one who cares about finding out the truth . . . especially after a few “accidents” almost do him in, and he realizes he’s next on the murderer’s list.

*Medicus* grabbed me from the first page and didn’t let go, and not just because it starts out, like many good mysteries, with a dead body. Ruso is an engaging character: flawed, compassionate in spite of himself, and full of hilarious introspection. The guy can’t catch a break, whether he’s trying to scrape up money to send back home, write the first-aid field guide that’s going to make him rich, or just get a full night’s sleep. Something always goes wrong, and Ruso handles his problems with determination and humor. He gets into one scrape after another, and then, just when he thinks he’s safe, he finds himself in even more trouble.

Historically, this novel explores the relationship between the Roman army stationed in Britain and the local tribes they’ve supposedly conquered. Tensions between them are high. The slave Ruso acquires is a native girl who would, at times, rather die than live near anything or anyone Roman. Locals are sold as slaves to Roman citizens.

Mixed marriages bring shame to the native tribes. The Roman army has built a thriving outpost and protects the people inside its walls, yet isn’t above abusing them for its own entertainment.

The complications between the army and the locals make author Ruth Downie’s world a rich, lively place that feels extremely real. Throw an unlucky but compassionate guy like Ruso into the mix, and the pages just fly by. One of the best aspects of this novel is Downie’s skill at drawing the reader into a completely different time and place, while being able to relate to Ruso’s daily life and frustrations. He has trouble finding time to work on his writing. He gets woken up in the middle of the night – repeatedly. His house is a mess, but he can’t get anyone to clean it. Some parts of being human never change, and that’s what makes a good historical novel really work.

I highly recommend this book, and I look forward to reading the sequels, *Terra Incognita* (Bloomsbury USA 2008) and *Persona non Grata* (Bloomsbury USA 2009).

**Chelsea M. Campbell** ([kaerfel@gmail.com](mailto:kaerfel@gmail.com)) is a novelist specializing in young-adult fantasy fiction. Her most recent novel, *The Rise of Renegade X* (Random House) will appear in May, 2010. She holds a B.A. degree in Classical Languages, and lives with her husband, two cats, and a collection of glass grapes in Bellingham, Washington. More information about Chelsea and her writing can be found via her website: <http://www.chelseamcampbell.com/>.

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# PRIOR INCANTATO: GRECO-ROMAN MAGIC FLOWING FROM J.K. ROWLING'S WAND

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Pamphile's ointments (Apuleius, *Metamorphoses*, 3.24-5). Apuleius' protagonist would have done well to heed the admonition uttered by Prof. McGonagall, herself an *animaga*, when she warned her students, "Transfiguration is some of the most complex and dangerous magic you will learn at Hogwarts" (SS 8). Magical creatures such as Lupin the werewolf (*Prisoner of Azkaban* [PA] 17), Firenze the centaur (SS 15), Fawkes the phoenix (CS 12), the basilisk (CS 16), Buckbeak the hippogriff (PA 6), Norbert the Norwegian Ridgeback and other dragons (GF 19), the sphinx (GF 31), and thestrals (OP 21), all have counterparts in Greco-Roman magical lore. Lykanthropes, or werewolves, are well-attested in Greco-Roman antiquity (Ogden 2002). Philostratus records the magician Apollonius of Tyre's encounters with magical creatures on his sojourn in India (3.45-9 for martichors [sic], griffins, and phoenixes). The ghosts and restless dead used to animate many of the Greco-Roman curse tablets have Potterworld counterparts in Nearly Headless Nick (CS 8) and Moaning Myrtle (CS 16 and GF 25), as well as in the terrifying *inferi* that guard one of Voldemort's horcruxes (HBP 26-7). The eponymous sorcerer's stone of the first book is reminiscent of magical stones in general, whether gemstones inscribed with spells (e.g., Bonner 1950) or the belief that the stones themselves have magical properties, for example the affinity of hematite for treating blood-related ailments (for properties of magic stones in general, see the fourth-century C.E. *Cyranides*). The Mirror of Erised in which viewers see their true desire finds an ancient parallel in cataptromancy (mirror-magic), against which Apuleius arguably defends himself when he deflects the charge that he owns a mirror (Apuleius, *Apologia* 13-6). The pensieve, in which Potterworld memories can be stored, finds some resonance in both lecanomancy (bowl divination, e.g., PGM 4.3209-54 a saucer divination of Aphrodite) and even memory spells (eg. PGM 1.232-47). While there may be no Greco-Roman invisibility cloaks (SS 12 and the *Tale of the Three Brothers*), there are invisibility rings (*Cyranides* 1.15.33-7), ointments (PGM 1.222-32), spells (PGM 7.619-27), and even a cap (*Iliad* 5.844-5).

But perhaps even more intriguing than these one-to-one parallels are some

of the larger ideological issues and dichotomies: the social construction of muggles vs. magicians, magic vs. religion, and magic as sustaining of vs. threatening to social order. The answers to such questions are complex in the intricately imagined space of Potterworld. They are a reminder of the murkiness of the categories and oppositions in Greco-Roman antiquity. Rowling's creation is a firm reminder that scholars of Greco-Roman magic can become so source-bound that we forget to step back and imagine an economy of magic. The vicissitudes of *agon* over sport and love and the concerns over knowledge and transmission are magically manifest in Potterworld in much the way that they were in antiquity. Rowling's imaginative context helps us to envision a way to fill the gaps in our understanding of the recipes and spells at whose users' needs we can only guess. Conversely, Potter-readers may be fascinated that their protagonists' struggles are paralleled by those of real people who lived almost two millennia ago.

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*Elizabeth Ann Pollard* (epollard@mail.sdsu.edu) is Associate Professor of History at San Diego State University, where she has been teaching courses since 2002 in Greek and Roman history, world history, women and magic, and the historiography of witchcraft from Greco-Roman antiquity through Colonial America. Her most recent articles have explored writing about witchcraft on Wikipedia, images of witches in Greco-Roman art, and placing Greco-Roman history and Roman-Indian trade in world historical context.

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**"For human beings,  
words are a weapon sharper  
than the sword."**

– Pseudo-Phocylides  
*Wise Sayings*, 124.

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Louisiana Scholars' College at  
Northwestern State University  
110 Morrison Hall  
Natchitoches, LA 71497 U.S.A.  
mcclaind@nsula.edu

## Address for Submission of Reviews:

Professor Diane Johnson  
Assistant Editor, *Amphora*  
Western Washington University  
Humanities 230  
Bellingham, WA 98225-9057 U.S.A.  
diane.johnson@wwu.edu

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