



## **ABSTRACTS FOR PRESENTATIONS**

*at the*

**115<sup>TH</sup> ANNUAL MEETING OF**

**THE CLASSICAL ASSOCIATION OF NEW ENGLAND**

**March 13 & 20, 2021**

Registration information and the full meeting program are available on the [conference webpage](#) on the CANE website: <https://caneweb.org>.

For more information about the annual meeting, please contact Teresa Ramsby, President of CANE: [president@caneweb.org](mailto:president@caneweb.org).

*All listed times are US Eastern Standard Time.*

## SATURDAY, March 13, 2021.

### First Session: 9-10:15

#### Papers: Neronian Literature & Its Reception

1. "On the Importance of Imperial Advisors: Breaking Down Traditional Interpretations of Neronian Court Politics," John Griffin, Rutgers University.

Since antiquity, the early years of Nero's reign, during which time Lucius Annaeus Seneca and Sextus Afranius Burrus operated as the prime ministers of the imperial administration, has been praised as a period of good rule despite occurring under a bad emperor. In particular, Tacitus and, to a lesser extent, Dio contrast these men's focus on traditional means of government operating hand-in-hand alongside the Senate with the freedmen-centric administrations dominated by Agrippina and Poppaea/Tigellinus before and after the height of Seneca's power. Modern scholars such as Miriam Griffin have elaborated on this interpretation, typically in an attempt to uncover the turning point in Nero's reign or how the two men managed to remain in power. Its fundamental assertion, however, has rarely been directly challenged.

In this paper, I argue that the claims of these two historians, however, do not hold up under close scrutiny. Not only does Seneca engage in the same tactics that his contemporaries and rivals do in order to run the government and stay in power, he also benefits financially in much the same way that prominent imperial freedmen do. Furthermore, both Josephus and the Octavia cast suggest that Tacitus's depiction of Poppaea and Tigellinus is a literary fiction. I conclude that ultimately the traditional interpretation set forth in the Greco-Roman historiographic tradition intentionally sets Seneca and Burrus up as the standard for good imperial government in order to highlight the importance of Senatorial advisors to the imperial throne.

2. "The Mythologizing of Pompey: Epic Dreaming in the *Pharsalia*," Allison Jodoin, University of Kansas.

In the *Pharsalia*, Lucan includes the intentionally ambiguous dream of Pompey at the beginning of book 7, which Lucan describes as both "*vaticanata quies*" (7.22) and "*quo fati certus uterque/ extremum tanti fructum caperetis amoris*" (7.31-32). While the dreams themselves have been the topic of some scholarship such as by E.R. Dodds, W.V. Harris and John Penwill, the classification problem presented by Lucan of Pompey's dream needs more research. This dream incorporates the tradition of prophetic dreams within Homer, Apollonius of Rhodes, Vergil, and Ovid, as Lucan treats it as prophetic at 7.22. The *Pharsalia* includes the contemporary uncertainty surrounding all forms of divination that Cicero discusses in the *de Divinatione*, which is observed in Pompey's reaction to this dream at 7.31-32. In my project, I will be looking at the way that this passage allows for the typical prophetic dream that is expected in the epic tradition, but also encapsulates some of the uncertainty that surrounds divination in Lucan's Rome. I argue that, using this dream, Lucan is able to express the contemporary skepticism about prophecy in sleep while staying firmly rooted in the epic tradition of dreams through this intentional obscurity.

3. "*Cui bono*: Casting Blame in Marston's *Sophonisba* and Seneca's *Medea*," Jeri DeBrohun, Brown University.

In John Marston's Roman historical tragedy *Sophonisba* (1606), the Elizabethan/Jacobean playwright appropriates, for a petty argument between the Carthaginians Hasdrubal, Hanno, and Carthalon (Act 2,

Scene 3, 89-114), lines from the central confrontation scene of Seneca's *Medea*, in which an angry Medea employs legal rhetoric to insist that Jason's guilt is inseparable from her own (*Med.* 493-505).

This paper will consider closely the intertextuality between these two dramatic passages, looking in particular at three aspects. First, we will show that Marston at times echoes Seneca's language quite closely and in a manner that confirms he is working directly from Seneca's Latin rather than employing as intermediary the "English Seneca" translation of *Medea* (1581) by John Studley. The strongest evidence for direct engagement is the biting accusation spoken by Marston's Hanno at *Sophonisba* 2.3.107f., which could practically serve as a translation of the Senecan *Medea*'s sententious employment against Jason (500f.) of the *cui bono* ("to whose advantage") argument best known from Cicero's *Pro Roscio Amerino* (84, 86).

Hanno: Thou didst all, all; he for whom mischief's done, he does it.

Medea: *Tua illa, tua sunt illa: cui prodest scelus, is fecit.*

Second, we will consider the significance of gender to both passages (and tragedies), as well as to the relationship between them. In Seneca's staged debate between *Medea* and Jason, it is *Medea*'s pointedly legalistic argumentation that especially evokes the masculine sphere of the Roman court. In Marston's exclusively male scene, in interesting contrast, Hasdrubal angrily responds to one of Cartholon's Senecan *Medea*-inspired lines with a gendered imprecation: "The curse of women's words go with you!" (2.3.97). Third, and finally, we will consider each scene in relation to the wider context of the tragedy in which it occurs.

**Workshop: Easy Activities for the Hybrid/Virtual CI Latin Classroom**, Chris Buczek, East Syracuse Minoa Central School District.

In this workshop I will present several low-prep activities that have made teaching in the hybrid and virtual classroom effective and engaging. This presentation will discuss online games and variations on popular comprehensible input activities readily adaptable for the virtual environment. I would also like to include an open discussion where CI Latin teachers can share what has worked for them in the current educational world, and how we can continue to adjust our lessons in order for students to acquire the language.

**Vendor Workshop: The NLE-Changes, Growth and Lessons Learned**

National Latin Exam, Debra Heaton

Join us for an answer-filled workshop on how the NLE's 2021 changes have impacted the exam, how students were able to participate, and how the NLE and Latin have dealt with the Covid-19 crisis. We will leave plenty of time to answer your questions, take your suggestions, and work through any concerns you have.

**Second Session: 10:30-11:45**

**Panel: Novellas: Aligning Purpose and Audience**, Organizer: Emma Vanderpool, Springfield Honors Academy.

Panel Abstract: Over the course of just five years, over seventy Latin novellas have been published. These works, which shelter (or limit) vocabulary, have become a staple in many classrooms across the country. This panel focuses on the choices authors make involving the audience and purposes of different novellas

as well as the choices teachers make in terms of utilizing novellas not only at a variety of levels but also in a variety of teaching contexts, styles, and goals.

1. “Teaching Latin To Students Who Don’t Know Latin & Don’t Care Much About the Romans,” Lance Piantaggini, Springfield Honors Academy.

As an author, my focus has become instilling confidence in early Latin readers. This talk discusses what I’ve learned about accomplishing that, beginning with recalibrating what “comprehensibility” and “compellingness” looks like for all kinds of learners in Latin I.

2. “Novellas as a Bridge to Authentic Texts,” Emma Vanderpool, Springfield Honors Academy.

As an author, my focus has been filling the gap in accessible and compelling historical texts. This talk discusses the different approaches novellas take in moving students towards authentic texts, which are typically parts of the Classical Latin canon. This talk discusses the various approaches I and other authors have taken towards this end, in terms of subject matter, vocabulary sheltering, and grammatical structures. It ends with a focus on how these texts can be used in conjunction with the authentic texts themselves.

3. “Variation in Vocabulary and Sentence Structure Among Latin Novella Authors,” Dan Conway, State College Area High School.

As the sheltered-vocabulary novella movement continues to grow, each new author who contributes their work enriches the corpus of novellas with their own Latin writing style. These styles can vary both in language (vocabulary, sentence length, sentence complexity) and comprehensibility aids (illustrations, glosses). By understanding the unique characteristics of each author’s style, teachers can better choose texts that meet their students’ needs. This paper will present some representative examples of the vast diversity of styles found in sheltered-vocabulary novellas today and, among other things, show how familiarity with authors’ writing styles can address the question of reading level in a more multidimensional way.

4. “*Lectio Otiosa*,” Daphne Bisette, Milton Academy.

As a child, I developed my delight in words and language during long afternoons sprawled on the floor reading. As a teacher, I have longed to create a similar experience for my students. This talk discusses how, to my and my students’ delight, I have used the recent proliferation of Latin novellas to create a successful program of unassessed pleasure reading in my 6-12 grade Latin classes.

**Roundtable: Why Classics; What Now? White classicists grapple with white supremacy & envision anti-racism.** Organizers: Jason Moralee & Mariah Lapiroff, University of Massachusetts Amherst.

Participants: Jen Faulkner, East Longmeadow High School; Jamie Lawrence, Northampton High School; Mark Pearsall, Glastonbury High School; Skye Shirley, University College London; Anthony Tuck, University of Massachusetts Amherst.

Roundtable Abstract: 2021 marks a grim anniversary. A century ago, in 1921, the eminent classicist Martin P. Nilsson published “The Race Problem in the Roman Empire” in the scientific journal of genetics research, *Hereditas*. Nilsson concluded that Rome’s “race problem” was miscegenation, a dangerous mixture of races, such that the Roman empire crumbled from within. As he put it, Rome was filled more and more by “bastards.” He wasn’t the first, nor was he the last to attribute the misfortunes of the Roman empire to a “race problem.” Racist ideologies have haunted the discipline of classics from its

origins as a profession. Thus, the true “race problem” of the classical world is white supremacy. While it is immensely important to listen to the experiences and take lead from BIPOC classicists, colleagues, students and community members, these conversations must stem from not only recognizing BIPOC classicists’ racial identities and experiences, but also by reflecting on white classicists’ own whiteness. Both inter- and intragroup dialogues and reflections are critical to unpacking and dismantling the “race problem” of classics. As Dr. Patrice Rankine expressed in his reflections in CAAS’ recent workshop on anti-racism, “because of this state of play, White people need spaces where they can talk about race and racism, independent of the dominant presence of non-Whites. Whites need to gain facility in surfacing their own, invisible experiences with race and ask important questions.” This panel of white academics and professionals will examine their own positionality, practices, and fields of expertise to explain the ways in which white supremacy continues to *affect* research, pedagogy, and classroom interactions. They will also discuss the overt and covert ways in which racism has permeated classics. Moreover, they will consider ways in which anti-racism could be imagined, an especially urgent task at a time when classical names and imagery are the call signs of an emboldened white supremacist terror network. The discussion prompts are drawn from BIPOC classicists addressed to their white colleagues and educators.

### Third Session: 1:30-2:45

#### **Plenary Panel: Why Social Justice Must Matter to Classicists: a Q&A Panel**

Sponsored by the CANE Committee for Diversity, Equity and Inclusion

Organizer: Mariah Lapiroff, UMass Amherst

Panelists:

John Bracey, Belmont High School

Shelley P. Haley, Edward North Chair of Classics and Professor of Africana Studies at Hamilton College, and President of the Society for Classical Studies

Dominic M. Machado, Assistant Professor of Classics at The College of the Holy Cross

This plenary panel session is intended as a foundational, entry-point conversation on how anti-racism and social justice lenses and practices can and must be applied to classics. In this Q&A session, BIPOC classicists will discuss how white supremacy manifests in classics, both in our broader socio-political contexts and within our classrooms, organizations, events, narratives and representations. Given the long historical and contemporary entanglement and complicity of the field with white supremacy, this session will particularly highlight how anti-racism can be better enacted within classics. This conversation will also address the impacts of other dominant and subordinate identities, such as in categories of ethnicity, gender, sexuality, ability, age, national origin and religion, through an intersectional lens. Our three panelists, John Bracey, Shelley P. Haley, and Dominic M. Machado, will explore perspectives, practices, curricula and pedagogy within the field of classics through an anti-racist and social justice lens, sharing their own experiences and ideas for on why anti-racism and social justice must matter to classicists and how we can create a more inclusive, equitable and just field.

### Fourth Session: 3:00-4:15

**Panel: The Art of the Scholar of Letters**, Organized and Presided by Neel Smith, College of the Holy Cross.

Panel Abstract: Dionysius of Thrace’s treatise *Technê grammatikê* (“The art of the scholar of letters”) is the earliest surviving Greek grammatical work. While the transmission of the text has greatly altered its original form, there is broad consensus that the opening definition of the six components of the art of literary interpretation reflects Dionysius’ own views. We are motivated to revisit Dionysius’ definition by

the Homer Multitext project's recent publication of more than 9,000 \*scholia\* in the "Venetus A" manuscript of the *Iliad*. These notes offer unique insight into the work of ancient grammarians, especially of Dionysius' teacher and the foremost ancient editor of Homer, Aristarchus of Samothrace. The three papers in this panel draw on different aspects of the Homer Multitext project's digital editions to explore how the scholia inform us about the art of the scholar of letters.

Website/resources: <https://neelsmith.github.io/cane2021/>.

1. "Examining the Mythological World of the Scholia," Luke Giuntoli, College of the Holy Cross.

Dionysius names as one component of the literary scholar's work the "ready accounting for ἱστορία," that is, the "back stories" that the Homeric reader is supposed to know. A survey of the sources cited by scholia using the terms ἱστορέω or ἱστορία shows that they draw on a wide range of sources earlier in date than Aristarchus, but only cite stories from later sources that are specifically focused on mythology or the Trojan War. This reflects a progressive narrowing of scholarly discussion to a canonical set of versions. We also see that while ἱστορία scholia appear throughout the entire text, a significant number appear in Books 1 and 2 to provide context for the overall story. The ἱστορία scholia do not discuss events after the conclusion of the *Iliad*. As we will show with specific examples, this illustrates how the "ready accounting for ἱστορία" serves the grammarian's larger aim of evaluating authentically Homeric material.

2. "Dionysius Thrax and an Unnoticed Aspect of Technical Language in the Scholia to the *Iliad*," Sophia Sarro, College of the Holy Cross.

This paper explores a previously unstudied aspect of the technical language of the scholia. The scholia use the verbal adjective ending in -τέον when referring to necessary or obligatory aspects of the scholar's work. I first show that when it is not referring to action in the story of the *Iliad*, this verbal adjective is used exclusively for the technical tasks of the grammaticus. That is, we can view the verbal adjective similarly to Dionysius' explicit rules, explaining what the scholiast thought he or his readers must do in order to understand the text fully.

I then compare the activities described by this verb form with Dionysius' six parts of the scholar's art. While some terms correspond precisely to a single category, others describe actions that could apply to more than one of Dionysius' concerns. I use topic modelling to identify 'topics' within the \*scholia\*, that is clusters of co-occurring words with no inherent meaning, but to which we can ascribe meaning based on relation between the words. By analyzing how closely distinct topics align with the categories of literary-critical understanding laid out by Dionysius Thrax, we can see how the practice of commentary preserved in the scholia corresponds to the systematic definition of Dionysius.

3. "Critical Signs and Critical Judgment: Aristonicus' Signs and Dionysius Thrax's Principles of Literary Judgment," Graeme Bird, Gordon College.

The *Iliad* text of the "Venetus A" manuscript uniquely preserves a system of annotation with critical signs that was invented by Dionysius' teacher, Aristarchus; "Venetus A" in addition is our only source for a fragment of the treatise *On Critical Signs* by Aristonicus. As this fragment shows, the critical signs focus the reader's attention on textual and literary matters, such as whether specific lines should be considered "Homeric," based on such criteria as various types of "appropriateness." They allow us to see how the editorial work of Aristarchus was directed toward the ultimate goal of the literary scholar according to Dionysius, namely the "critical judgment of poetry."

**Workshop: Running a Business in Ancient Rome: A Teaching Workshop**, Ray Starr, Wellesley College.

Ancient Roman business, a boom industry in recent scholarship, can engage students interactively and collaboratively in the study of Roman daily life. Data analysis, creative thinking, group work, case studies, and even experiential learning help students understand the ancient Roman economy abstractly as they develop their own business plans. To build their businesses, students confront the practical issues faced by individual business-owners in ancient Rome and their modern counterparts, such as the choice of what product to produce or service to provide, the labor market, raw materials, manufacturing, transportation, marketing, and sales. The workshop will present materials and activities that absorbed the students in my recent course on Running A Business in Ancient Rome, who ranged from confirmed Classicists to Economics majors to as-yet-undeclared students fresh out of high school who wanted to try something new. The projects and activities could be easily adapted for various levels, whether as a stand-alone project or as several separate enrichment activities. Taped demonstrations, business pitch competitions, and breakout groups for choosing a business location or developing non-text-based marketing materials can engage your students—and yourselves.

**Workshop: The SCS as Advocate**, Helen Cullyer, Executive Director, Society for Classical Studies.

Scholarly membership organizations like the SCS have, among other services, the ability to show their support for causes and movements that run parallel or in harmony with the mission of the organization itself. In this roundtable we explore the SCS's role in allying with others to bring about a shared goal, discuss what the process should be for choosing these causes, and consider some examples from participants.

## **SATURDAY, MARCH 20, 2021.**

**First Session: 8:45-10:15**

### **Papers: Interpreting and Reimagining Ancient Literature**

1. “Classics in the Classroom: Reimagining the Iliad in Worcester,” Maia Lee-Chin, College of the Holy Cross.

Many scholars have talked about how Classics can help students in a broad sense (Butterworth 2017, Bracey 2017, Futo Kennedy 2017). However, few, if any, scholars have addressed how and whether Classics can specifically help marginalized students in a rigorous and falsifiable way. I will present my research which uses techniques from social science researchers, to qualitatively and quantitatively assess how Classics can potentially increase students’ motivations to read non-fiction texts. I have some preliminary data on students’ exposure and interest in Classics; however, I will be continuing to collect data next semester. I am measuring how Classics affects reading motivations by introducing classical texts to early elementary-age students (3rd and 4th graders) in Worcester, MA. I am working with Recreation Worcester to build afterschool programs that teach about the ancient world and give marginalized students access to disciplines that may help them combat illiteracy and poor reading comprehension skills. Through this research project, I aim to reveal the effects of early exposure to Classics on a) the motivations of marginalized children to read and b) the volume of informational texts read. I believe that a common solution can help to address both problems.

This research is significant for the field of Classics because marginalized students often do not have access to Classical languages, and as a result of this, many are not aware of the field and choose to not pursue it in college. This project thus explores how Classics can be used to fuel anti-racism work and decolonization, which can provide access to marginalized children, and act as a catalyst for students to begin reading more informational texts. With this project, I hope to steer away from typical “outreach” projects, and begin to engage with marginalized students in a way that truly integrates them into the field of Classics.

2. *The Mirror has Two Faces: The Republican Style in Crisis in Cicero's Second Philippic and Today*, Laura Samponaro, New York University.

Why do republics, ancient and modern, naturally engender crises, and how do republican stylists respond to threats to the republic's, and their own, existence? Can republican rhetoric heal the very crises that it fosters? This paper examines how Cicero forges a late style in the *Second Philippic* that is the paradigmatic classical republican response to the crises that republics, then and now, inevitably engender. The fluidity of Cicero's trademark, consular hypotactic style hardens into a paratactic, rigid crisis style in the *Philippics*, where Cicero's arguments for extra-legal measures reveal his shift towards a Catonian view of reality in which, he, his style, and Rome itself must be sacrificed in order to be preserved.

Nevertheless, and reflecting the Machiavellian paradox that republics must often be destroyed in order to be saved and renewed through re-founding, Cicero preserves stylistic continuity through variation and maintains an ethos marked by *constantia*. What are the figures of speech and thought that he relies on to create this crisis style, and how do changes in his grammar and syntax reflect his paradoxically shifting yet consistent political stance? The re-invented style of the *Second Philippic*, an example of Said's theory of late style as “what happens if art does not abdicate its rights in favor of reality,” hovers between the world of the real and unreal, the actual and the fictive, and its air of artificiality comes to define the republican style in crisis. Subsequent performances of this style, which re-enact the Ciceronian republican tradition, exhibit the same tension between fact and fiction, as republican stylists adopt similar rhetorical tactics to confront their respective crises. This paper concludes that current trends in American political rhetoric, which has taken a turn towards crisis style in response to the rapidity of globalization, mirror Cicero's style in its late formulation.

3. “On Misunderstanding Catullus 51,” Anne Mahoney, Tufts University.

Students reading Catullus 51 for the first time, whether in English or in Latin, often misunderstand the situation and think the speaker is jealous of the man talking to Lesbia, as if that man were Lesbia's lover. In fact, Lesbia may be entirely indifferent to the other man, and the speaker's point is that the other man does not seem especially impressed by her either.

The poem is more subtle than the students' initial reading. Instead of a simple image of sexual jealousy, it's about infatuation and its physical effects. Catullus takes the idea from Sappho (poem 31), as is well known, adjusting the genders to fit his own situation. His adaptation goes further, though, as his final stanza does not come from Sappho's poem, and seems to be the speaker reproaching himself for this unproductive infatuation.

Readers also regularly take Catullus 51 to be the first poem of the story of Catullus and Lesbia, though Schaefer has recently argued that it fits well at the end of the love affair. In fact, either is plausible, depending on how willing one is to re-arrange the poems to produce a coherent narrative. I will argue that this scene could fit anywhere in the narrative, and that the poems, arranged as we have them, deliberately make it difficult to construct a single “Lesbia story.” The narrative is as dizzy as the speaker of poem 51.

4. “The Huntress as Diana: Sexual Violence and Gendered Power Dynamics in Ovid’s *Metamorphoses*,” Caroline Spurr, University of Massachusetts Amherst.

This paper explores how reading the *Metamorphoses*’ Daphne and Syrinx as Diana-figures re-contextualizes the sexual violence carried out against these female characters as acts of suppressing a perceived threat against established male-dominated power structures. As noted by John Heath, a disturbing paradigm emerges in analyzing several episodes of sexual violence within the *Metamorphoses* – a virgin huntress, devoted to Diana, sets down her weapons to seek respite in a *locus amoenus*, and is thereupon assaulted (Heath 1991, 233). Such are the underlying circumstances for Daphne and Syrinx. For these two figures, however, the association with Diana goes far beyond devotion. Ovid characterizes both Daphne and Syrinx by their likeness to Diana – Daphne is so successful in her hunting skills that she is called an *aemula* of the goddess. Syrinx, likewise, is so similar to the goddess that the narrator attests one could easily believe her to be Diana, with the material of their bows being the only measure by which one is able to distinguish the two.

Examining Ovid’s characterization of Diana herself within the *Metamorphoses*, however, creates a far from positive connotation for such an identification. In her confrontation with Actaeon, Diana is portrayed as the aggressor, acting upon excessive *ira*. Actaeon’s fate manifests the realization of cultural anxieties surrounding the undomesticated woman, with Diana serving the archetype of unchecked feminine resistance to male power and masculine efforts to subjugate the wild. Her wrathful punishment of Actaeon proves this resistance to be a legitimate threat and showcases the intense danger posed towards men coming up against a wild and unstable woman. Through sexual violence, the male aggressors in the *Metamorphoses* are able to suppress the anxiety surrounding the wild feminine and reinstate male dominance, an institution formerly threatened by Diana the huntress and those who emulate her.

**Workshop: Why and How to Teach with Orberg’s *Lingua Latina Per Se Illustrata*,** Gregory Stringer, Burlington High School.

Hans Orberg’s *Lingua Latina Per Se Illustrata*, a once nearly forgotten, decades-old introduction to Latin has seen a resurgence in recent years, much of which has been driven by the Spoken / Active / Communicative Latin movement. While the book demonstrably provides much more Comprehensible Input than any other Latin textbook and lends itself well to more holistic approach to Latin instruction, its author, however, did not directly design it as the basis of a spoken curriculum, and there are some not insignificant challenges to overcome for any teacher who chooses to adopt it. This workshop aims to guide teachers, both those new to *LLPSI* and those who have been using it for a while, toward some tried and true strategies to get the most out of this extraordinary book in order to deliver the greatest possible benefit to their students.

Participants will be guided through what *Lingua Latina Per Se Illustrata* is and is not, how it works, and why they may want to consider adopting it as a primary text, or at least making use of it for their own learning, or making it available to students for ‘Free Voluntary Reading,’ *vel sim*. Then, participants will take part in some interactive lessons based on the book and be provided with resources for making use of all it has to offer in their own classrooms, followed by a brief group discussion of the strategies modelled.

## Second Session: 10:30-11:45

### **Workshop: Using the New Massachusetts World Language Frameworks to Support All Latin Learners, Danja Mahoney, Reading Memorial High School.**

In this workshop participants will review and discuss the new Massachusetts World Language Standards and consider the implications for the teaching and learning of Latin and Greek. In particular, I will share my experiences teaching Latin to students with diagnosed learning disabilities and reflect on the ways the new standards expect greater access and equity for all language learners. Students with diagnosed learning differences often are exempted from world language study and Latin in particular. Research does not support the common belief that most students with learning disabilities have greater difficulty in learning a second language than other students. We will discuss how greater inclusion can benefit all learners and our Latin programs. Participants will then identify specific areas of concern to teachers of Latin and Greek in small groups. We will conclude with a discussion of specific teaching strategies and methodologies that will support all learners in achieving the proficiency goals of the new MA World Language Standards. All participants will be encouraged to become familiar with the standards prior to the workshop and to engage in the public comment period provided by DESE.

## Third Session: 1:00-2:15

### **Panel: Recent UMass Discoveries and Innovations in Classical Archaeology**

1. “Isthmian Enigmas: Seek the Very Fine Inscription beside the Ruined Little Church in the Environs of the Excellent Edifices, but Beware the Goatherds,” Simon Oswald, UMass Amherst.

Publius Licinius Priscus Juventianus’ stele dedicated at Isthmia (*IG IV 203*) is of great importance to, among other things, topographical studies of the sanctuary, listing, as it does, the many benefactions of his building program, most of which are not attested by other sources nor visible in the confused and scattered material remains extant today.

Yet there is another important aspect to the stele that has been overlooked – an eyewitness statement by George Wheler – who in the 17th century visited the sanctuary with Jacob Spon and recorded the inscription, observing it “half way in the Ground, by a little ruined Church” (*Journey*, 1682, 437). Sometime in the early 17th century the stele was removed to Verona, where it still resides today. Wheler’s testimony, however, along with several other considerations, raises the possibility that the stele still stood *in situ* at the time of his visit, with the reference point of the “little ruined Church” anchoring its spot. It is likely that the stele was erected on the site of one of Priscus’ benefactions, and if the church in question can be identified, then a further clue to the extent and topography of the sanctuary can thereby be suggested. Many later travelers visited and wrote about Isthmia in the 18th and 19th centuries, noting a number of different churches, the traces and locations of which are almost entirely lost. But those travelers in turn offer reference points and clues, and, when collated, suggest two locations of great interest to the unravelling of this mystery.

2. “Managing a City: The Pompeii Artistic Landscape Project,” Eric Poehler, UMass Amherst.

The ancient city of Pompeii has been under nearly continual investigation since its excavations officially began in 1748. Since that time more than 400,000 square meters of urban area have been exposed, more than 25,000 publications have been issued, and at least as many wall paintings, mosaics, and sculptures have been documented. Considering the scale of this information, how does anyone find what they are looking for at Pompeii? This paper explores the state of the question through the work of an on-going

digital humanities research project, the Pompeii Artistic Landscape Project (PALP), and its predecessor, the Pompeii Bibliography and Mapping Project (PBMP). Under specific examination is how we are working to make not only every room in every building discoverable (PBMP), but also every artistic motif painted on the walls of that room as well (PALP). The end result will be the ability to find an artistic representation in its specific context and compare it to all other known representations throughout the ancient city.

3. “Palace Intrigue: Digital Reconstruction & VR at the Palace of Nestor,” Shannon LaFayette Hogue, UMass Amherst.

This paper presents a story of excavation, destruction, and the power of digital media to illustrate new reconstructions of the Palace of Nestor at Pylos in Messenia, southwestern Greece, one of the most renowned monuments of Mycenaean culture in the Late Bronze Age (ca. 1600-1200 BCE). The space is best known through an iconic watercolor drawing by archaeological illustrator Piet De Jong, which presents the Throne Room as a two-story space with a balcony above the large open hearth. Following a complete review of the palace stratigraphy including debris fallen from above, I found no evidence of a balcony above the Throne Room and now reconstruct it as a lofty hall at least ca. 7.00 m in height. This revision supplies a new perspective on usable space in a Mycenaean palace as archaeologists continue efforts to interpret the various functions of the Throne Room. Through collaboration with my colleagues at UMass Amherst, digital technologies bring the revised Throne Room to life in highly detailed 3D renderings and allow us to step inside it using virtual reality. We have worked to capture not only the architecture, but also the atmosphere of the space. Depending on the season and occasion, the Throne Room with its small chimney could be dark and imposing or filled by raging firelight and shrouded by a heat haze from a fire burning in the hearth. Tall, slender columns rose high above the hearth to create an awe-inspiring architectural space unparalleled in Bronze Age Greece outside of the palatial *megara*. The broader intent for these models is that they will function 1) as experiential learning tools to inspire and educate students in archaeology courses and 2) an immersive experience for the public.

4. “Woven Song: The Hidden Patterns in Homer,” Anthony Tuck, UMass Amherst.

The mythological character Philomela communicates, by means of a textile, the outrage done to her by Tereus. However, the surviving early and fragmentary references to this narrative fail to explain how a piece of weaving might serve as an instrument conveying such information. Elsewhere in Homeric texts, we find evidence of a tradition of women singing while weaving, a phenomenon that still survives in some areas of the modern world. These songs are mnemonic devices using cadence, pitch, and lyric to communicate information related to pattern as textiles are produced. Moreover, the widespread idiom of ‘weaving’ poetic and narrative performance hints at a distant interrelationship between numerically organized pattern production in weaving and the emergence of metrically organized, oral poetic performance. To test this hypothesis, our group took a comprehensive scansion of the *Iliad* and employed the software “Python” to graphically represent metrical patterns as preserved in the text. When produced at count sequences potentially similar to thread counts of a loom’s warp, the resulting representation created coherent patterns of forms notably similar to surviving representations of textiles produced in the years of the 9th and 8th centuries BCE. Therefore, we speculate that a tradition of the performance of sung mnemonic devices related to textile pattern production existed in the ancient Mediterranean. The structured, sequential performance of such textile pattern production may have existed parallel to and possibly informed the development of similarly structured metrical narratives in oral poetry. If so, the narrative device of Philomela’s textile could have been understood by an ancient audience as a coded representation of her narrative.

**Workshop: Language Choice and Equity in the Latin Classroom**, Kelly Dugan, Trinity College.

In this teaching workshop, we will discuss critical language awareness practices and how they can help Latin educators develop antiracist teaching methods. The focus will be on the presentation of race and enslavement in beginning Latin textbooks, but other topics will be addressed. I will first talk about the historical contexts, methods in educational linguistics, and offer sample activities. Participants will then be invited to join in as we work through more passages together, make observations, and discuss antiracist curriculum development using critical language choice practices. The purpose of this workshop, therefore, is to help Latin educators develop their curriculum and provide participants with easily accessible activities for getting started. The workshop will end with a discussion of intentional action and what steps can be taken today.

**Fourth Session: 2:30-3:45**

**Papers: Mythology and Receptions of the Ancient World**

1. “Integrating Lycian Mythological Data into a Greco-Roman Database: A Collaborative Digital Initiative,” R. Scott Smith, University of New Hampshire, and Dane Scott & Neel Smith, College of the Holy Cross.

This proposal involves a collaborative effort between two projects MANTO (co-directed by R. S. Smith), an emerging authoritative database for entities and relationships in the Greek mythological story-world, and the Trmilli project (directed by N. Smith), which is creating digital resources for studying the corpus of stone inscriptions preserved in the Lycian language. Within the latter, Dane Scott explores the religious elements of Lycian culture by creating and examining a systematic digital corpus of Lycian inscriptions—one that we hope to tie into MANTO’s ontology. We propose to conduct an experiment using shared identifiers to create interlinked content on the web built from archival data in simple text formats. To a large extent, our paper would derive from the results of this experimental attempt to link specifically the mythological and geographical data in Lycian to the database and ontology of MANTO. We will present the protocols and results, including challenges to linked data between Lycian and Greco-Roman mythologies.

MANTO (Mapping Ancient Narratives, Territories, and Objects) is a relational database which is currently populated by mythological entities and information in a narrow but expanding range of texts. Focused currently on the Greco-Roman world, its ontology was created with Greek myth in mind, but MANTO’s aim was always to be expandable. This is our first trial to include and link to other mythological systems. Trmilli is centered on diplomatic editions of Lycian texts citable by canonical reference (CTS) down to the level of individual words. Interactive web resources built with Observable notebooks (<https://observablehq.com/>) read these text files from a public repository on github, and allow users to explore the corpus using the text of the inscriptions, their geographic location, and external identifiers for named entities. Website/resources: <https://manto-myth.org>.

2. “Echoes of Aeschylus’ *Persae* in the *Exagoge* of Ezekiel Tragicus”  
Joseph DiProperzio, Fordham University.

Ezekiel Tragicus is the only extant example of an author of tragedy in the Hellenistic period (Jacobson 1983: 2). The commentaries of Jacobson (1983), Holladay (1989), and Lanfranchi (2006) have established the reliance of Ezekiel’s Biblical drama the *Exagoge* on Aeschylus’ *Persae*. Lee (2008), furthermore, has focused on one scene from each play and argued that Moses’ dream in the *Exagoge* is based partly on the apparition of Darius in the *Persae*. There still needs to be, however, an organization of

references to the *Persae* and an analysis of how quotations from Aeschylus' tragedy contribute to the diction and theme of the *Exagoge*.

This paper examines the principal instances of Ezekiel's allusions to the *Persae* and argues that Ezekiel relies on Aeschylus principally as a means of contrasting the defeat of Persia with the liberation of Israel. In both the *Persae* and *Exagoge* an overweening monarch attempts to destroy a much weaker foe but is defeated when his army is annihilated through the intervention of a divine power. The *Exagoge*, furthermore, borrows words and phrases from the *Persae* in such a way that Ezekiel most often uses terms which describe the Persians and applies those words to the Israelites. Ezekiel thus adapts Aeschylus by inversely applying words which describe the defeated Persians to the victorious Israelites.

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Lanfranchi, Pierluigi. *Exagoge d'Ezéchiel le Tragique: Introduction, Texte, Traduction et Commentaire*. Leiden: Brill, 2006.

Lee, Doo Hee. "A Comparative Study of Ezekiel's *Exagoge* 68–89 with Aeschylus's *Persae*" (Abstract). Paper Given at the 2008 Annual Meeting for the Society of Biblical Literature, 2008.

### 3. "The Dioscuri Between Time and Eternity," Avi Kapach, Brown University.

This paper examines a genealogical paradox in the myth of the Dioscuri, whose existence is divided between two generations. As brothers of Helen and sons of Leda and Tyndareus (or Zeus), the Dioscuri should belong to the generation of the Trojan War; yet their exploits take place during the previous generation. The Dioscuri are thus always numbered among the Argonauts and often take part in the Calydonian Boar Hunt, but do not accompany their own generation to Troy: the twins have apparently exhausted their heroism and transformed into gods before they can do so (Il. 3.243-44, etc.). The Dioscuri, embraced by and embracing a kind of mythical atemporality, are members of the generation which lived before they were born.

The myth of the Dioscuri has usually been studied comparatively, with scholars highlighting parallels with other Indo-European twins such as the Vedic *Aśvins*: see recently H. Walker, *The Twin Horse Gods* (London 2015). But there is more to be said about the Dioscuri within the context of Greek literature and myth. In this paper, I restore the Dioscuri to Greece to address the issue of their genealogy. Using several key literary, iconographic, and mythographic sources from Homer to Attic vase painting to Pseudo-Apollodorus, I call attention to the Dioscuri's dual existence in two generations, as Argonauts and as brothers of Helen. Next, I discuss the implications of this genealogical ambiguity, showing that it not only reflects the Indo-European origin of the Dioscuri but also complements other pervasive ambiguities inherent in their myth: their double parentage, their double nature as human heroes and Olympian gods, the double story about their death and immortality, and their fundamental doubleness as twins. Finally, I argue that the Dioscuri guide us to important conclusions about the elastic and pluralistic nature of mythical time.

### 4. "The Pandemic in the Classroom: Did Plague Cause the End of Antiquity?" John Higgins, Trinity College.

This paper describes a classroom response to the COVID-19 pandemic in the spring semester of 2020 and offers a bibliography of resources available for including this content in history and Latin classes. In 2020, I was teaching a history course on the early middle ages at Smith College when the pandemic required that the college move to remote instruction. I immediately reorganized the second half of the course to respond to the pandemic that was affecting all of us. I arranged to remainder of the course into a

mini-unit on the Plague of Justinian of 541-42 CE and its consequences. The class considered the interpretation of that event as the catalyst that brought the classical world of Greco-Roman Civilization to a close and began the medieval Western Europe, the Byzantine Empire, and the Islamic World.

This paper will present a short history of the Plague of Justinian, an account of the literary sources with bibliography, and a discussion of modern scholarship on the plague, again with bibliography. I will describe the changes to the syllabus and assignments in the course and summarize the reactions of the students as a way to help anyone wanting to incorporate the Justinian Plague in to history classes. I will finish with suggestions about how to develop a unit dealing with the plague for Latin classes in high schools, with reading material derived from Gregory of Tours' Latin History of the Franks.

### **CANE Keynote Presentation 4:00-4:45**

#### **“In Search of Helen Maria Chesnutt, (1880-1969),” Michele Valerie Ronnick, Wayne State University.**

In this illustrated slide presentation, I shall share the results of my efforts to reconstruct the life and career of Helen Maria Chesnutt. My search for her began more than 20 years ago when I added an image of her from Smith College Archives to my photo installation, “12 Black Classicists,” which had made its debut at the Detroit Public Library in September, 2003. Helen’s photo was added in 2004 and the installation became “13 Black Classicists.” In my efforts to stimulate interest in her, I gave a lecture in April, 2005 titled: “Within CAMWS Territory: Helen M. Chesnutt (1880-1969) Black Latinist,” at CAMWS’s spring meeting in Madison WI. In March, 2013 I spoke about her via SKYPE to Mary Lou Burke’s students at Deep Creek High School in Chesapeake, Virginia and in October of the same year I presented “Helen Maria Chesnutt (1880-1969): Pioneer African-American Latin Teacher,” to the members of the Classical Association of the Atlantic States in Philadelphia. In April, 2018 I studied her father for the CAMWS panel that inaugurated the James S. Ruebel Memorial Scholarship in Albuquerque, NM giving a paper titled: “Apuleius in the Work of African American Novelist, Charles W. Chesnutt (1858- 1932),” in Albuquerque, NM. Here is a summation of my findings: a portrait of Helen Maria Chesnutt, from cradle to grave.