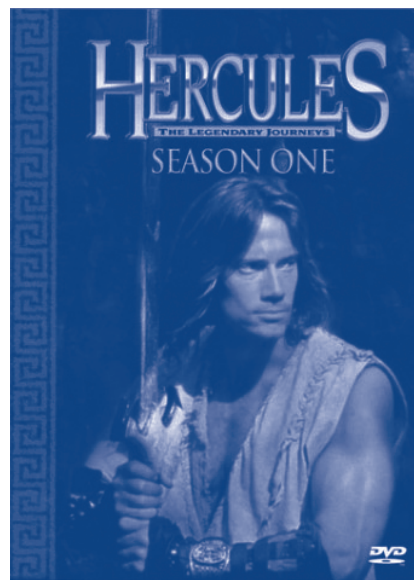


LABORS AND LESSON PLANS: EDUCATING YOUNG HERCULES IN TWO 1990S CHILDREN'S TELEVISION PROGRAMS

by Angeline Chiu

“Zero to Hero, in no time flat ... Zero to Hero, just like that!” The Muses’ song from the Disney film *Hercules* could apply equally well to the sudden, spectacular rise of Hercules in pop entertainment of the late 1990s. Those proved lively years for the hero in American film and TV, spearheaded by the 1997 Disney animated movie and by television’s *Hercules: The Legendary Journeys*, starring Kevin Sorbo (1995-99). The two quickly spun off more TV series: Disney’s *Hercules: The Animated Series* (1998-99, 65 episodes of 30 minutes each) and *Young Hercules* (1998-99, 50 episodes also of 30 minutes each) starring Ryan Gosling.* Both spinoffs reimagined the mythological hero specifically for younger viewers and gave him unprecedented exposure in children’s weekday TV.†

In terms of the target audience, grade school and middle school years are very impressionable times for encounters with cultural influences. Every spring I teach a large myth course, and my students often reminisce about their first contact with mythological stories: it almost always comes at that age and in the form of entertainment geared for



children—books and, increasingly, film and television.‡ These early interactions are often formative for how young people perceive and relate to mythological figures, so with that in mind, a closer look at *Hercules: The Animated Series* and *Young Hercules* becomes an illuminating excursion into often-unappreciated aspects of classical reception in children’s entertainment.

Both shows focus on the education of
continued on page 6

Book Review: The Classical Cookbook

by Larry Ball

Andrew Dalby and Sally Grainger, *The Classical Cookbook: Revised Edition*. Los Angeles: Getty Publications, 2012. Pp. 160. \$24.95 ISBN 1606061100.

The field of ancient cookery, as a scholarly and popular publication topic, has a long and proud tradition. Study of the subject works like field archaeology, in so far as the scholar must dig up (literally or figuratively) what information there is, recognize its usually egregious gaps, and fill them in as best he or she can. The latter is commonly achieved via comparison with better preserved examples from related fields or sites, with a lot of (usually) logical ratiocination to sew it all together. In this regard, the field archaeologist has a slightly easier row to hoe, in that irremediable gaps in the information can simply be left as unanswerable questions. Scholars of ancient cookery, in contrast, usually hope to recreate the cuisine of antiquity. Here a gap in the information can be disastrous, resulting in concrete, sludge, or flavors so abominable that not even the Romans could figure out a way to enjoy them. This powerful caveat must be kept in mind, since it explains why so much speculation, substitution, and invention are both justified and necessary. If we adhere strictly to available information, we would end up only with translations of terse ancient texts, few of which provide enough information to allow anything appealing to be cooked today.

The authors of this book are well aware of the challenges, of course. The division of labor between them exploits their respective expertise, the translations of ancient literature being by Andrew Dalby and the actual cookery the work of Sally Grainger.

continued on page 8

INSIDE

MY PATH TO CLASSICS: MY TEACHER, ALFRED V. MORRO 2

A NEW INCARNATION OF LATIN IN CHINA 3

THE KIDS ARE ALRIGHT, OR, NOBODY KILLED THE LIBERAL ARTS 4

THE STAKES ARE HIGH: TRAGEDY AND TRANSFORMATION WITHIN PRISON WALLS 5

CAPITAL CAMPAIGN NEWS 9

VERA LACHMANN, THE CLASSICS, AND CAMP CATAWBA 10

FLIPPING A COIN: BUILDING A NUMISMATIC DATABASE WITH UNDERGRADUATE RESEARCHERS 12

WHERE DO WE COME FROM? WHAT ARE WE? WHERE ARE WE GOING? 17

LINKING COURSE TO PRODUCTION: THE “ORESTEIA” PROJECT 19

FROM YOUR EDITORS 23

GUIDELINES FOR CONTRIBUTORS 24

MY PATH TO CLASSICS: MY TEACHER, ALFRED V. MORRO

by Adam Blistein

I became a Classicist because of Alfred V. Morro (1920-2005, Fig. 1). Almost everyone in the state of Rhode Island above a certain age would (a) recognize Al's name, and (b) be surprised by my statement because he was almost exclusively known as a football and track coach of great success and rare ferocity at Providence Classical High School. If you can remember what college football fans outside of Ohio State thought about the late Woody Hayes, or, more recently, what college basketball fans outside of Indiana University thought about Bobby Knight in his chair-throwing days, you have some idea of Al's reputation in Rhode Island. In the background of Fig. 2 you can see him haranguing his troops in a pose that was familiar to all who knew him. In fact, Fig. 2 shows me becoming familiar with that pose because I was an assistant manager on the football team, and I am the young man in the gray sweatshirt with his back to the camera.

In the late 1930s and early 1940s Al was a legendary football player and track and field athlete first at LaSalle High School in Providence and then at Boston College. In consecutive years he played in the Cotton and Sugar Bowls for B.C., and he was captain of its



Fig. 1. Teacher/Coach Alfred V. Morro in the former Classical High School building, circa 1965.



Fig. 2. Classical High School's football team on its sidelines, Fall 1966.

football team in 1941. He went on to a successful career as a football and track coach in Providence and was athletic director at Classical for many years. The School's athletic complex is named for him. His citation in the Hall of Fame of the Rhode Island Track and Field Coaches Association reads in part: "The State's most successful coach of all time. His Classical H.S. teams were virtually unbeatable over his many years of coaching."

Despite this eminence, the School District of the City of Providence required him to do more than coach in return for a full paycheck. For many years that additional work was to teach ancient history to ninth graders, and in that position in 1963-64 he introduced me to *mens sana in corpore sano*. I can't think of a better person to have done this. Al taught ancient history as he did everything—forcefully and idiosyncratically. Among his idiosyncrasies was to offer extra credit to anyone who would

read a classical author in translation for 30 minutes outside of class. That extra credit—especially extra credit so easily earned—was pretty attractive. Al also offered extra credit for short reports on ancient civilization, but I rarely took him up on that offer even though the report could be nothing more than an article copied out of an encyclopedia. Instead, since he was good enough to give me an additional reward for something I'd be doing anyway, i.e., reading, that year I went through every Penguin and Loeb I could lay my hands on, usually in thirty-minute segments. In some cases, however, I kept on reading long past the point that the book generated extra credit, just because I couldn't put it down. For example, in Al's system, you could get a credit for each play of Euripides you read, but exactly one credit for all of the *Iliad* or of Herodotus. I still read all of Herodotus.

That's how I became addicted to classical literature and how, after a num-

ber of detours, I became Executive Director of the APA. My high-school Latin teachers ranged from competent to inspiring, but it was Al's encouragement that I sample the entire smorgasbord of classical literature that made me want to keep reading Latin, which I began the same year I studied history with him, and to start reading Greek once I got to college. As I told him while I was still in graduate school, "I wanted to be a history teacher until I met you."

The conventional wisdom is that coaches cannot make the transition from the field, court, or rink to the classroom. I've heard my colleagues who manage learned societies for historians despair of coaches teaching their subject in high school. For years the comic strip *Funky Winkerbean* made a running joke out of the football coach who shows films in health class because he's incapable of teaching the actual subject matter. Al was twice as fearsome as Funky's coach, but as a teacher—in a far more complicated subject—he was more than competent. He brought a then fifty-year-old textbook to life, and he developed a system that would entice your average grade-grubbing fourteen-year-old to develop a familiarity with the ancient world that no textbook, and especially not a moldy one, could provide.

Why did he bother? He was a fixture in the school and could have time-served his way through those ancient history classes. In fact, a few years after he taught me, he moved on to an administrative job whose purpose I never completely understood that took him out of the classroom altogether. I'm sure part of the explanation was that he valued his Italian-American heritage, but he didn't emphasize Roman history or culture over Greek. I suspect his own good solid Catholic classical education, first at LaSalle and then at B.C., gave him a special appreciation for the subject. Mainly, however, I think he was a man who demanded excellence of both himself and of his students, wherever he or they happened to be. That's not a bad lesson to have picked up along with a taste for Aristophanes, Herodotus, and Tacitus.

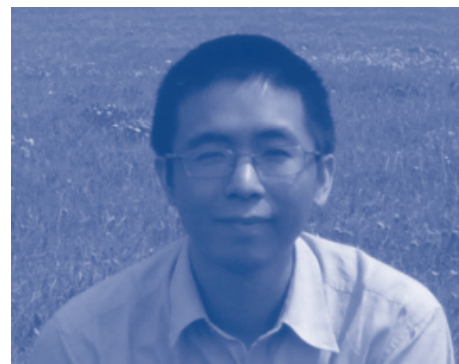
Adam Blistein (blistein@sas.upenn.edu) is the Executive Director of the American Philological Association. He presented an earlier version of this article at the Fall 2003 meeting of the Classical Association of the Atlantic States.

A NEW INCARNATION OF LATIN IN CHINA

by Yongyi Li

On a wintry day in 1996, I was thumbing through catalogues in a deserted corner of the library of Beijing Normal University when my attention was suddenly seized by some titles in a language strangely familiar. I could easily decipher them because of their resemblance to English words, and I knew the names of the authors as I had read them in translations. Latin! My instinct told me. I relayed this discovery to my teacher of Shakespearean plays, a BA in Classics who had just graduated from Oxford. The next morning saw us standing in front of a counter in the most secluded part of the library, after spiraling flights of gloomy stairs. A long silence ensued before the books were fetched from a bank ten stories above and presented before us. In a thrilled voice, my teacher began to read a Latin passage aloud to me. We had been the first in decades, the librarian told us, to borrow these books, and there were many more such books simply locked in some rooms, as no one had the expertise and the energy to catalogue them. I quickly found out, with the available catalogues, that the university had a substantially larger collection in Latin and Greek even than that of the National Library. Stunned, I tried to explain to myself this peculiarity. Then it dawned on me that most of these titles must have been acquisitions of Fu Jen Catholic University, out of which Beijing Normal University grew. At least five centuries ago, Italian missionaries, following Marco Polo's footsteps, first brought that elegant language of Latin to Chinese scholars who were still writing in equally elegant classical Chinese. In the thirty years after 1949 when the Communist Party came to power, both languages were buried, the former suffering from the stigma of decadent bourgeois culture, the latter taken as a leftover of China's monarchic past. Though I knew no Latin at the time, the very survival of these books was a miracle for me, considering especially the systematic demolition of ancient heritage in the Cultural Revolution (1966-76). Motivated by a veneration for antiquity, I began to learn the language, although my efforts were continually interrupted by my other pursuits.

Eight years later, already a faculty



Yongyi Li. Photograph courtesy of the author and Dept. of Classics, University of Washington.

member at BNU, I was assigned to work with a visiting professor from Fu Jen Catholic University (not the original institution in pre-Communist Peking, but its heir, founded on its model in Taiwan). This American professor had studied Chinese literature for many years, but he was also a Catholic monk, so Latin was air to him. Fu Jen University had started a summer program in Western Classical and Medieval Studies, and one of the American professor's missions was to look for mainland Chinese scholars who might be interested in it: in the first decade of the twenty-first century, there was great enthusiasm in the academic world for exploring the history of Christianity and missionary activities in early modern China. This zeal rapidly increased, and young students attracted to the Catholic church were increasingly eager to learn Latin so that they could attend Latin masses and read the Vulgate and other books in the theological canon. The professor flew to BNU once a month, teaching a course and teaching Latin to scholars, including myself, who were ready to enroll in that program. Each time he would bring a new Latin textbook for me to conquer. I did not make the trip to Fu Jen in the end, but my confidence in my Latin grew.

In 2006, my application for teaching the first Latin course at BNU was approved. Before I launched my project, I had conducted research on the situation of Latin teaching in China. There were no Chinese institutions conferring academic degrees in Western Classics, but some Latin courses had been

continued on page 14

(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. It is a dynamic, diverse multi-generational membership organization that works to sustain and advance the field of Classics and the people involved in it. 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 the journal *Transactions of the American Philological Association* and holds an annual meeting each January in conjunction with the Archaeological Institute of America. It also operates a variety of programs that improve conditions for its students and teachers, and it participates in several important projects generating new resources for scholars.

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 cultures and the ancient Mediterranean world to a wide audience, seeking to preserve and transmit the wisdom and values of those cultures while also finding new meanings appropriate to the complex and uncertain world of the twenty-first century. After a major capital campaign, the Gateway Campaign for Classics, and a strategic planning process carried out by its Board in 2012, the Association reconfirmed its commitment to sharing its members’ appreciation of and enthusiasm for classical antiquity. As part of that commitment, it adopted a new name for the Association, the Society for Classical Studies, that will become official later this year. Through both this new name and a variety of activities, including *Amphora*, the APA strives to be a welcoming and readily accessible source of expert information about classical civilizations.

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. In addition, the Association has recently created two new categories of membership, “Friends of the Classics” and “Associate Membership for Precollegiate Teachers,” for individuals who want to participate in our conversations about classical antiquity but who do not need some of the professional benefits of membership such as use of the APA’s placement service or delivering talks at its annual meeting. Both categories of membership are available for an annual fee of \$35 and include *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, 220 S. 40th Street, Suite 201E, University of Pennsylvania, Philadelphia, PA 19104-3512, apaclassics@sas.upenn.edu. The APA web site is 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.

The Kids Are Alright, or, Nobody Killed the Liberal Arts

Michael Broder and Daniel Tompkins Discuss Joseph Epstein

In September 2012, Joseph Epstein published an essay in the *Weekly Standard* called “Who Killed the Liberal Arts?” (http://www.weeklystandard.com/articles/who-killed-liberal-arts_652007.html) The piece provoked lively response on the Classics List and at least one rapid, articulate response, by Katie Billotte in *Salon* (http://www.salon.com/2012/09/14/conservatives_killed_the_liberal_arts/).

Epstein’s argument is of more than passing concern to academics, scholars, students, and members of the general public interested in current debates about the value and vitality of the humanities and humanistic education, not only because he claims that the so-called liberal arts are dead, but also because he accuses humanists themselves of the murder. Moreover, it is important not to let his ideas go unchallenged, both because they are so often flawed, and also because they are part of a broader pattern of similar laments that collectively seek to push back against what is really not a death of humanism, but an inevitable, and not at all undesirable, historic evolution.

Amphora invited Michael Broder and Daniel Tompkins to collaborate on a response to Epstein. In consultation with the editors, Broder and Tompkins decided on a dialogic approach. The following is the result.

Michael Broder: On one level, Dan, I think we can respond to Epstein by saying that nobody killed the liberal arts; they just updated the syllabus. But that kind of response does not really address the bigger and darker issues lurking, not always so clearly stated, behind Epstein’s lament.

Daniel Tompkins: I agree, Michael, that to some degree, the syllabus has merely been updated. I also agree that there are darker issues afoot. But one thing that complicates any response to Epstein is that his essay is loosely organized to say the least. On the other hand, while he attacks the usual suspects and makes some uninquisitive claims, not all his ideas are bad. I was glad to see Paul Goodman appear, half-way through, like Alcibiades.

MB: I think you had more patience with Epstein than I did, and I’m eager to hear your assessment of his ideas, especially the ones you think are not bad. To me, Epstein’s lament for the liberal arts is less about college curricula than it is about a generational, even epochal change in cultural subjectivity. He’s really talking about a major transformation of the entire humanist project over the past century, although he doesn’t put it in those terms, and in my estimation he puts himself on the wrong side of history as far as these issues are concerned. But let’s start with what you refer to as Epstein’s attack on the usual suspects. What do you mean by that?

DT: Yes, that’s one way to describe Epstein’s predictable and ritualized remarks about “subjects that have no place” in his view of things: journalism and business school, which he pronounces on without much analysis; African-American studies; “the multicultural”; “popular culture” as opposed to Joseph Conrad, and race, gender, and class. These are the standard gripes of the *New Criterion/Weekly Standard* crowd, anxious about their own loss of standing, and they’re expressed without any effort at argument.

MB: Oh, so you mean “paying his dues” in the sense of taking a bunch of obligatory swipes at favorite targets of the conservative punditocracy?

DT: Indeed. Harry Levin voiced the same complaint about African-American studies to me à propos of the Harvard Core Curriculum a third of a century ago. We’re beyond that now. And the dues-paying continues with the obligatory, evidence-free swipes at English department colleagues (“tendentious clowns,” “guys in the next room”). The self-assured vagueness of these remarks signals that Epstein assumes any intelligent reader gets the point.

MB: Yes, I think the real crux of Epstein’s complaint is his contempt for those he calls “the guys in the next room,” by which he means his English Department colleagues who did not persist alongside him in practicing a nineteenth-century pedagogy into the late twentieth century and

continued on page 15

THE STAKES ARE HIGH: TRAGEDY AND TRANSFORMATION WITHIN PRISON WALLS

by Elizabeth Bobrick

At the entrance of the maximum security prison where I taught Greek tragedy was a wooden plaque in the shape of a shield. It was emblazoned with a motto: *Non sum qualis eram*. Apart from its incongruity in this place of no Latin and less Greek, the motto struck me as equally a declaration of failure and of hope. The men inside were not what they once were. What were they now?

I knew very little about my students at Cheshire Correctional Institute. I'd been told that over 100 inmates had applied to take classes through Wesleyan University's Center for Prison Education (CPE).⁷ Only eighteen had been accepted after tests and interviews with Wesleyan faculty members, CPE staff, and prison administrators. The men had widely differing educational backgrounds, but had proved that they could succeed at Wesleyan course work: biochemistry, essay writing, sociology, and philosophy. By the second year of the pilot program, 2011, when I taught, the cohort had lost only two. Of the remaining sixteen, thirteen were African-American.

I'd been told that most of the men were serving long sentences for violent crimes. I didn't ask for the particulars of who had done what. I would learn some details later, but for now that was enough. I wanted to think of them as students first and prisoners second.

All well and good, but that they were prisoners was both impossible and pointless to ignore. I was escorted through nine locked gates and doors to my classroom, where a guard watched outside. The men wore identical beige scrubs with immaculate white t-shirts underneath. They ranged in age from early 20s to mid 50s. They wore their hair in cornrows, or buzz cuts, or dreds. Even so, after the first four classes I was still confusing their names—Mr. Morris with Mr. Grey, and so on.⁸ I was embarrassed. When I apologized, one of them said, "That's the idea, with the uniforms and all. It works. They don't want us to stand out as individuals. We're numbers here, not names."

That response was typical of their courtesy, humor, and remarkable ease with me. Still, I was a bit worried that the atmosphere would become more



Ajax preparing to fall on his sword. Bronze, 720-700 B.C.E. British Museum 1865,1118.230, used by permission.

heavily charged once we got past the *Oresteia* and into dramas of the individual. *Ajax* was next on the syllabus. How would they respond? After all, weren't their lives the stuff of Greek tragedy—violence, suffering, punishment, misfortunes of birth, crushing regret?

I'd emphasized that the tragedies were not just entertainment, although the performances were assuredly spectacular. When we read the *Oresteia*, I'd talked about tragedy's civic function as a representation of broken societies and ruling families. When we'd finished *Eumenides*, and *Ajax* was up next, one student asked, "What is the relevance of this play to what we've been talking about?"

Because we were out of time, and the guard was waiting to walk them back to their cells, I gave a pared-down answer. "It's about a man who was very powerful in his community, but then was deeply disrespected. He did something terrible in revenge. He didn't get away with it. His enemies were happy, and their desire for revenge had to be dealt

with before everything spun out of control."

The room went momentarily silent. Those silences—and there were others—told me when something had hit home.

Ajax resonated deeply with the men, but not in the way I had imagined. Interestingly, they had little sympathy for the wronged hero. Unlike typical undergraduates, my students were not impressed by the heroic way of dealing with obstacles. A number of the men were serving 20 years to life for murder. Killing someone because they disrespected you; because they were physically in your way and wouldn't back down; committing any number of outrages so that others would be afraid of you—this was a life they knew. They'd done these things, or seen them done.

My students focused instead on the chorus and on Ajax's "spear-won bride," Tecmessa. They scorned Ajax's overwhelming concern with his lost honor, because it made him blind to the pleas of those who relied on him for survival. The students were clearly moved by the panic of Tecmessa and the chorus. Ajax's choice to leave them to face his enemies without his protection struck a chord.

I had never read the chorus' initial response to Ajax's threat of suicide as anything but standard issue woe-is-me. But the men saw it as deeply revelatory of Ajax's character. His suicide was the ultimate mark of hubris to which big men fall prey: they ignore the innocents they leave behind, the family and community, who will suffer because of their disregard for everything but status.

One of the men slammed the book on his desk. I was startled, because he was one of the most gentle in demeanor. "They ought to teach this in schools. Every one of us has had a woman begging us not to do something all our lives, but we didn't listen, and here we are." Another silence.

Needless to say, I'd never read the plays with students whose lives turned on the outcome of trials. Reading the *Oresteia* with this group, in particular the *Eumenides*, was a revelation. Although most of my students were in for murder, many were involved in appeals regard-

continued on page 18

LABORS AND LESSON PLANS: EDUCATING YOUNG HERCULES IN TWO 1990S CHILDREN'S TELEVISION PROGRAMS

continued from page 1

teenage Hercules before he becomes the famous hero of myth. Ancient sources mention his adolescent training, but there he mostly trains one-on-one with Chiron or a number of different tutors, each teaching a particular specialized physical skill.⁸ Some accounts also note a moral aspect to Hercules' education; the story of his choosing between a life of Pleasure or Vice and a life of Virtue is the most famous example, but again Hercules is on his own.⁹ The animated series and *Young Hercules* reimagine the demigod in a different context entirely: readily recognizable school settings with courses, classmates, teachers, and modern campus events like Homecoming. The narrative emphasizes the challenges of being an awkward teenager; they are as much emotional, social, academic, and moral as physical.¹⁰ The "Hercules in high school" context imposes certain limitations on storytelling: he can't complete his most famous canonical Labors, for instance, because he must perform them as an adult. On the other hand, the showrunners are now free to create new stories that creatively adapt Hercules to modern concerns. As he faces challenges, the audience learns with him: he is never presented as an infallible hero, and it is his foibles and struggles that make his moral education relatable and relevant.

Occasionally the lessons to be learned are literal. *Hercules: The Animated Series* and *Young Hercules* both devote time to academics and the importance of studying. Clearly in the ancient sources the mythological hero never has to worry about homework and exams, but his modern counterparts, like his audience, do. The cartoon series regularly notes classes in session (e.g., geometry with Mr. Euclid, history with Mr. Herodotus, theater arts with Ms. Thespi, shop with Mr. Daedalus, art with Mr. Pygmalion, gym with Coach Physedippus), including the hero-to-be facing the all too common student fear of public speaking, when he must give a class presentation in "Hercules and the Epic Adventure." The academic theme culminates with a cautionary tale in "Hercules and the All Nighter." During exam week, Hercules wants more time to cram, so he asks Morpheus, here the god of sleep, to make

him impervious to sleep. The plan backfires, giving everyone in Greece insomnia with catastrophic effects. There is no substitute for good old-fashioned time management and honest diligence in studying, as Hercules and his audience learn. It's a lesson similarly depicted in the live-action episode "Cram-ped," in which Hercules helps his friend (and reforming juvenile delinquent) Iolaus study for finals and resist the temptation to cheat.



The shows' new mythmaking also engages a topic that is evergreen for young students: relating to classmates. Hercules has his friends, but he is not a ringleader as much as he is just one among peers. In the live-action version, Hercules' companions at Chiron's Academy include Jason the Prince of Corinth, Iolaus, and Lilith, a sometime Amazon and the only female cadet. Accepted by his peers yet feeling out of place, Hercules finds himself often in the role of being a peacemaker. In the animated series, Hercules is the socially awkward, physically strong but hopelessly clumsy youth who had appeared in the film; his friends at the co-ed Prometheus Academy are Icarus, rather the worse for wear after surviving his wax-wing disaster, and Cassandra, here not a Trojan princess but a quietly sardonic girl given to unpredictable visions. The three are oddballs and outcasts, constantly disparaged by the popular elite (e.g., the posh, condescending Adonis, Prince of Thrace); their experiences reflect the social anxiety and adolescent alienation of high school ("the Underworld on earth," Cassandra says) even as they consistently emphasize the importance of friendship. Hercules and his friends may bicker and argue, but they always reconcile. The lesson appears most

clearly in episodes ("Winner Takes All" in *Young Hercules* and Disney's "Hercules and the Poseidon's Cup Adventure") with Hercules letting selfish ambition get the better of his allegiance to his friends. In both instances, he abandons his friends' athletic team and joins another that he thinks will win; disaster, with the realization that his new teammates are not his true friends, drives home the lesson about loyalty, and Hercules learns to apologize and patch things up with his buddies.

The recognition of social anxiety takes center stage in other episodes as Hercules tries to make himself someone else for the sake of being popular. In the live-action "Forgery," Hercules, stung by classmates' remarks that he worries too much about responsibility and so is "no fun," decides to turn himself into the careless, flashy life-of-the-party by means of a magic flame. It works, but only for a while, and ultimately it would have destroyed him if not for his friends' intervention. In the animated "Hercules and the Complex Electra," he pretends to be a cynical hipster in order to impress a countercultural Goth girl who hates the very idea of heroes. This creates an existential impasse, and Hercules learns not only to embrace his own identity but to resign himself to the fact that some will reject him for it. Popularity is a fleeting goal, he learns in a lesson for modern teens, and true friends accept you for who you are.

In another nod to contemporary schools, both shows offer episodes featuring Parents' Day / Weekend. According to my students, the prospect of parents visiting campus can be utterly terrifying, and Hercules and his friends must cope with relating to parents and guardians and the weight of their expectations. Even so filial a son as the live-action Hercules is mortified to see his mother on campus, and Iolaus' desperate gambit of hiring two actors to be his "parents" because he is too ashamed to face the real ones dedicates the plot to this quintessential source of student stress. In the cartoon series, Hercules is embarrassed when his humbly rustic mortal parents Amphitryon and Alcmene arrive instead of Zeus, prompting cruel jibes from Adonis and his royal clan. The lesson in appreciating one's family, warts and all, soon becomes clear as the monster Ladon abducts Amphitryon and Alcmene and Hercules races to save them. At episode's end, Zeus himself makes an appearance to declare his approval of Hercules' recovered regard for his mortal, loving family.

On a related note, both series also depict the challenges of stepfamilies, especially the emotional difficulties of parents' divorce and remarriage. There is no precedent for such narratives for Hercules in mythology, but this is a clear adaptation to the experiences and concerns of the modern audience. In *Young Hercules'* "Home for the Holidays," Hercules is dismayed, angry, and jealous to find that his (divorced? separated?) mother Alcmena is seeing someone. In the animated "Hercules and the Green-Eyed Monster," a jealous Icarus has difficulty dealing with his father Daedalus' impending remarriage, and Hercules must save him—and everyone else too—when Icarus opens Pandora's Box in an attempt to break up the wedding. Both episodes ultimately trace an arc of understanding and reconciliation among all parties, with Hercules and others working through their complicated emotions to model a resolution.

The late 1990s versions of Hercules occasionally engage in narratives that are unmistakably in sync with modern trends, such as wildlife conservation and environmentalism. In the *Young Hercules* episode "Hind Sight," the Golden Hind is not only a magical creature sacred to Artemis (as in the apparent source myth of the Ceryneian Hind), but also a member of an entire endangered species. Initially Hercules joins his peers Jason and Iolaus in the hunt, but Kora, a follower of Artemis, explicitly warns him off, underscoring the point that Hinds had been nearly wiped out. The animated "Hercules and the Caledonian [*sic*] Boar" takes the same tack. Hercules and his satyr trainer Phil join a number of famous warriors to go hunting, but the boar is not the one-off monster of myth. Instead it is a member of an endangered species, and Artemis herself tells Hercules that he can (and should) be a new kind of hero—"an eco-hero," she says—who protects the wilderness and does not need to hunt a species to extinction to prove his worth. (Hercules and his friends finally decide to go bowling instead.) Both episodes also make the explicit distinction between hunting for food and hunting for sport and trophies.

A distinctly contemporary sensibility appears in episodes that consider gender roles, expectations, and relationships. *Young Hercules* devotes a number of episodes to the Amazons, along with Lilith's quest both to fit in and be herself. Perhaps the most striking example in the Disney series is "Hercules and the Dream Date," when Hercules can't find a date for a school dance ("Fighting

monsters is easy; getting a date is hard!" he moans) and reenacts the Pygmalion myth by sculpting a clay girl in the art classroom. When Aphrodite brings the statue to life, she asks what personality Hercules would like for her, and he says, "Just make her crazy about me." As the episode progresses, Galatea turns into a violently obsessive clay monster, and resolution comes only when the chastened Hercules asks Aphrodite to give her a mind of her own because she "deserves to be her own person." At this point, he, the goddess, and his friends all agree that he has been "stupid, selfish, shallow, sexist" (and the final comeuppance comes when the now-independent Galatea leaves him for Ajax).

Even in this brief survey, it is clear that the education of Hercules in children's TV takes on a contemporary cast that yet adheres to the ancient idea of his standing as a hero and helper of humanity. Episode by episode, *Young Hercules* and *Hercules: The Animated Series* take creative liberties, some small and others sweeping, to reimagine the ancient hero as a young student who faces other kinds of labors in school—labors teaching valuable life lessons. His struggles and growing pains set an example for his audience and involve it in his story by analogy to modern childhood concerns. Though often departing from mythological sources in terms of details, these often-humorous 1990s reinventions of Hercules adhere to a deeper, consistent feature of the hero: his endless adaptability and applicability and his enduring ability to capture the imagination of both the young and young at heart.

References

¹Disney's animated series aired new episodes from August 31, 1998, to March 1, 1999. *Young Hercules* aired first-run episodes from September 12, 1998, to May 14, 1999. Accordingly, from September 1998 to March 1999, three different concurrently airing U.S. television programs featured Hercules as the protagonist (i.e., the two children's shows along with *Hercules: The Legendary Journeys*). I can't recall another time in recent TV history when this kind of mythological concentration has happened.

²The Disney animated series has an FCC rating of TV-Y, i.e., suitable for all ages. *Young Hercules* is not rated but has content consistent with the TV-Y7 rating, e.g., suitable for children age 7 and above. Its main competitor during its run was *Power Rangers*, rated TV-Y7.

³The two TV series in question first



aired fifteen years ago—when current undergraduates were part of the target audience—and both series are now readily available streaming online and reaching new viewers.

⁴See, for instance, Ps.-Apollodorus, *Bibliotheca* 2.4.9: "Hercules was taught to drive a chariot by Amphitryon, to wrestle by Autolykus, to shoot with the bow by Eurytus, to fence by Castor, and to play the lyre by Linus. This Linus was a brother of Orpheus; he came to Thebes and became a Theban, but was killed by Hercules with a blow of the lyre ..." (Loeb translation)

⁵Diodorus Siculus, *Library of History* 4.10: "Heracles, in his rearing and education and especially in the thorough instruction which he received in physical exercises, came to be the first by far in bodily strength among all the rest and famed for his nobility of spirit. Indeed, while he was still a youth in age he first of all restored the freedom of Thebes ..." Hercules' choice appears in Xenophon, *Memorabilia* 2.1.21-34.

⁶The animated series makes an explicit distinction between Hercules' schoolwork at Prometheus Academy and his physical "hero training" with Phil the satyr that he pursues before and after classes.

Angeline Chiu (achiu@uvm.edu) studied classics at Baylor University, the University of Vermont, and Princeton University. Having published articles on Euripides, Lucan, and Silius Italicus, she is finishing her first book, a study of Ovid's Fasti (University of Michigan Press, forthcoming). When she isn't teaching Shakespeare, mythology, and all levels of Latin, she is watching too much TV in the name of research.

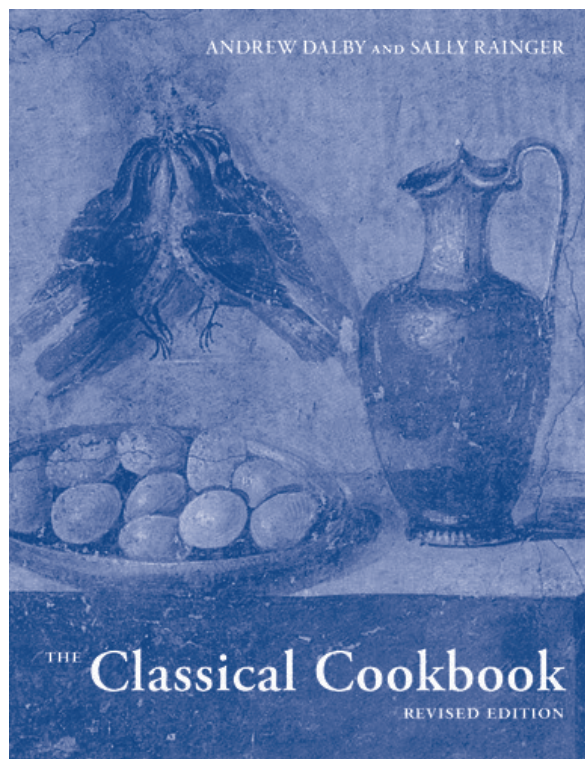
Book Review: The Classical Cookbook

continued from page 1

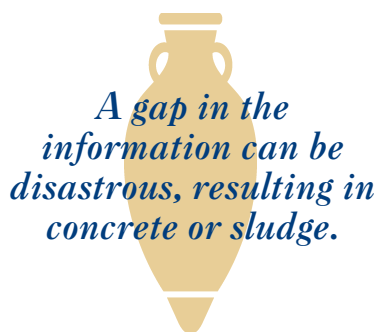
As far as functioning as an actual cookbook is concerned, therefore, this book is primarily the work of the latter. Grainger's credentials certainly qualify her for this endeavor. She is a chef in her own right, as well as a historian of ancient bakery (in the substantive form of the word). Most of this review will concentrate on her contribution.

Dalby's challenges are not to be underestimated, however. He works from notoriously obscure and incomplete texts. Many of his sources were not trying to act like a modern cookbook in the first place, but those that were are hardly better. Ancient cookery authors knew contemporary readers were already perfectly familiar with the "obvious" things under discussion, so they commonly leave out key details, or else they use obscure words whose meaning would have been common knowledge in antiquity, but that can only be guessed from context today. This makes it difficult to turn their words into usable recipes. This is even true of the most famous ancient author in this field, "Apicius," whose gastronomic text vaguely purports to be something like a "how-to" cookbook, whereas modern readers almost invariably find that "how-to" is precisely what this author does not include. For a translator, this challenge is compounded by the fact that Apicius refers to equipment and ingredients not familiar or not readily available today. Dalby fills in gaps as well as possible, making many of the translations obviously anachronistic, but if, for instance, a "saucepan" is the closest a modern reader's kitchen will come to the vessel an ancient author requires, in a practical book like this it makes sense for Dalby to use the word "saucepan" in his translation. From the point of view of a purely academic scholar, therefore, many of Dalby's translations are somewhat grating, but it should be easy for a more broad-minded reader to appreciate the method in the madness.

The rest is up to Sally Grainger. The book is logically organized for a reader hoping to cook up some dishes based on ancient prototypes. The introductory chapter lays out a number of the challenges



faced in the overall endeavor, as well as the methods by which they will be addressed in the recipes to follow. Readers actually wanting to try out the recipes should read this introduction carefully, because many of the ancient texts are so fragmentary that following them literally would be folly. Grainger explains a number of substitutions, presumptions, and technical procedures that can be exploited today to make tasty dishes clearly associated with the ancient "recipes," as well making clear many of the ways where a modern cook simply has to improvise.



There is, most importantly, a discussion of ancient cooking equipment—or lack of it—and ingredients. One key caveat is the fact that most ancient cooking worked approximately like modern Mediterranean cooking—without the more recently impor-

tant ingredients—in that the most common foods would never be the subjects of recipe books in the first place. While modern cookbooks abound, they are hardly needed for assembling many of the most famous and popular Greek or Italian recipes, which commonly have just a handful of ingredients, and whose preparation can be taught by a mother to a daughter in a matter of minutes. Apicius, in particular, was thinking in more elaborate gastronomic terms, ignoring commonplace foods like grilled fresh fish drizzled in oil and vinegar. One partial solution to this incomplete picture of ancient cooking is to exploit literary sources that were never intended as cookbooks, such as off-hand mention of foods in, say, Homer. These references give a clearer sense than Apicius

of what was eaten commonly, although with little hint of actual recipes. Grainger more or less invents plausible substitutes from scratch, which she can do validly enough, given her knowledge of ancient ingredients and procedures.

Of particular interest are the ancient ingredients now no longer popular. Some of these are predictable, most notably the family of fish sauces now commonly called "garum." There was, indeed, a Roman fish sauce called "garum," but there were others too. They were made differently and called different things, and, Grainger notes, were also generally employed differently, either in cooking or at the table. Thai fish sauce is the common substitute, a useful if simplistic surrogate for a more complex situation that we can no longer reconstruct in detail (and, in the case of some of the sauces, probably wouldn't want to).

Other spices popular then and obscure now can be found, often, in larger urban centers. These tend to be bitter herbs, no longer popular because more appealing alternatives have become available in the meantime. The bitter herbs—lovage most saliently, but rue too—and other strong flavors—such as asafoetida, for good or ill—make good sense in the same way that black pepper or extremely "aromatic" cheeses do today, and, indeed, black pep-

per is a common companion to the archaic spices in ancient Roman cooking too. Used in due proportion and associated with complementary flavors, the bitter herbs provide brightness, piquancy, and character, so long as one minds the author's terse warning not to overdo them. One does wish something could be done to resurrect the long lost spice "silphium," but that seems a vain hope. Grainger does cite an available substitute, but it sounds inadequate and she wisely veers away from recipes that particularly depend on it.

The majority of the book, naturally, consists of actual cookery, in the form of an amusing if imaginary romp through classical culture. Chapters are based (very loosely indeed) on popular themes, including the banqueting upon the homecoming of Odysseus, a wedding feast in the Hellenistic era, Republican-era rural cuisine, foods that might be associated with Roman Britain (fair enough, given the nationality of the author) and "Supper at the Baths" (essentially "eating out"). Many of these themes are extremely imaginative, with scant direct association between the ancient texts quoted and the recipes that appear in the chapters, but it should be obvious to any reader that expecting scientific scholarship would be the fault of the critic. Ancient cookery is a *theme* in this book, not a science, and that is validly the most anyone could do with the topic.

Each topical chapter paints a charming picture of the imagined setting for its recipes, and then individual quotations are used as the launching pads for the culinary excursion that ultimately results in something a modern reader can actually cook. Here is one example, from the chapter associated with Odysseus. First, there is a quotation from the *Odyssey* that mentions the concept of "relish." There is no recipe, of course, not so much as a single ingredient. Then there is the elder Cato's generic recipe for olive relish from the Late Republican era of Rome. Cato's recipe probably lists most or all of the ingredients needed to make a relish, but not proportions and not enough detail for the real recipe to be reconstructed specifically. But the list is evocative, and Grainger then assembles her own modern recipe for olive relish, using most of the ingredients Cato notes, with some substitutions and presumptions to

span the lacunae. The result is a relish whose association with Homer is close to nil, but tasty, and with enough pedigree from antiquity somehow or other to make it worth discussing at a dinner with pleasant company.

The more Roman the topic, the more likely Apicius is to be the source—Grainger is a published scholar on Apicius specifically—and therefore the more closely Grainger's modern recipe is likely to resemble what the ancient source actually says. If one is a stickler for greater accuracy in the resemblance between modern and ancient, then the later period chapters are the obvious place to focus. Perfection isn't possible, but an amusing enterprise and a tasty meal certainly are.

I have just one caveat: being a vegetarian, my own impression is that this book heavily favors "brains, guts, and dead things." That is not a slur on the authors, but rather it accurately reflects ancient tastes in these matters, at least for the spe-

cial kinds of foods that an ancient author would regard as worth writing about at all. If, in contrast, the reader is inclined to think in terms of "sweetbreads, kidneys, and meat," this book will be considerably more appealing as a practical tool in the kitchen. Even so, there is still plenty of interesting cookery for the likes of me, especially baked dishes with interesting ways of exploiting eggs, honey, grape must, pine nuts, or cheese. Enjoy.

Larry Ball (lball@uwsp.edu) is Professor of Art History at the University of Wisconsin at Stevens Point. His publications concern the *Domus Aurea in Rome* (Cambridge University Press, 2003) and *Pompeii* (AJA July 2013), where he has been assistant director of the Pompeii Forum Project since 1994. His fondness for homemade Pizza is notorious.

CAPITAL CAMPAIGN NEWS

In 2005 the American Philological Association (APA) launched its Gateway Campaign for Classics in the 21st Century. The goals of this Campaign were to build an endowment that would permit the Association to

- create sophisticated and accessible research tools for classics teachers and scholars
- develop the next generation of inspired, diverse teachers of classics and classical languages
- support wider public understanding of and appreciation for classical civilization

Thanks to a challenge grant from the National Endowment for the Humanities (NEH); major grants from the Andrew W. Mellon Foundation and The Classical Association (UK); and gifts from over 1,200 individuals and foundations, including one third of the members of the APA, the Association successfully completed the Campaign in 2012. It raised over \$2.6 million to match the \$650,000 offered by the NEH and despite the fact that income from the endowment has been supporting relevant programs since late 2011, the fund's value now stands at over \$3.7 million.

The endowment now underwrites the American Office of L'Année philologique, awards and fellowships for classics teachers, a summer fellowship for a minority undergraduate studying classics, and the APA's Fellow to the Thesaurus Linguae Latinae in Munich. Starting this year it will support the Association's efforts to share its members' commitment to and appreciation for classical antiquity with the widest possible audience.

Although NEH matching funds are no longer available, it is still possible to make a donation to the Gateway Endowment, and each year the Association solicits donations to its annual fund that allow to offer regular programs at the lowest possible cost. Read about current needs on the Association's web site (<http://www.apaclassics.org/support-the-apa>).

VERA LACHMANN, THE CLASSICS, AND CAMP CATAWBA

by Charles Miller

Vera Lachmann was born in Berlin in 1904 into a family of the German-Jewish aristocracy. She attended a private school for girls, following which she studied philology at the Universities of Berlin and Basel and received her Ph.D. from the University of Berlin in 1931. Although she expected to teach at a German university, the bias against women led her to take the examinations that qualified her to teach at the Gymnasium level. In April 1933, with Hitler in power, she established a private school that was held on the grounds of relatives. The Nazis closed the school shortly after Kristallnacht. With the aid of friends in Germany and the United States she was able to leave Germany in November 1939. On arriving in the United States, she taught first at Vassar. Soon after, she taught for two years at Salem College in North Carolina, one academic year at Bryn Mawr, and two years at Yale. Her most substantial employment was at Brooklyn College, where she taught large courses in classical civilization and Greek drama in translation, and smaller courses in Greek: *Antigone*, *Oedipus at Colonus*, and the *Iliad*. Castrum Peregrini Press of Amsterdam published three books of her poetry, German and English on facing pages. A considerable number of her poems are on themes from ancient Greece. She died in 1985. In 2004 I edited *Homer's Sun Still Shines: Ancient Greece in Essays, Poems and Translations by Vera Lachmann*.

In the mid-1940s Vera Lachmann founded a camp for boys in the mountains of North Carolina, which she named Catawba. Although the boys played sports, rode horses, and swam in a spring-fed pool, Camp Catawba was distinguished by Vera's gifts as a classicist.

Over the twenty-seven years of the camp's operation Vera directed boys ages six to twelve in dozens of great plays, Shakespeare in the lead. Four plays, however, were by the Greeks, two tragedies and two comedies. The tragedies were *The Persians* by Aeschylus and *Philoctetes* by Sophocles (in her own translation). The comedies were *The Birds* and *The Frogs*, by Aristophanes.

For the plays she left crucial lines in the original or modified the English for the sake of her actors. The small

grounds of Catawba twittered with the songs of birds: *Toro-toro-toro-toro-tinx!* They rumbled with the croaks of frogs: *Brekekekex, co-ax, co-ax. Brekekekex, co-ax.* As the chorus of Persian elders, the boys chanted a lament that, for the sake of her actors, Vera abbreviated to, "Where are our leaders . . . where?" They heard Philoctetes cry out in pain, "*Papai! apappapai! papap-papap-papap-papai!*"

Equally memorable was the evening story. Over the eight-week camp season, Vera told the *Iliad* and the *Odyssey* in alternating summers. First she reviewed Homer's Greek to herself and then called the campers together. Her achievement was *telling* the epics. It never occurred to her to read a translation.

Once in a while she interpolated her own response into the telling. The bard Demodocus performs at a feast (*Od.viii.83-95*):

And then he started singing, of all subjects, about the wooden horse and the fall of Troy. Now—can you understand that?—when Odysseus heard this, that something that he had lived through, that was part of his life, had already become the subject for literature, for a song, or an entertainment among other people—that was a very strange sensation. He put his cloak over his head and quietly cried. I can understand that very well; I don't know whether you can. Some things I have lived through have already become subjects for drama or for history or for a movie. And I can't really stand hearing it. And it moves me strangely. And that was the way Odysseus felt. He just cried.

She told the boys about the winds of Poseidon (*Od.v.291-96*):

Now some of you seemed to be interested in that morsel of Greek that I gave you. So I copied out a few more lines. It's that place, if you remember, when Poseidon comes back from Africa and says, "Now see what we have here: my enemy is almost out of danger." And as you may remember, there was a terrific storm that he raised, with all the winds going against each other. If you just take it in like music it will show you about the winds being so wild. First I translate it: "Having said this, he (that means Poseidon) drew together the clouds.

And he stirred up the sea in his hands, having the trident. And he raised all the whirlwinds, all sorts of winds. And he hid the sky and the earth at the same time, with clouds, and the sea. And night fell down from the sky. And there was the East Wind and the West Wind, and they fell upon the South Wind—that is a dreadful one—and the North Wind, that creates horror. And they stirred up tremendous waves." Now let me say it in Greek, as if it were music.

What did the parents of boys learn about Vera, the plays, the dramatists, and Homer? Every week she wrote to tell them. Here are excerpts from letters ranging from 1952 to 1970:

You should have seen the circle of littleimps around the tall flame of the campfire, sticking their marshmallow sticks into the fire and listening to the fate of poor Prince Telemachus.

The Persians is quite a bold experiment, and would be, even for any grown-up group of amateurs: an archaic Greek tragedy, in a somewhat clumsy, heavy-worded eighteenth century translation. The chorus has twelve members, as was usual in Athens, the entire cast numbers twenty-one, so the majority of the campers participate and the rest will help with costumes, props, makeup, and lights. For the actors, the task is to memorize 3-5 pages of heavy verse. Yet believe me—it's coming! The dignity of the play, the pathos of a queen mother trembling for her son, a messenger who brings the eyewitness report from the greatest minority victory in antiquity, the ghost of the former king advising the living to enjoy the present day, and a defeated king coming home in rags and frantic with despair—all that begins to take on shape in our rehearsal. We know that putting on *The Persians* means inviting our youngsters to the heights of art instead of playing down to them and their usual range of superman, television, and comic strips.

I admit it is rather daring to infect a six- to twelve-year-old group with Aristophanes, but the Old Athenian can be proud of his 2400-year-old jokes which still work and make people—even very young people—chuckle at every rehearsal.



Vera Lachmann tells Homer. Image copyright © Ron Blau. Used by permission.

In the evening story I have reached the tragic turning point of the *Iliad*. Achilles has decided not to go back into battle, but does not know yet that that will cost him dearer than his life, that his best friend has to die for him.

We gave permission to the campers to quote the very daring Aristophanes lines [from *The Frogs*] if they properly say “quote” and “unquote.” We had another full reading rehearsal which impressed an accidental guest, a Harvard graduate classics student, beyond words. Odysseus has by now come to his home as a beggar.

I had them all together at bedtime in the front room of the Citadel and told them about Mother Earth giving Delphi to Apollo as a birthday present. As I have been to Delphi recently the story had a vivid meaning to myself and, it seemed, also to the boys.

Vera Lachmann was also a poet. She wrote only in German. The literal translations may obliterate some of the beauty of the original, but one can still understand the scene and feel the passion. Here she is, sitting in a field at Catawba reading Pindar. (The poem was published in 1982 in *Grass Diamonds*, the third of her three bilingual volumes of poetry.)

EPIPHANY

Yesterday I met God. And I am still shaken.

I sat in the summer meadow where it most silverly trembles.

Nourishing odor of herbs arose from the warmed soil.

My book lay open, Pindar’s Olympic Odes.

A pair of butterflies of dotted brown silk pursued each other—

their flight zig-zag—and plunged into the sea of grass. A bird

steadily repeated its decorously ornamental phrase. Leaves

fluttered on high in the midst of blue ecstasy.

A black speck of dust blew onto the open page between Pindar’s

mighty lines. I started to wipe it away. No dust! A tiny insect. It

ran, wanted to live, did live.

Then the bug became God. And my soul shivered.

What about the counselors at Catawba? Few at the camp were classicists, but one of them assisted Vera in translating *Philoctetes*. Another learned enough Latin from her to enter a graduate program in English and comparative literature. In a reverie that he later wrote describing his experience, one sentence, repeated several times, stands out: “A Hellenist she said she was, not really a Latinist.” A third counselor, with no particular interest in the classics, was a lanky Eagle Scout who played the role of the Trojan horse at a campfire skit. A fourth was an American who had learned Greek from Vera in Germany and helped her escape. It was she who in the mid-1940s wrote out a line from Heraclitus (by way of Aristotle) with a crayon and constructed a frame for it: KAI ENTAUTHA THEOI—HERE ALSO ARE GODS. The sign, which Vera seldom explained (was Catawba a divinely inhabited place?), was displayed in the camp’s small office until her death.

A former camper who spoke at her memorial celebration brings our narrative to its close. “For those of us who began young at Catawba, whose life . . . before Telemachus and Athena, whose life before Catawba is hard to recall, for those of us who were with Vera at camp over many summers—we can no more forget her than we can forget ourselves. She is like the hydrangea bushes on the slope next to the Mainhouse: so many blossoms; so long enduring.”

Charles A. Miller (npbook@shentel.net) was educated at Swarthmore College, the University of Freiburg in Germany, and Harvard University. He is the author or editor of *A Catawba Assembly* (*New Market, VA: Trackaday, 1973*); *Homer’s Sun Still Shines: Ancient Greece in Essays, Poems and Translations by Vera Lachmann* (*New Market, VA: Trackaday, 2004*); *The Supreme Court and the Uses of History* (*Harvard Univ. Press, 1968*); and *Jefferson and Nature: An Interpretation* (*The Johns Hopkins Univ. Press, 1988*).

FLIPPING A COIN: BUILDING A NUMISMATIC DATABASE WITH UNDERGRADUATE RESEARCHERS

by Julie Langford

That sinking feeling when you realize you've completely underestimated the scope of a project? I'm far more familiar with it than I'd like to admit.

It was what I felt when I began analyzing the data I gathered in the library and vaults of the American Numismatic Society on provincial coinage minted under the Severan dynasty. I'd received a grant from my home institution to place the images and legends on provincial coinage in conversation with that of imperial coinage. I thought by doing so, I could bring to life the negotiations of ideology between local concerns and imperial propaganda.

It was a good idea, an exciting new methodology. What I failed to realize is the quantity of data I had to consider in analyzing provincial and imperial coinage. My philologically focused graduate school training had not prepared me for this—in order to analyze the relationships in any systematic way I would need to keep an impossibly large body of data in my head.

I don't remember whether I'd heard the term "digital humanities" in the fall of 2007 when I faced the mountain of unwieldy evidence I'd gathered, but if I had, my response was likely negative. Then, classicists might have used computers to gain easy access to ancient texts and journal articles. We might even have used technology to compile vocabularies from online texts and comprehensively analyze the contexts of particular words, but we did so in isolation. Ours is a solitary discipline. We work alone, wrestling with our ideas in the silence of our offices and only unveiling our analyses in paper presentations that sometimes echo through conference rooms without any satisfying response from our audience. We might speak to a colleague about an idea and I think we all dream of engagement with the profession once our conclusions are in print, but finding our evidence, testing our theses, writing our findings, these things we do alone.

Digital humanities projects for all their varied formats, contents, and objectives, are based upon this one simple acknowledgement: we work better

together than alone. Collaboration is not just a question of hatching an idea and working with your IT people to build a framework through which to publish your data online. The best digital humanities projects are from their inception both collaborative and interdisciplinary. They tap into the marvels of modern technology to visualize and sort our data in such a way that we can still pursue the types of questions that have characterized our discipline for centuries, but we can do so in a less compartmentalized way. The information culled from these projects frees us from anecdotal generalizations and allows us to work more systematically.

I wish I'd had those insights back in 2007. They would have perhaps allowed me to sidestep some of the blunders that I made along the way: not backing up my data properly and losing hundreds of hours of work; not seeking the guidance of other people who were more advanced in like projects; not making my data linkable to other digital humanities projects like Perseus or Pleiades. "Fools rush in," as the saying goes.

But I had to start somewhere, even if for the first two years I was groping my way through the darkness. I knew that I just couldn't do what I wanted to do alone and certainly not without technological tools. A database, yes, that could

help me to analyze my evidence systematically. But I knew that I was starting down about 2,300 different provincial coins and hundreds of imperial coin types. Keying in that information and then analyzing it and writing up my findings while maintaining my teaching schedule was out of the question. On top of that, I wasn't entirely confident in my methodology. Wouldn't it be great if I could share my ideas and data with other scholars who specialized in the Severan period or imperial ideology, to get their feedback before I'd invested so much time and energy in the project?

That was my conundrum when I met Susan Stevens, an archaeologist at Randolph College who had come to our university to discuss her findings from the excavation she conducted in Carthage. Her presentation reminded me how skillfully archaeologists manage and interpret mountains of data. And so I spoke with her over coffee the next morning to find out her secret. "Undergraduate researchers," she said, and smiled at me as I first balked and then ticked off on my fingers all the reasons why undergraduate researchers were a terrible idea.

I'd never heard of humanities professors working with undergraduate researchers beyond the individual thesis, but my impression of how using junior researchers worked in the sciences was largely negative. For instance, when my husband wrote his engineering thesis, his professor assigned him a topic, but related to his own research, of course. My husband had done all the experiments, interpretation, and writing, but nevertheless, his professor was listed as first author in the resulting publication. To me, this was exploitation, pure and simple.

And then there was the issue of finding an undergraduate whom I could trust to enter my data accurately and analyze it with any degree of sophistication. The data I'd gathered came from *Sylloge Nummorum Graecorum* catalogs, which listed the contents of coin cabinets around the world. They were written in German, French, Italian, and Spanish. It was hard enough to find an undergrad whom I trusted with the



Aureus of Septimius Severus, 198-200 CE, ANS 1944,100.50174. Used with permission.

ancient Greek legends on the coins, but where would I find one who could muddle through all those modern languages, too?

And then there was the question of interpretation. To say anything intelligent about these coins, a researcher would need a solid grounding in iconography, the historical context, and imperial propaganda. My researcher would also need to know something of Roman imperial numismatics. That's a pretty tall order for an undergraduate researcher.

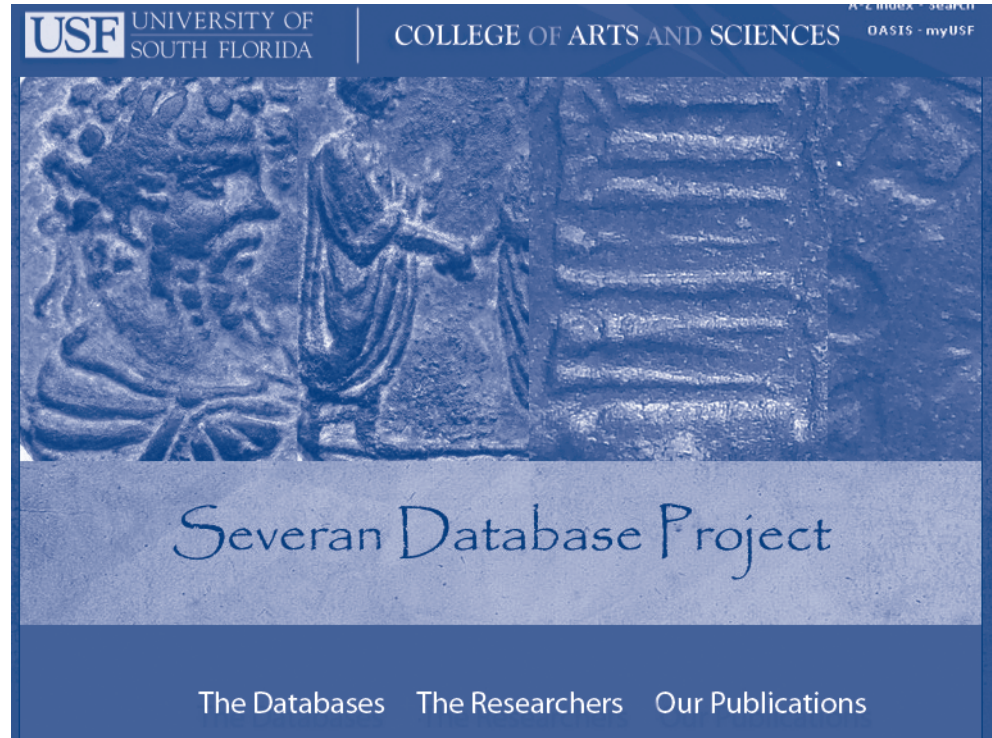
Susan listened patiently and then explained that she checked over the information her students entered, but that the students did her a great service in simply entering the data. By doing so, they became familiar with the information and then used the database to ask and answer their own questions. "All fine and good for an archaeologist who doesn't have to rely so much on written texts," I thought. Using undergraduate researchers simply couldn't work for my project. It would be more hassle to train them than it would be to do the work myself.

And then one day in my sophomore-level survey course on the Roman Empire, I placed an image of a coin of the emperor Septimius Severus before the students (*RIC* 4a.168b, 113). I was just about to explain the propagandistic messages that the coin conveyed to an informed Roman audience when I heard a student laughing in the back of the classroom. I turned to see what the commotion was about. He was laughing at the coin.

"It takes real balls to make a statement like that," he said, pointing to the reverse image on the coin.

In fact, he was right, though I hoped that I would have explained it in a slightly more sophisticated manner. The image showed the emperor on horseback, trampling a Persian foe, surrounded by the inscription *VIRTUS AVG*, which translates to something like "the manliness / courage / masculinity of the Emperor." The student was laughing, he explained, because the historians of the period belittled the Emperor's Persian campaigns, portraying them as ineffectual and self-destructive. This coin, he concluded, was damage control that attempted to portray the campaigns and the emperor in as flattering terms as possible.

"Yes, exactly!" I managed to sputter out, amazed that this student who had little Latin and no formal training in Roman history, numismatics, or iconog-



raphy managed such a sophisticated interpretation. Suddenly, undergraduate researchers making a meaningful contribution both to my own work and to scholarship in general didn't seem like such a laughable idea. But how—how had this young man come to his interpretation? The answer eluded me until one night the very simple answer presented itself as I was drifting off to sleep. That student knew how to interpret the coin because he'd watched me do it in class for the last ten weeks. He knew how to do it because I had taught him how. And if I'd taught him how, presumably anyone who had taken my sophomore-level class, provided they were interested and motivated, of course, could do the same thing.

This one experience so humbled and excited me (maybe my work is not so obtuse or specialized? maybe I can get that student to help me build the database!) that I spent the next several weeks figuring out how to address the various obstacles to undergraduate research that I ticked off to Susan Stevens on my fingers.

Historical context? Interpreting messages and iconography? I had assumed that the students in my sophomore-level course required me to contextualize a coin for them, that they needed me to tell them what they were seeing, what the iconography meant, and how that message fit into an emperor's overall propaganda program. That student had employed what he'd learned from the last several weeks, from his regular

Front page of the Severan Database Project, <http://web3.forest.usf.edu/main/other/severan/>

exposure to numismatic interpretation of legends and iconography. He had learned the historical context of the coin he had interpreted from (gasp!) doing his readings the night before class. Upon reflection, I realized that I should have been more surprised if he hadn't known how to interpret coinage.

The language issue? When I was honest with myself, I realized that it doesn't require much language training to read the Latin and Greek legends on imperial and provincial coinage. Really, it takes about a week to train someone to learn the Greek alphabet, some declensions, and numismatic abbreviations. From there, a researcher could consult a dictionary if she ran across a word she didn't recognize. Modern languages required more thought on my part. I learned, however, that my university has an entrance language requirement, and many of my students had already a basic familiarity with a modern language. Their skills were good enough that they were able to translate the catalog entry, especially with the aid of the image of the coin and a dictionary to help them. Once they had translated the catalog entry into English and entered it into the database, the language difficulties disappeared. The student who read German but not French could read all the

continued on page 22

A NEW INCARNATION OF LATIN IN CHINA

continued from page 3

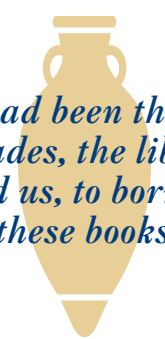
introduced. Leopold Leeb, a legendary Austrian with a Ph.D. in Chinese philosophy, was teaching Latin, Greek, and Hebrew single-handedly at Renmin University (Beijing); since then he has translated and compiled more than ten books related to Latin teaching. At Peking University, Latin was offered by two teachers, one in philosophy and one in world history. At other universities, Latin classes were mostly of a practical nature, required of students majoring in botany, zoology, or medicine. I named my course “Introduction to Latin and Selected Readings,” using *Wheelock* as the textbook and supplementing it with excerpts from other sources. I had intended to run it as a two-year course, but it turned out that I had to reshape it to a one-year frame and teach it twice. For students to become proficient in Latin, I was led to think, such a pattern of optional courses with half-hearted students seemed not viable; it is essential to have the backing of a dedicated institution that can draw enthusiasts who recognize a destiny in learning a language.

That same year, I received a grant from China’s Ministry of Education for a project on Catullus. I was determined to create the first Chinese version of his *Carmina*. By then only six volumes of Latin poetry (and a meager anthology) had been translated into Chinese: one by Virgil (*Aeneid*), three by Ovid (*Metamorphoses*, *Ars Amatoria*, *Heroides*), one by Lucretius (*De Rerum Natura*), and one by Propertius (*Elegiae*). Most of these were done either in the pre-Communist era, or during the short-lived boom in the 1980s when Latinists of older generations raced against time in their final years to make up for the tragic waste of their talent in earlier decades. A generous sum from the Loeb Classical Library Foundation enabled me to publish my translation of Catullus and a monograph on him as well. The warm reception of the Chinese Catullus astounded me, prompting me to take another view of Latin in China. I noticed that all the old translations of Latin poetry were being reprinted, that a Chinese version of *Wheelock* had appeared, and that more than ten universities were regularly offering Latin courses. All these changes had taken place within just two or three years. Latin, long committed to oblivion, was being revived.

For myself, Latin brought me another stroke of fortune. I won a

Fulbright Visiting Scholarship for 2012-13, and I was hosted by the Department of Classics at the University of Washington. I was finally able to submerge myself in a milieu congenial to studying Latin poetry. In the year before my trip to the United States, a series of events dazzled me in quick succession. The first conference on Latin Teaching at Chinese Universities was held in June 2011; five months later, the first Center for Studies in Western Classics was founded at Peking University; in April 2012, a symposium titled “The Western Classics in Modern China” was held at the University of Chicago Beijing Center; another institute devoted to Latin studies, *Latinitas Sinica*, was established in June at Beijing Foreign Studies University. During my stay at UW, I missed out on a landmark event: the Association for Comparative Studies of Western and Chinese Classics was launched in Guangzhou. I could only ascribe it to magic that all of a sudden we came to have our own organization and the attention of the whole nation.

But more than that: when attending



*We had been the first
in decades, the librarian
told us, to borrow
these books.*

the 144th annual APA meeting in January 2013, I learned that there was going to be a panel the next year dedicated to China, called “Classics and Reaction: Modern China Confronts the Ancient West.” So, this new incarnation of Latin is sending waves across the Pacific Ocean.

Several trends are now converging. First, an elitist turn combined with a new emphasis on liberal education at China’s top universities has naturally led to the incorporation of Western classics into their curricula, resulting in an explosive need for scholars who can teach Latin and Greek. At Sun Yat-sen University (in Guangzhou) and my home institution Chongqing University, small groups of honors students are required to learn Latin and Greek, together with

classical Chinese, as main subjects. Second, decades of Westernized education and exposure to the outside world have created a large class of youths who are proficient in English or other modern European languages, and who are now eager to push the frontiers of their learning into the depths of the Western past. Latin and Greek are powerful weapons in their intellectual expeditions.

Most importantly, this outburst of passion for the Western classics has been parallel to, and following a similar historical logic as, our belated reconciliation with our own ancient tradition. After a century’s sterile radical nihilism regarding our heritage, many of us have begun to treat our classics with the respect and care they deserve, refraining from simplified assumptions and searching through painstaking negotiations with the texts for intelligent readings that are relevant both to the original contexts and to our contemporary concerns. Likewise, we believe that it is high time we discarded stereotyped generalizations of Western values, ceasing to take modern Euro-American civilizations as the “medicine” for the “diseases” of an “inherently” defective Chinese culture, a conviction shared by most advocates of the May Fourth Movement in the 1910s and carried to catastrophic extremes by the Red Guards half a century later. Studies of Western classics help us understand the roots and ramifications of this drastically different tradition, and reveal ways in which any tradition can be questioned, revised, and transformed in an ongoing dialogue that steers clear of both servile dogmatism and arrogant dismissal.

Therefore, this new life of Latin in China is not a pale ghost shunning the vital energies of the sun, or a mummy in the museum holding interest only for the curious. Rather, its pulsing arteries and flexing muscles promise active engagement in a labor of love, the building of a bridge across times and traditions, spanning the bitter divide that has stranded people in the cultural East and in the cultural West.

*Yongyi Li (liyongyi@cqu.edu.cn) is professor of English at Chongqing University, Chongqing, China. His major fields of inquiry include Anglo-American modernist poetry, Roman poetry and classical Chinese poetry. An active literary translator, he has rendered fourteen books into Chinese from English, French and Latin, of which Catullus’ *Carmina* signaled the first full presentation of the Roman poet in China.*

The Kids Are Alright, or, Nobody Killed the Liberal Arts

continued from page 4

beyond. These colleagues, Epstein complains, undermine the liberal arts curriculum by teaching literature written since World War II, some of it by women, people of color, and perhaps even homosexuals, as well as by teaching theoretical texts and perspectives from this same stigmatized postwar era. He doesn't give a satisfactory account of why the liberal arts curriculum may not extend beyond the Second World War; nor does he explicitly reference the war as any kind of line in the cultural sand. But that's clearly what he's getting at, since all his examples of "second-rate authors" and texts are from the postwar period.

DT: Well, that's a good transition to my second topic, unquixotic claims, by which I mean Epstein's own anxiety-free judgment of others. Too often these reveal his refusal to inquire beyond the headlines. He claims that "we still don't know how to assess teaching" despite the fine work on teaching portfolios by his fellow Chicagoan Lee Shulman or by the Carnegie Foundation for the Advancement of Teaching. He seems unaware of the demonstrations by Kenneth Feldman and others that student teaching evaluations correlate with actual student learning. And he seems persuaded that we've only recently taken to "listing" ("six reasons for Athens' decline"): this was a hallmark of Gilbert Highe's teaching fifty years ago—"There are five things you must know about Vergil."

MB: I just think the whole emphasis on higher education is a red herring. Epstein's essay, the very idea of the "death of the liberal arts" or, as Victor Davis Hanson put it, the death of Homer, points to something larger in society and in history, the urgent need for a redefinition of humanism in the postmodern era. Dan, you say Epstein's judgments are anxiety-free, but I think his judgments are very anxious expressions of loss, expressions of a kind of nostalgic belief that a need once satisfied—a social, cultural, historical need—is satisfied no longer.

DT: That's a good point. I meant only that he seems confident about judging others. Too, his *O Tempora, O Mores* pose conflicts with his examples: Epstein con-

cedes that his own generation was as careerist as today's, and his chosen authority on the meaninglessness of college today, Paul Goodman, died in 1972, close to half a century ago. Students cheated then too, but lacked today's technological tools and were detected less often. *Atemporal tempora!* Oblivious to the published research, Epstein ignores reports that today's Americans cheat and plagiarize less often than many others. I don't suggest we should ignore plagiarism—I've worked hard to show teachers how to detect it—but the data definitely undermine Epstein's anathematization of America.

MB: So his protestations are not only anxious but also unfounded. I want to move past the nostalgia, past the calls to revive traditional approaches to Great Books, which nearly always come hand in hand with attacks on critical theory and postmodern concerns with race, class, sex, gender, postcolonial self-determination, and so on. You and I have talked about this before, back in 2009, when some of our colleagues were vexed about the Higher Education Research Council's findings that college professors were more concerned with encouraging students to become agents of social change than they were with teaching classic texts (<http://chronicle.com/article/Social-Change-Tops-Classic/1564/>).

To some extent, this relates to my argument about replacing tradition with reception as a pedagogical approach, at least vis-à-vis the Greco-Roman "inheritance." In fact, in my letter to the *Chronicle of Higher Education* about that survey (<http://chronicle.com/article/Classicists-Must-Challenge/3260/>), I mentioned a wise colleague's use of the term "counter-classicism," and now I can reveal that the wise colleague was you!

DT: Thanks. Serious social scientists have addressed many of Epstein's complaints and have sometimes pointed toward solutions. Epstein's disinclination to test his claims against the research signals a disregard for social science, which in fact he *never mentions*. Similarly, Epstein waves away computerized research on literature without analysis. Does he *really* believe a single office at Stanford University threatens the practice of reading?

MB: Well, what do you want from a guy who is so proud of the fact that he read Marx as an undergraduate at Chica-

go, but doesn't think there should be any actual Marxists in the academy, let alone any earnest application of Marxism, or of related approaches like the cultural materialism of Raymond Williams or Alan Sinfield. I'm sure he'd say the same thing about Freud, lauding the fact that his own undergraduate curriculum included *Totem and Taboo*, but indignant that anybody in the academy should actually apply psychoanalytic approaches to literature or culture, and God forbid there should be any mention of Lacan!

DT: To be fair, I applaud Epstein's insistence on reading modern classics—Freud—rather than books about them. He does seem hostile to recent work. Educationally, we all gain from encountering, deciphering, and responding to unfamiliar reasoning: not just as students but as citizens. The work of mastering unfamiliar discourses—Plato and Locke—is continuous with the need of adult Americans to comprehend and respond, not only to political arguments but to the contracts and proposals of all sorts that are part of modern life.

On the topic of student careerism, Epstein ignores the fact that Dartmouth, for instance, sends as many graduates to life-shaping work in the Peace Corps and Teach for America as to investment banking. He complains, "students with college degrees are finding it tough to get decent jobs," but fails to ask, what about students *without* college degrees? The Bureau of Labor Statistics gives the following information for level of participation in the 2012 workforce (<http://www.bls.gov/news.release/empisit.t04.htm> and http://www.bls.gov/emp/ep_chart_001.htm):

Without high school diploma:	45.3%
With high school diploma:	59.8%
With some postsecondary education:	69.3%
With bachelor's degree:	75.7%

So, while college graduates are hurting, they're better off than others. The problem here is not education, but the massive income inequality in the current economy.

MB: Ah, now you're talking, Dan. As I said, the issue here is not just higher education or some kind of liberal arts-versus-STEM smackdown. The issue is a fundamental transformation in society and culture over the course of the twentieth century,

continued on page 16

The Kids Are Alright, or, Nobody Killed the Liberal Arts

continued from page 15

encompassing class issues like income inequality, but also issues of race, sex, gender, the end of colonialism, the emergence of postcolonial cultures, and of course the emergence of new technologies, all of which demand of us a new humanism.

DT: Well, on that note, let us turn now to consider other worthwhile points in Epstein's essay.

First of all, like his source Andrew Delbanco, Epstein cares about good teaching. He raises but does not explore the underlying question of how to recognize teaching with appropriate "roles and rewards." There are ways to judge teaching effectiveness, and they got considerable attention in the 1990s. Ironically, the research produced in that decade and earlier (some of it, like Mina Shaughnessy's classic *Errors and Expectations*, a direct outgrowth of open admissions at City University) is now widely known. What is lacking is full institutional commitment to the good teaching that helps produce student learning. Epstein's heart is in the right place here, but he hasn't done the heavy lifting required to turn his case from lament into productive argument (<http://www.amazon.com/Errors-Expectations-Guide-Teacher-Writing/dp/0195025075>).

MB: I'm concerned about teacher effectiveness, but I'm more focused on recognizing and responding to fundamental changes in the culture that have already led to corresponding changes in the humanities. Part of this new humanism is an understanding of the historical specificity of the White Male Christian Subject of Western Culture. In other words, there is nothing wrong with the Great Books that Epstein wants us to keep at the core of the liberal arts, but there may be something wrong with the uncritical model of western civilization that he insists on retaining as the context for teaching these texts.

In a sense, a Multicultural Subject of Postmodern Culture has replaced the White Male Christian Subject of Western Culture. As a society, we have an emergent cultural subjectivity that is still struggling to define

its place in history. I'm not claiming this is an easy thing to deal with in the undergraduate classroom. My own students are dismayed by the idea of the "End of Western Civilization" (I use the word "end," not "death"). They want me to give them permission to understand it as an "evolution" rather than a sharp break, because they are so uncomfortable with the idea of the Western tradition having closed and left them on the other side. So there is an urgent need for a humanism that can explain multicultural subjectivity to itself, to those who live inside it, the citizens of post-modern culture.

DT: That is a really serious topic, and teachers as well as students may have problems dealing with the implications. You're saying—I think—that the recognition of non-white, non-male, non-"straight" subjects entails changes in consciousness: we cannot just slot them in without revising the way we think. How sharp the break is, will require serious study.

Coming back briefly to teaching: Epstein invokes the provocative recent book, *Academically Adrift*, in which Richard Arum and Josipa Roksa argue that today's colleges aren't inculcating critical thinking or complex reasoning. He ignores the successful efforts of the Carnegie Foundation, the Association of American Colleges and Universities (AACU), and the now (sadly) defunct American Association for Higher Education (AAHE) to focus on these very topics over the past two decades, especially at nonelite institutions.

Ironically, when we actually read Arum and Roksa, we find that they refer to Carnegie's Lee Shulman and emphasize, like Shulman, the ways in which student writing and revision, conferencing, and time on task lead to student success. Epstein also misses that these practices, under great pressure elsewhere owing to lack of funds, remain in place in precisely those elite institutions he criticizes. Believe it or not, the elites seem to be doing something right, and their students are the beneficiaries.

Now, are the liberal arts "losing prestige"? If that were true, would students be clamoring for admission to Brown and Wellesley? The question has to be analyzed, and analysis, tragically, reveals the bimodal distribution of educational resources in America. Yale students are

blessed with an endowment of \$19 billion, i.e., well over \$1 million for each undergraduate. That can pay for a lot of conferencing and "re-visioning."

Although he disparages student evaluations, Epstein later acknowledges that one learns from one's fellow students. Here he agrees, likely without knowing it, with the great left-wing students of the 1930s: Moses Finley, Daniel Thorner, Charles Trinkaus, and others, at least two of whom were later deprived forever of academic work in America. Thirty years on, Finley recalled the 30s:

I have the firm impression that the lectures and seminars were pretty severely locked in an ivory tower.... I...refer...to the irrelevance of [our professors'] work as historians. The same lectures and seminars could have been given—and no doubt were—in an earlier generation, before the First World War.... We, who were growing up in a difficult world...sought explanation and understanding.... And so we went off on our own to seek in books what we thought we were not getting in lectures and seminars.

We read and argued about Marc Bloch and Henri Pirenne, Max Weber, Veblen and the Freudians...Marx and the Marxists...not just *Das Kapital*, not even primarily *Das Kapital*, but also Marxist historical and theoretical works. [M.I. Finley, "Class Struggles." *The Listener* 78.1 (1967): 201-2]

MB: It seems like these left-wing intellectuals of the 1930s were already moving past nostalgia for the old humanism of "Western Civilization" and towards an understanding of what it means to live in a postmodernity of which one cannot even quite grasp the existence, especially since it is so often posited as a kind of failure of civilization rather than as an emergent form of culture within which meaning may exist, albeit in new and unfamiliar forms. This new understanding is not a matter simply of one sentence or one paragraph or one essay, but rather an entire discourse, only now unfolding, a humanism of postmodernity. What we need is a new kind of humanism that views postmodernity from a more psychically integrated perspective—a post-modern humanism that has undergone a necessary psychotherapy, and come out the other side of cultural neurosis. We need a postmodern humanism that accepts itself for

WHERE DO WE COME FROM? WHAT ARE WE? WHERE ARE WE GOING?

by Ellen Bauerle

In this issue we are fortunate to have our Executive Director Adam Blistein's account of his introduction to classics through a particularly gifted high school teacher and coach, Alfred Morro, and Adam's comments on what that experience has meant to him. It was serendipity that Adam proposed his article to your Amphora staff for this issue, but his essay also fits nicely with another topic that has been under discussion among the APA's Outreach division: thinking about our origins, about our path to classical studies, and what that tells us.

As I was getting to know social media a while back, and mindful of the colorful situations that people sometimes get themselves into with unfamiliar technology, I was looking for some safe, mild topics of discussion and posting. I got to talking with the smallish group of social media friends I had at the time about how they happened to reach the positions they held as adults—most but not all were college or university professors, and most of them were in North America. Was it a decisive college major? an accident of circumstance? a beloved teacher?

It's true I had what the social scientists would regard as an iffy sample: it was of course drawing from only those folks who were active on social media, and whom I knew personally, and it was strongly skewed toward 1980s and 1990s MAs or PhDs in classical philology or classical archaeology from the University of Michigan. That is, really not a random cross-section of the APA, or classicists at large.

Since then I've tried to incorporate the same question in conversations with some of the many classicists I work with on a daily basis—authors, referees, series editors, scholars at nearby schools including big universities like Michigan State and Chicago, and smaller schools like Kenyon or Oberlin. I've managed to broaden the age cohort and school of origin a little, include those with recent PhDs, and involve people from more graduate programs.

But even so, many of the responses tend to fall into interesting and suggestive patterns, and we at Amphora are working to bring you a series of short biographies that we hope will illuminate these patterns. One of the most interesting characteristics we think you'll see is just how young most of us were when we first thought seriously about the ancient world. Many in academia tend to regard capturing students as majors in the first semester or so of college as an important goal. Some investigation into these short biographies will suggest instead that the Aha! moment happens a lot earlier, and that probably those of us at the level of college or even high school should be working in much closer conjunction with middle school teachers, in order to create a thriving classical ecosystem.

In any case, Adam's thoughts on his mentor will get us off to a promising start, and in coming weeks and months on the blog and in these pages, under the tag "My Path to Classics," you'll hear from teachers at different levels and varied schools, from research professors, from APA officers, and from a few of us with nonprofessorial jobs, in museum studies or publishing or similar. Our hope is that by giving thought to where we have come from and who we are, we will be better placed to consider where we are going. In an era in which national figures can use the humanities as a humorous punch-line, having a clearer roadmap in hand seems a wise step.

Ellen Bauerle (bauerle97@gmail.com) is Senior Editor of Amphora. She is Executive Editor at the University of Michigan Press, where among other things she acquires titles in classical studies, ancient history, and classical archaeology. An Oberlin undergrad, she received her MA and PhD from the University of Michigan, and also enjoyed her time at the ANS and ASCSA.

who and what it is, rather than grieving for what it is not, for what it wishes it were, for what its parents wanted it to be. We need a postmodern humanism that repairs the trauma of its own birth and values its own existence.

DT: We can end this very stimulating dialogue by noting a mild paradox that seems to reveal at least some progress on Epstein's

part. He invokes as an authority "Paul Goodman, one of the now-forgotten gurus of the 1960s, [who] used to argue that what finishing college really meant is that one was willing to do anything to succeed in a capitalist society." Whether Epstein's friends are as critical of capitalism as Goodman was seems quite dubious, but credit is all the more due for that reason. And there's this:

Goodman was proudly bisexual. Praising him is a major step forward from a writer once notorious for saying, in 1970:

There is much that my four sons can do in their lives that might cause me anguish, that might outrage me, that might make [me] ashamed of them and of myself as their father. But nothing they could ever do would make me sadder than if any of them were to become homosexual. ["Homo /Hetero: The Struggle For Sexual Identity," *Harper's Magazine* (September, 1970), 51]

Is Goodman invoked here simply by chance, or might it be that reading him has achieved, for Joseph Epstein, what he described as the goal of the Great Books, to "take students out of their parochial backgrounds"? We can hope.

MB: That's a nice note to conclude on, Dan. As a same-sex married gay man, I appreciate your calling that 1970 quote to my attention. I didn't know about it, and while it may seem uncharitable to take Epstein to task for something he said forty-three years ago, such comments do add to our understanding of his character. Even in 1970, when there was so much less understanding of sexual diversity, it's alarming to think that Epstein would be more devastated to learn that his son was gay than to learn that he had committed an act of unjust violence or discrimination against a fellow human being. But as you say, we can hope.

*Michael Broder is a man of learning and letters whose poems, essays, and reviews have appeared in numerous journals and anthologies, including his first collection of poems, *This Life Now* (2014). You can learn more about Michael's publications, readings, and other events at www.mbroder.com. Michael Broder can be reached at mbroder@mbroder.com.*

Daniel Tompkins (pericles@temple.edu; B.A. Dartmouth College, Ph.D. Yale University) taught in the Department of Greek and Roman Classics at Temple University, retiring in 2010. He also taught at Wesleyan University, and Swarthmore and Dartmouth Colleges. He has written on M. I. Finley, Thucydides, Homer, the ancient city, Wallace Stevens, just war theory, and various topics in higher education; his current projects include the intellectual development of M. I. Finley and language and politics in the speeches in Thucydides.

THE STAKES ARE HIGH: TRAGEDY AND TRANSFORMATION WITHIN PRISON WALLS

continued from page 5

ing the lengths of sentences, or serving out their terms at prisons that were not maximum security. They knew a trial when they saw one, even in ancient and mysterious garb, and they read it like the experts they were.

At one point I asked the class what they made of Apollo's argument that the female was simply a vessel for the male seed. "Oh, you know, lawyers," shrugged one of the men, a former gang leader, in for felony murder. "They have to pull out whatever they can for their guy." It was funny, but it was insightful as well. Apollo had a weak case. He was playing the misogyny card. He only managed to convince half the Athenian jury on stage, even though they knew they were voting against Athena herself, and none of them would have been fans of husband-killing women.

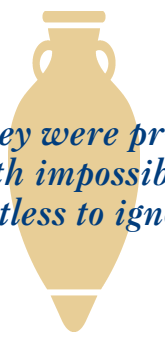
Euripides' plays were the most troubling to the men and the hardest for them to relate to. These criminals believed passionately in justice and in the personal and political significance of suffering. Euripides presents a world in which justice was perverted, at best, if not completely meaningless. Human suffering was depicted in painful detail; divine indifference was complete. For example, the men were horrified by the punishment visited upon Cadmus in the *Bacchae*. What purpose did it serve? What had the old man done wrong? The nihilistic universe of *Helen* shocked them too: the deaths of countless warriors and, as we say now, non-combatants, all because of a divine shell game.

Our class was not just a discussion group in which the students shared their responses to the readings. They had to take exams of the same difficulty as those assigned to Wesleyan students. These panicked even the most confident. A bad grade might lead to having a professor think less of you. More than one bad grade might lead to getting kicked out. Poor performance would make the entire program look bad, and then it would be closed down.

I couldn't calm them down. I finally realized that it was the men's work to face their anxieties. This was part of being a student: do your best and hope for the best.[†] But their lives had shown them that it was foolish to assume that things would turn out okay. Statements that might not meet with approval from

the authorities were dangerous.

Things came to a head one day in class. We had a lengthy take-home test coming up. I was trying to move away from time-consuming, anxious questions and back to the play we were reading. "You'll do fine," I said. "The stakes are not that high. Tests are only part of your grade." One of the men, an excellent writer who had done beautifully on his papers so far, all but exploded. It was the first time anyone had raised his voice in class. "You all don't understand, you and the TAs. It's not the same for us as it is for the Wesleyan kids. The stakes *are* high. I send every one of my papers and tests to my 19-year-old son. I want him to see what I am doing. I need to do well, so that he can see that he can do it too, that he doesn't have to do what I did. I want him to stay in school." The class looked at me apprehensively. I did my best to acknowledge that I had heard him, and then steered us back to the play.



*That they were prisoners
was both impossible and
pointless to ignore.*

This man and I got to talk privately, later. ("Privately" in a prison means standing in a corner of a crowded room, out of earshot.) He apologized for raising his voice; I apologized for seeming to make light of his concerns. "I am just so frustrated," he said. There was no point in my saying that I understood, because I could never understand.

Most of us go into teaching believing that education will change our students' lives. But few of us imagine that they will use what they learn in our classrooms to save their children from repeating their mistakes. We don't think that a student will ever say to us, as one did to me, "This is the one place where I feel really human."

I have no idea how these intelligent,

and, in many cases, deeply religious men had ever been capable of what they had done. How had they transformed themselves? "Becoming humble" or "achieving humility" were phrases the men used often when discussing the tragedies. Perhaps there was another interpretation of the prison's motto, *non sum qualis eram*: I have changed. I have become humble.

Once my students asked me if I was scared, coming into a prison. "Of you all? Nah, come on." I said. They laughed. "But why do you even want to come into this place?" one persisted. "It's a nightmare."

Of course, it wasn't a nightmare for me. I got to leave. But why did I want to come in? Because in the prison, I learned how powerful education could be. I'd lost sight of that, in the years I spent teaching more privileged students. With the men, I saw what it was like not to have an education, and to want it enough to risk failure and humiliation. When I left each class, having taken questions from every direction at top speed about everything I knew, I was equally exhausted and exhilarated. I remembered why I wanted to become a professor in the first place, when I was 18 and decided to major in Classics. The men at Cheshire gave me a renewed awareness of why we continue to read the dead white men's plays, and I continue to marvel at how these masterpieces show themselves differently to every reader. *Non sum qualis eram*.

References

[†]I taught in 2010, in the early days of Wesleyan University's Center for Prison Education, part of the Consortium for the Liberal Arts in Prison at Bard College, go to www.wesleyan.edu/cpe. Since then, the number of participants and course offerings has doubled, and the program has extended to York Correctional Institution for Women.

^{*}These are pseudonyms, not the real names of any student in my class.

[†]Unfortunately, I'm unable to give examples of the high quality of their work. Connecticut's Department of Correction regulations bar me from publishing any inmate's work.

Elizabeth Bobrick has taught at the University of Virginia, the University of Missouri, and at Wesleyan University, where she is a Visiting Scholar in the Department of Classical Studies. Elizabeth Bobrick can be reached at ebobrick@wesleyan.edu.

Linking Course to Production: The *Oresteia* Project

by Ruth Weiner and Clara Shaw Hardy

The *Oresteia* demands a large canvas. Its trajectory, from the end of the Trojan War to Athena's creation of the first trial by jury, is huge. It is the story of the movement from a tribal cry for blood revenge to a system of justice designed by a god but carried out by men. It addresses the struggle between male and female, chthonic and Olympian gods, tribe and polis, law and tradition, justice and revenge. When we first contemplated the notion of staging the *Oresteia* at Carleton College we were of course aware of the scale of this undertaking. But even so, the full magnitude of the production that resulted, and its impact on our campus and community, ended up taking us by surprise.

The *Oresteia* was performed in the inaugural season of Carleton's new theater, and was one of the largest and most ambitious

productions we have ever done. For the script we commissioned a new adaptation of the trilogy by Rob Hardy (classicist and poet, as well as Clara Shaw Hardy's husband); the production incorporated an original score by composer Mary Ellen Childs, ten choreographed choral dances, video imaging, a World War II jeep and an ambitious and beautiful lighting plot that at one point flooded the stage with graffiti in ancient Greek. There were thirty-three students in the cast including three speaking and sixteen dancing members of the chorus, and more than ten students working behind the scenes, as well as those who worked on costumes, sound, lighting, props, set construction, and more. By the middle of the spring term, it felt to us like most students on campus were either working on the show or knew someone who was.

At the heart of this massive endeavor was a structure invented by Ruth Weiner, theater director and professor of Theater and Dance: the project course. This innovative system links a team-taught course (taught in this case by Ruth together with Clara Shaw Hardy from Classics) to the term's production by the Carleton Players (directed by Ruth). The course focuses on material centrally related to the production, and students enrolled in the course are required to participate in the production in some capacity (acting, dramaturgy, stage managing, designing and executing associated events, writing essays for the program, etc.).

Ruth has linked productions to project courses in collaboration with faculty in the departments

of English (for productions of *Hamlet* and *The Country Wife*), Mathematics (for a pro-

duction of a biographical play about Turing, *The Lovesong of the Electric Bear*) as well as Classics (for a production of Euripides' *Iphigeneia at Aulis* as well as, most recently, the *Oresteia*). Classics, however, has a unique relationship with theater. The surviving tragedies and Aristophanes' comedies are primary texts in the study of the ancient world. They are also basic to the history of the theater and the study of dramatic literature. Just as Classics is an essentially interdisciplinary field, so theater relies on collaboration—the two make ideal partners. The idea of going back to a foundational text like the *Oresteia* for the inaugural year in our new theater, therefore, was appealing to both of us, and we knew that a project course linked to the production would be a productive way of leveraging contributions from students and faculty in both departments.

The production was an ambitious one. We knew we couldn't perform the full three plays of Aeschylus' trilogy, but we didn't want to sacrifice the overall scale and trajectory of the original work. We therefore commissioned a new translation / adaptation of the text, which telescoped Aeschylus' three plays into a single two-hour drama.

The set had to represent Argos both at the time of Agamemnon's return for the first part of the first act, and under the tyranny of Aegisthus and Clytemnestra's rule in the second part, then Delphi and Athens in act two. While we never wanted to recreate the space of the Theater of Dionysus in which the trilogy was first performed, Ruth did want to incorporate important elements of that space: the strong central doors, the long entering crosses and the strong vertical axis of the ancient theater. This design was organized around a clear central area that provided room for the choral dances. Joe Stanley's very large set was built in an L formation with the doors at the bend of the L and a long system of platforms of varying heights extending to stage left and across the upstage area.

A central element in the production was our collaboration with the Dance department. Carleton's faculty-directed dance company, Semaphore, along with three speakers, made up the chorus, and dance

continued on page 20



Production image courtesy Carleton College and Clara Shaw Hardy. Used by permission.

Linking Course to Production: The Oresteia Project

continued from page 19

contributed greatly to the energy of the performance. The dynamism and sensitivity of the dancers' work resolved major questions that came up in the *Oresteia* course about the function of the chorus and whether the choral segments would detract from the linear plot. The sound score was entirely composed of music that accompanied the dances and underscored much of the spoken text.

The course ("Visualizing Greek Tragedy: The *Oresteia* Project") focused on problems around the production of Greek tragedy. We used Simon Goldhill's *How to Stage Greek Tragedy Today* (University of Chicago Press, 2007) as our central text, and we read a selection of extant tragedy, Aristotle's *Poetics*, and some secondary material on the plays. While we did have some Classics students in the course, it enrolled a wide variety of students in related fields (e.g., English, Philosophy, Women's and Gender Studies, and History, as well as of course Theater). With each tragedy we read, students needed to confront the question of how to make use of informed understanding of the original performance context to bring the text to life most effectively for a modern audience. Throughout the term we circled back again and again to the *Oresteia*, and our production of it, as a test case. As a final project at the end of the term, groups of students presented their versions of a production plan (including set, lighting, and costume design) of a number of different tragedies, explaining how their decisions sprang from their understandings of the core issues in the texts themselves. The presentations showed the ways in which the students had internalized the necessity of understanding the ancient bones that are the texts of tragedy and making them intelligible to and meaningful for a modern audience.

In their culminating projects our students were replicating the process that we and our many collaborators had been through with the central production itself. We had chosen the *Oresteia*, and begun talking about what a course and production might look like, a full eighteen months earlier in the fall of 2010. Many of our initial discus-

sions had taken place in the shadow of the Arab Spring as it unfolded through 2011. In this context the *Oresteia*'s concerns with the birth-pangs of democracy and the move from tribal to civic justice felt urgently contemporary.

What was extraordinary to us, though, was the range of ways in which the students found the text relevant to their world. By the spring of 2012 the acute repercussions of Greece's debt crisis had started casting a somewhat different light on the tragedies, making us all more attentive to Aeschylus' repeated concern with the relation between wealth and justice, as well as reminding us of the fragility of those institutions whose foundations Aeschylus staged. Many students also were struck by the fact that our country, too, had just finished a ten-year war, and was coping with the repercussions of the sacrifices that war had required.

While many of the decisions about the production, by necessity, had been made before the course began, there were also practical ways in which what the students were learning in the classroom percolated into the performances. One of Goldhill's chapters centers on the challenges of presenting supernatural figures on stage. The students playing Apollo, Athena, and one of the Furies were all in the class, and they were naturally particularly interested in this issue. In class one day we had them perform a section of the trial scene from the *Eumenides*, and then the class engaged in a lively discussion of the stakes of the trial, the power relations between Olympian and chthonic gods, and the extent to which the outcome was fixed in advance. The conclusions we reached that day in class in turn colored the performances of all the actors involved in the play's finale.

We asked the students to keep journals in which they reflected on the relationship between the coursework they were doing and their work on the production. The student who played Electra, for instance, said:

.... After reading the other Electras... it became clear to me that Electra isn't just glad to see her brother after all these years, she's thrilled to have an accom-

plish.... I am so grateful to have been able to take this course in conjunction with the performance. As you can probably tell from the previous entries, taking this course has forced me to look deeper into each aspect of the production of this Greek tragedy as we layered in each element step by step...

While making these connections was more challenging for, say, the stage hands than it was for the actors, it was clear from the journals both that the production deepened their understanding of the more abstract discussions we had in class, and that the class enabled a much more thoroughly informed and thought-out production.

The structure of linking course and production enabled us to mount a much more ambitious *Oresteia* than the Players on their own could have produced, and gave it an intellectual weight that would have been impossible otherwise. At the same time the theater adds a self-evaluating dimension for students involved in the production, making them actors in their own education.

The combination of course and production, the collaboration with the Dance program, and the large scope of the project generally guaranteed that the *Oresteia* had a wide impact across campus. The production also reached into the Northfield community and the Twin Cities region. During the spring, Rob Hardy participated in a drama class at a local high school (Arcadia Charter School), and taught a class on ancient drama to senior citizens in the Cannon Valley Elder Collegium, so that the production attracted a wide and multigenerational audience from Northfield. Classicists and theater faculty from surrounding colleges (St. Olaf, Gustavus Adolphus, St. Thomas, Macalester, etc.) attended and brought students. Eric Dugdale reviewed the production for the online journal *Didaskalia*, and he ends his review saying:

My colleague Yurie Hong and I brought a group of seven students to the first night of the show; most of them had just acted in their own performances of Greek drama. The elation that they exuded at seeing Greek tragedy come alive and the flurry of energetic discussion that the performance provoked are testimony that it had succeeded in offering audience members "some juicy food for thought," to quote a line from the program.

Both of us continue to hear from colleagues around the region about how memorable they found the performances.

We as well as our students learned a great deal from the *Oresteia* production. This huge work still holds enormous appeal for us. We know from the experience of doing it that this work closely and effectively examines the struggles between the personal and the political, between the family and the state, between men and women. These struggles have not been resolved and continue to generate important questions to this day. The *Oresteia*'s close examination of channeling a fierce personal sense of right and wrong to the state, of justice, continues to be enormously resonant to us.

Ruth Weiner (rweiner@carleton.edu) is the Class of 1944 Professor of Theater and the Liberal Arts at Carleton College. This is her second collaboration with Rob and Clara Hardy. The first was on the 2000 production of Rob's new translation of Euripides' *Iphigeneia at Aulis*, central to a course on Greek tragedy.

Clara Shaw Hardy is professor of Classical Languages at Carleton College, where she has taught since 1990. Her interests include the performance of Greek and Roman drama, gender studies, and the scholarship of teaching and learning. Clara Shaw Hardy can be reached at chardy@carleton.edu.



Production images courtesy Carleton College and Clara Shaw Hardy. Used by permission.

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FLIPPING A COIN: BUILDING A NUMISMATIC DATABASE WITH UNDERGRADUATE RESEARCHERS

continued from page 13

German entries, and vice versa. My big realization, in other words was this: my student researchers didn't need to have all the skills that I did—they only needed some of them. If I sliced and diced my project, broke it down into more easily digestible chunks, my students could do the work.

The final piece of the puzzle, the responsible mentoring of undergraduate researchers in the humanities, fell into place after a conversation with our Dean of Undergraduate Research. She is a Renaissance scholar by training and so she was open to a humanities project and was willing to invest in equipment and software, and even reward students with academic credit and a stipend to work with me. Thankfully, she also had the vision of someone who had learned much from the STEM approaches to undergraduate research, especially in terms of collaborative learning. And she thought big and pushed me to do the same. I asked for two FileMaker licenses and stipends for two undergraduate researchers (\$1200 each for 120 hours) to help me key in the data for five provincial cities, really about \$3000 worth of support. I walked out of her office with five researchers, fifteen cities, promises for equipment, licenses,

and opportunities for my researchers to train the next generation of researchers—something to the tune of ten times the amount I'd asked. Her only requirement was that the researchers create their own projects based upon what they had learned from the experience of working with me and present them at our Undergraduate Research Symposium.

Five years later, the Severan Database Project (<http://web3.forest.usf.edu/main/other/severan/>) consists of four databases, three of which were compiled by my undergraduate researchers. The fourth, "Severan Hoard Analysis," was compiled by my colleague and friend, Clare Rowan, but expanded by my researchers. Clare employed this database in her recent monograph (Cambridge University Press, 2012) and because of her collegiality, I also used it in my own (The Johns Hopkins University Press, 2013). The undergraduate researchers? I have worked with over twenty in the past five summers, most of whom have indeed hatched their own research projects that were in conversation with Clare's or mine. At our university's own undergraduate research symposia, my researchers consistently

sweep top honors in the humanities division. But they have also presented their work at nationally competitive undergraduate research symposia like Sunoikisis, as well as at regional professional conferences like the meetings of the Classical Association of the Middle West and South. Along the way, they have made genuine contributions not just to my own work, but to scholarship in general. Indeed, I am currently publishing an article with one of my undergraduate researchers in a forthcoming collection of essays on Women and the Roman Army. And she will get top billing because the work that she did is her own, but she couldn't have done it without my guidance and support.

Because I came to know these students and their work so well, I was able to write meaningful letters of recommendation to prominent MA and PhD programs around the country. It was their own work, however, their determination and perseverance that earned them full fellowships in those programs. Not all choose our profession, but they have been nonetheless enriched from the experience—I know this because we're all still friends on Facebook and I took a poll. They cite their undergraduate research as one of the primary factors in help them land paid internships at the Smithsonian and funding for law school, MA degrees in education, museum studies, and information sciences.

So, that feeling when you realize that something really good came out of a totally overwhelming situation? When you've helped yourself and someone else by rethinking the way our discipline has traditionally worked? That's amazing.

Julie Langford (langford@usf.edu) is associate professor of Roman History at the University of South Florida and author of Maternal Megalomania: Julia Domna and the Imperial Politics of Motherhood (The Johns Hopkins University Press, 2013).

caption here explaining this screen shot -- you have room for a longer caption.

SFC Number	Region	City	Cabinet	Cat Ref	Date Range	OB Inscription	OB Type	RE Inscription	RE Type	Metal	Obverse	Reverse
1953	Asia Minor	Smyrna	Lewis		193-211	ΑΥ.Κ.Α ΣΕΥΗΡΟΥ ΚΑΙ	Bust of Septimius Severus laureate right	ΕΠΙ. ΤΡΑ. ΚΑ. ΡΟΥΘΙΝΟΥ ΚΟΦ. ΧΥΡΝΑΣΙΩΝ	Cybele seated l, leaning on drum and holding patera and scepter	AE		
1954	Asia Minor	Smyrna	Lewis	1395	193-211	Α. ΣΕΥ. ΓΕΤΑΚ. ΚΑΙ	Bust of Geta right	ΕΠΙ ΤΡΑ Κ. ΡΟΥΘΙΝΟΥ ΚΟ. ΧΥΡΝΑΣΙΩΝ	Two Nemesses facing r and l, one holds a bride, the other holds a staff	AE		
1955	Asia Minor	Smyrna	Lewis	1396	193-211	Α. ΣΕΥ. ΓΕΤΑΚ. ΚΑΙ	Bust of Geta right	ΕΠΙ ΤΡΑ Κ. ΡΟΥΘΙΝΟΥ ΚΟΦ. ΧΥΡΝΑΣΙΩΝ	Two Nemesses facing r and l, one holds a bride, the other holds a staff	AE		
1957	Asia Minor	Smyrna	Lewis	1398	213-216	ΣΕΒΑΣΤΗ ΚΑΙ	Bust of Julia Domna right	Ε ΤΡΑ. Μ. ΑΥΡ. ΡΕΜΙΝΟΥ, ΙΝ ΕΧΕΡΓΙΕ, ΙΝ ΧΥΡΝΑΣΙΩΝ	Tetrastyle Ionic temple of Tyche	AE		

From Your Editors

A Virtual New Page for *Amphora*

The editors and editorial board of *Amphora* are very pleased to announce that this publication is making itself yet more available to its readership. In coming weeks, in addition to this, its annual print appearance, *Amphora* will also publish its articles and reviews via the APA's blog. You'll find the blog on the APA's website under the heading World of Classics, at the far right of the main page.

Articles and reviews will each have a tag of *Amphora*, to help readers determine which content stream is which, just as usual for the blog. Such tagged pieces will also appear in the print version of the publication, with occasional minor modifications as are called for by a switch from one format to another.

This improvement in the availability of *Amphora* means we will now be able to work with authors who might have a contribution with digital elements—images, perhaps, or film or sound clips, or a desire for a discussion thread or feedback—as well as with contributors whose works benefit from a print treatment.

As always, your *Amphora* editors welcome submissions, including submissions that take advantage of this new presentation. These are important days for the many outreach activities by our professional association, and the *Amphora* and Outreach committees believe this new format will enable us all to reach a yet-larger group of people and institutions.

Amphora welcomes submissions from professional scholars and experts on topics dealing with the worlds of ancient Greece and Rome. Submissions should not only reflect sound scholarship but have wide appeal to our outreach audience. Submissions pass through blind peer review; they are typically about 1800 words in length for articles, and 1000 words in length for reviews of books or movies. You'll see additional detail on submissions on the last page of this issue.

All of us who bring you *Amphora* are delighted by this opportunity and hope you are as well.

Dr. Ellen Bauerle, Senior Editor
The University of Michigan Press

"Sharing" and "Liking"

Last month the *Amphora* editorial board enjoyed a spirited conversation about the future of footnotes. Will they become—have they perhaps already become—the "slide rules of the humanities," legendary, nostalgia-evoking, but outdated, tools?

The world in which footnotes vanish, having been fully supplanted by links, mouseovers, pop-ups, and the like, is that not-so-distant future world in which print has been replaced by all the various forms of digital communication that surround us today—and probably by many forms that most of us cannot yet imagine. But that day has not yet come. That *Amphora* would continue to publish a print version alongside its new presence in the APA blog and soon-to-emerge increased visibility on the APA website is not a choice the editorial board made without considerable conversation and thought. Put very simply, the argument for keeping the print version was that the editorial board wanted *Amphora* to remain a physical presence that is easy "for us to share, and for others to pass along to their friends." That *Amphora* should be easily shared and re-shared is a sentiment that all of us on the editorial board warmly embrace.

Sharing and passing along our interest in all things classical is, of course, the heart of outreach. Furthermore, the easy sharing and re-sharing of information is also the distinguishing feature of the much-touted socialization of the web. As *Amphora* grows into its new also-digital self, all the members of the association will have new ways to share and pass along our outreach magazine. And, importantly, we'll have more ways, and, arguably, more responsibilities, to "do outreach," if you will. As Ellen Bauerle has noted elsewhere, every APA member's social media feed can become an outreach vehicle. Every time we share something at once classical and relevant to the modern world in our feed, our friends in other walks of life see it. Recommending an article on the APA website to a like-minded but differently employed friend is an important way that we can all do outreach. When we hear an interesting new perspective on a classical topic, we can do some outreach by passing on the speaker or author's name to the *Amphora* editors or

one of the APA blog editors. The APA blog, *Amphora*, and all of our association's electronic outreach initiatives give APA members more ways to show that classics is part of our personality, daily lives, and worldview. By sharing classical links outside the academy, off campus, and in the same places where we celebrate all that is interesting, relevant, important, and fun in life we let classics bask in the same light as the other facets of our nonacademic selves.

And just as "sharing" classics can be the result of a "post," or something as simple as handing on the traditional paper *Amphora*, so we have new opportunities to "like" (or "plus" or "Thumbs up," etc.), the work of others. As we were reminded many times at the APA/AIA joint colloquium called "Getting Started with Digital Classics" at our recent Chicago meeting, some of our best ideas come from cooperating with folks from other disciplines. Methods "" ideas in other fields can include, among other activities, attending some science or business symposia and meetings. Showing interest in the work of others is one way to invite others to venture into classical things. When we show that we, as nonexperts, are truly interested in the work of researchers in other fields, we invite them into ours. For example, I frequently attend drama and theatre conferences, tagging along with my wife, who happens to work in that field. At these meetings, I never fail to meet nonclassicists with wonderful ideas about classics (at least one of whom has since published a piece in *Amphora*). Likewise, when wearing my business-development hat, I attend meetings about marketing and leadership. At almost every such meeting, I meet at least one person who is busy applying something classical to modern sales and business. Those meetings are an opportunity for me to hear a fresh perspective, and an opportunity for me to mention the APA and *Amphora*. And of course, I sometimes ask my new friend to submit something to *Amphora*.

Ellen Bauerle, the editorial board, and I hope that *Amphora*, on the web and by the hand, will be for all members an important part of our daily "sharing" and "liking" outreach activity.

Dr. Wells Hansen, Assistant Editor
Ridgeland Research



A PUBLICATION OF THE
AMERICAN PHILOLOGICAL
ASSOCIATION

EDITOR

Dr. Ellen Bauerle
University of Michigan Press
bauerle97@gmail.com

ASSISTANT EDITOR

Dr. Wells Hansen
Ridgeland Research
wells.hansen@gmail.com

EDITORIAL BOARD

Adam Blistein
Executive Director, APA (ex officio)
blistein@sas.upenn.edu

Mary-Kay Gamel
Vice President of Outreach (ex officio)
mkgamel@ucsc.edu

Molly Pasco-Pranger
University of Mississippi
mpranger@olemiss.edu

Paul Properzio
Boston Latin Academy
pjproperzio@comcast.net

Andrew Szegedy-Maszak
Wesleyan University
aszegedymasz@wesleyan.edu

Ward Briggs
University of South Carolina, Emeritus
wbriggs7@gmail.com

Judy Hallett
University of Maryland
jeph@umd.edu

Patrick Paul Hogan
Independent Scholar
patrick.paul.hogan@gmail.com

Jane Cahill
University of Winnipeg
j.cahill@uwinnipeg.ca

John Gruber-Miller
Cornell College
jgruber-miller@cornellcollege.edu

Keely Lake
Wayland Academy
klake@wayland.org

American Philological Association
University of Pennsylvania
220 South 40th Street
Suite 201E
Philadelphia, PA 19104-3512
E-mail: apaclassics@sas.upenn.edu
Web site: www.apaclassics.org

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

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

Suggested Length of Submissions:

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

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

Address for Submission of Articles:

Dr. Ellen Bauerle
Editor, *Amphora*
bauerle97@gmail.com

Address for Submission of Reviews:

Dr. Wells Hansen
Assistant Editor, *Amphora*
wells.hansen@gmail.com