Sing, goddess, the wrath of Achilles

When the song was first sung is no longer known. It happened many centuries before writing was invented. Indeed certain words can be traced back to the second millennium BC, the period that the Greeks called the Age of Heroes. The song spread. Time and again, it was performed to rapt audiences up and down the Aegean. Drawing on their experience of past performances and on the traditional language and meter of epic poetry, singers composed the song in performance. Like snowflakes, no two performances were exactly the same. The song grew until it was thousands of verses long. In every sense, this was a great work, inspired by the Muses.

Later generations came to enshrine it, regarding it as an heirloom to be preserved. At Athens its performance was the highlight of the Panathenaia, the city’s main festival. In school, young boys learned it by heart. Alexander the Great carried a written copy of it with him as his most prized possession, all the way to the shores of the Indus; he made a point to pass by Troy and lay a crown on the tomb of Achilles.

Early scholarship at the library of Alexander

If our age has been transformed by the computer, the age of Alexander was revolutionized by the book. Within a century of his death, a city that Alexander founded on the Egyptian coast gave rise to the most famous library of all time. It sent out agents to obtain exemplars of every text they could find; these were then copied by hand in what was an early version of the modern interlibrary loan system. Scholars from all over the Greek-speaking world gathered there to...
CLASSICS AT GUSTAVUS

Classics attracts intellectually curious students who pursue a variety of interests. They participate in archaeological digs; intern at museums and art galleries; present their research at conferences; and study abroad in Italy or Greece. A team of students is currently involved in the Homer Multitext Project, publishing a digital edition of the oldest surviving manuscript of Homer’s Iliad. For these reasons and more, a recent external review reports that the department enjoys “national recognition as one of the country’s fine small-college classics departments.”

We also take the time to get to know each other and have fun. We enjoy tea-time gatherings, barbecues at faculty homes, Roman banquets and toga parties, the annual broomball match between greek and classics departments. “The bonds forged between students and faculty continue beyond graduation; our alumni stay in touch with each other and with us.”

consult its unparalleled collection of papyrus rolls and participate in what we now call academic research in the so-called Museum or home of the Muses, a library and research center rolled into one.

But one work dominated their attention above all others. That work was the Iliad. The most famous scholars at Alexandria studied this poem with the intensity with which Reformation theologians such as Luther and Calvin studied the Bible. Indeed, the history of scholarship as we know it is inextricably linked to the study of the Iliad—and, to a lesser degree, the Odyssey—at Alexandria. Take Zenodotus of Ephesus, for example, the first director of the library. As well as developing the first library classification system (arranged alphabetically by author), he wrote a lexicon of unusual words in Homer, and divided the Iliad and Odyssey into twenty-four books, one for each letter of the Greek alphabet. He also produced the first critical edition of these poems, which involved comparing different manuscripts and selecting what he judged was the best version in places where the texts differed, adding his explanations in notes in the margins called marginalia.

This process of textual criticism was taken to a whole new level by Aristarchus of Samothrace, who directed the library in the 2nd century BC. Aristarchus wrote his commentaries on the Iliad and Odyssey on separate rolls from the texts, allowing for more extensive comments than Zenodotus’s marginalia. In order for his reader to more easily link lines in the text roll to the accompanying note in the commentary roll, Aristarchus further developed a system of signs (begun by Zenodotus and Aristophanes of Byzantium) in the margins of the text roll, the forerunner of modern citation methods such as the footnote, endnote, or asterisk. In fact, the asterisk was one of the signs that he used! The note in the commentary roll began with a lemma, the citation of the word or phrase from the text on which it would comment; this, too, is a common practice to this day!

The great library at Alexandria was destroyed by fire, though no consensus exists for pear filling:

Combine first 7 ingredients in large skillet; bring to boil, stirring until sugar dissolves. Add pears; bring to boil. Reduce heat to medium-low; cover and simmer until pears are tender when pierced with knife, turning occasionally, 15 to 20 minutes depending on ripeness. Using slotted spoon, transfer pears to 13x9x2-inch glass baking dish in single layer. Add cranberries to liquid in skillet; simmer until berries begin to soften but remain intact, about 4 minutes. Using slotted spoon, transfer cranberries to plate in single layer. Cover; chill at least 3 hours.

Mulled Pear, Cranberry, and Pistachio Tart

(adapted from a recipe on epicurious.com, tested in the kitchen of Mary R. McHugh)

INGREDIENTS

for pistachio sugar:

1/2 cup unsalted natural pistachios

1/3 cup sugar

for crust:

1/2 cup all purpose flour

1/2 cup unsalted natural pistachios

for pear filling:

3 cups dry red wine

1 1/2 cups water

3 Tablespoons fresh lemon juice

1 teaspoon packed finely grated lemon peel

3 Tablespoons powdered sugar

1 1/2 teaspoon salt

3 Tablespoons chilled unsalted butter, cut into 1/2-inch cubes

1/2 cup all purpose flour

1/2 cup unsalted natural pistachios

Vanilla ice cream

PREPARATION

for pistachio sugar:

Combine 1/2 cup pistachios and 1/3 cup sugar in processor and blend until pistachios are chopped.

for crust:

Blend flour, sugar, and salt in processor. Add butter; pulse until mixture resembles coarse meal. Add 2 tablespoons ice water; pulse until mixture begins to clump, adding more ice water by teaspoonfuls if dry. Gather into ball, flatten into disk. Wrap in plastic and chill overnight.

Roll out dough on lightly floured surface to 13-inch round. Transfer to 9-inch-diameter tart pan with removable bottom. Trim overhang to 3/4 inch. Fold in and press, forming double-thick sides and pressing up 1/4 inch above pan sides. Pierce all over with fork. Chill 30 minutes, then freeze 15 minutes.

Position rack in center of oven and preheat to 400°F. Bake crust until golden, piercing with fork if crust bubbles, about 30 minutes. Cool on rack.

for pear filling:

Combine first 7 ingredients in large skillet; bring to boil, stirring until sugar dissolves. Add pears; bring to boil. Reduce heat to medium-low; cover and simmer until pears are tender when pierced with knife, turning occasionally, 15 to 20 minutes depending on ripeness. Using slotted spoon, transfer pears to 13x9x2-inch glass baking dish in single layer. Add cranberries to liquid in skillet; simmer until berries begin to soften but remain intact, about 4 minutes. Using slotted spoon, transfer cranberries to plate in single layer. Cover; chill at least 3 hours. Boil poaching liquid in skillet until reduced to 1 1/4 cups, stirring often, about 10 minutes.

Drain pears on paper towels 10 minutes. Brush bottom of crust with 2 tablespoons poaching syrup; sprinkle pistachio sugar over. Starting at outer edges of crust, arrange pears closely in starburst pattern with stem ends toward center. Arrange remaining pears in center. Brush pears lightly with some of syrup. Toss cranberries with 1 tablespoon syrup; scatter over pears. Sprinkle with 1 tablespoon chopped pistachios.

Serve tart with vanilla ice cream.

Ingredients for crust:

For pear filling:

4 large, slightly underripe Bosc pears, about 2 1/2 pounds, peeled, halved, cored, each half cut into three long wedges

1 cup fresh or frozen cranberries

Gustavus joins the Homer Multitext Project continued from cover page
August. We were housed in the International Center (a perfect spot, in part because the kitchen allowed us to prepare all our meals and eat together) and made use of the arboretum (for various nature lectures, in Latin), the gym (for a session on Basketball, in Latin), and had a tour of the local winery (translated live into Latin by Jim).

This was the most fun in Latin that I have ever had and I was amazed to see how much my own reading of Latin improved immediately after. It has also totally transformed my teaching of Latin this fall. I now see how powerful a greater emphasis on the oral and visual can be for the teaching and learning of Latin and it has freed me up to try so many new things. At last year’s graduation I won the teaching award, but I feel like I should give it back because I feel that it is only now that I am truly tapping into my creativity and energy as a teacher.

My family is quite happy in St. Peter as always. My girls, Isabel and Penelope, are now in 8th and 6th grade. They love music—they both play piano, guitar, and love to sing—theater, school (sort of), their cats, their friends, sleepovers with their friends, Spanish, and Latin. My wife, Susan, has started her own website for the jewelry that she makes and sells and that has become quite a success. We might try to go on sabbatical abroad next year, though the kids are somewhat less excited about the possibility than last time (they were too young to know what they were getting into with Sicily) and it is a lot of work to up and move for a year.

Thanks to your generous support for the Freiert Fellowship, the first recipients of the Freiert Fellowship, Susan Crane ’14 and Rachel Ackermann ’15 were able to complete travel, to conduct research, and to create studio arts in 2013–14. Please consider making a donation to this important source of funding for student research and creative projects at Gustavus Adolphus College.

For more information or a donation form, visit gustavus.edu/classics/files/FreiertFellowshipBrochure.pdf

Thanks to your generous support for the Freiert Fellowship, Susan Crane ’14 and Rachel Ackermann ’15 for the Flory-Freiert Fellowship, Susan Crane ’14 and Rachel Ackermann ’15 Thanks to your generous support for the Freiert Fellowship. as you can see, we are nearly there!!

News of Our Faculty continued on page 26

FLORY-FREIERT FELLOWSHIP FUND

Help us reach our fund-raising goal of $50,000 for the Flory-Freiert Fellowship Fund. As you can see, we are nearly there!!

as to when exactly this happened. With it, many texts were lost forever, others were lost in the centuries that followed. Thankfully, the Iliad was preserved through the diligence of scribes who copied and recopied its text and the accompanying scholia, which contained excerpts from the scholarly comments of Zenodotus, Aristarchus, and other Hellenistic scholars. Thus we can continue to enjoy one of the oldest and most enduring stories of all time, as well as some of the first examples of secondary scholarship!

A Byzantine manuscript saved by a Renaissance humanist

The oldest surviving complete manuscript of Homer’s Iliad is the Venetus A, a 10th-century medieval manuscript that was produced during the 10th century in Constantinople, also known as Byzantium, a city that continued to flourish as a center of learning long after the fall of the Roman empire in the west. Five centuries after its creation, this deluxe manuscript came into the possession of Basilio Bessarion, a Byzantine scholar and cleric who settled in Italy after having been sent there by Byzantine Emperor John VIII Paleologus in a failed attempt to negotiate the unification of the Orthodox and Catholic churches. Bessarion went on to become a leading Renaissance scholar and patron of humanistic learning, whose mission to preserve and disseminate works of Greek literature took on greater urgency after the fall of Constantinople to the Turks in 1453. In 1468 he donated his library to the Venetian Republic; it now forms part of the Marciana library, located in St. Mark’s Square at the heart of Venice.

The Homer Multitext Summer 2013 Seminar at the Center for Hellenic Studies

This June, two Gustavus students (Laurel Boman ’14 and Karl Grant ’14) and I joined twenty other classicists at the Center for Hellenic Studies in Washington, D.C. There we spent two weeks working with the Venetus A manuscript. Until recently, what we were doing would not have been possible, as the manuscript is fragile and kept under lock and key, accessible only by special permission. But everything changed in 2007, when a digital facsimile of this and two other important Iliad manuscripts was commissioned by the Center for Hellenic Studies of Harvard University as part of the Homer Multitext Project, spearheaded by Professors Christopher Blackwell, Casey Dué, Mary Ebbott, and Neel Smith. Now this online digital edition allows unprecedented access to these manuscripts in glorious high resolution.

What is more, the Homer Multitext Project is creating the first comprehensive edition of these manuscripts, providing a transcription of the text and scholia (accompanying commentary) that is fully searchable. So readers will not need to be able to decipher the handwriting of the scribe (a study known as paleography) to be able to read the text, a task that is further complicated by the unfamiliar letter forms, ligatures...
“After spending an amazing spring semester in Rome discovering everything Italy has to offer, old and new, I have to say I wasn’t exactly looking forward to a summer back at home. But it turned out to be pretty eventful, if lacking in gelato and pizza. I spent two weeks in June at the Center for Hellenic Studies in Washington, DC, with Professor Eric Dugdale and fellow student James Skoog along with teams from all over the country (and even a team from Holland!) learning about and working on the Homer Multitext Project, which I will continue to be involved in on campus as co-project coordinator. For the rest of the summer I worked as a cook in a restaurant back home to “make money” or something (it was actually a pretty enjoyable job). As a junior this year I am looking forward to working in the Classics department as a Greek tutor and acting as president of Eta Sigma Phi.”

(combined letters), abbreviations, and technical terms of ancient scholarship. And they will be able to make new discoveries and pose new questions about the text, its ancient commentary, and the manuscript. For one interesting example, read the blog article titled “Iliad & Scholia on Mythological Geography” (posted June 28, 2013) written by Stephanie Lindeborg, an undergraduate at the College of the Holy Cross. A large-scale collaborative venture such as the Homer Multitext Project is still unusual in the humanities; participants in this summer’s seminar represented eight institutions and came from as far away as Holland. Such collaboration is central to the philosophy of the project’s editors, who have also co-authored several books with each other. More remarkable still, most of the seminar participants were undergraduates. Working in teams of three, they transcribed and studied their assigned folios (individual pages of the manuscript) from Iliad book 10, and recorded the text and scholia in XML mark-up language that will allow the data to be presented in a variety of forms and to be fully machine-searchable. As they did so, the teams made a number of interesting discoveries, some of which they formally presented on the last day of the seminar. If your notion of undergraduate research conjures up visions of rehashed Wikipedia entries, reading the blog write-up of one group’s presentation by Michiel Cock (Leiden University), Dillon Gisch (University of Washington 2012) and Christopher Rivera (University of Houston 2013) titled “Aural Confusion in the Venerius A Scholae” (posted July 26, 2013) should change this perception.

One major consequence of the project’s design is that it restores context to the study of Homeric epic. Most classicalists study the Iliad out of a textbook that offers only one version of every verse; this version has been chosen by the editor, often for reasons of convenience or tradition. The Iliad & Scholia on Mythological Geography project, however, is presenting all over the country (and even a team from Holland!) learning about and working on the Homer Multitext Project, which I will continue to be involved in on campus as co-project coordinator. For the rest of the summer I worked as a cook in a restaurant back home to “make money” or something (it was actually a pretty enjoyable job). As a junior this year I am looking forward to working in the Classics department as a Greek tutor and acting as president of Eta Sigma Phi.”

‘15, Ian Decker ‘15, Ashley Nickel ‘17, Carl Schiltz ‘14, and Amanda Wood ‘14. It even featured a saxophone solo by Lauren Boman and stunningly realistic zombie make-up by Rachel Ackermann.

After a busy Spring semester in 2014, I was able to spend much of the summer across the pond, working in the library at the American Academy in Rome and making several trips while based in Europe. In July, I delivered my paper, “Modern Palermitan Markets and Street Food in the ancient Roman world” at the Oxford Symposium on Food and Cookery at Oxford University, England. This paper drew on my travel to Italy and Sicily and my research experiences during my post-tenure sabbatical, and it presents a kernel of the research I am conducting for a book-length project on Street Food in the Roman world. This paper is to be published in the conference proceedings. In late August, I visited my husband’s family in Germany, in particular to help celebrate his mother’s 93rd birthday!

Associate Professor Matt Panciera 2013–2014 was a busy year but a good one. I finally finished up 6 years of administrative duties—3 years as director of Curriculum II and 3 years as department chair. Administering things is not my strength or interest (too much of it is the college equivalent of filling out our worksheets), but we did get some things done last year that needed to be done or will even make a difference in the future. We purchased an entire set of the Loeb Library, which now sits, in all its red and green glory, in Old Main 105. We also bought a very nice coin collection with the help of Mike Adkins ‘02, who helped communicate our interest and particular needs to the coin dealer who sold it to us. Both of these resources will be available to Gustavus students long after the current faculty are retired. We also completed our 10-year outside review which gave the department a strong stamp of approval, but also helped us think about ways to move into the future.

Professionally, it ended up being the most significant year of my career. In the fall I gave a talk on Pompeian graffiti to the Classical Association of Minnesota. At that meeting I met a teacher, Liz Zogby, who teaches K–5 Latin. Her stories of what she does and how she does it were so intriguing that soon after I went to visit her classroom. We have had more recent students go into teaching, even into primary school Latin, that I was hoping to see for myself how the job was done. It was an amazing thing to see how effective Liz was and how much fun the students were having.

After that Liz and I began to work on two projects. One is a K–5 Latin book (which is at the proposal stage at the moment) and the other was the founding and first year of the Tusculanian Minnesotense, a spoken Latin conventiculum for teachers, grad students, and professors. This was a weeklong “camp” in which everyone agrees to communicate only in Latin, during both the formal instruction (we read a lot of Ersamus) and the free time. We had Professor Jim Dobrell come out from UMass-Boston to direct it, and 14 people, almost all local teachers and professors, participated in early
my husband and making use of the incredible resources at the Library of Congress in Washington, DC. In July 2012, I completed my entry on “Epicureanism and Food” for the Encyclopedia of Food and Agricultural Ethics, forthcoming this year.

In August 2012, Martin and I attended Il Congresso Brasileiro de Retórica, held at the Universidade Federal de Minas Gerais in the city of Belo Horizonte, Brasil. There I gave a paper on the rhetorical strategies at play in the 1934 German film Amphitryon. Aus den Welten kommt das Glück, written and produced by the talented director Reinhold Schünzel. My idea for this paper emerged when I taught the Roman comedy class the previous spring semester, as I read Plautus’ Amphitruo with my students. Schünzel's film adaptation of Molère's and Heinrich von Kleist's versions of the tragi-comedy are a far cry from the Roman original. But Schünzel managed to cleverly use this comedy to satirize the Nazi regime, and, even more remarkably, he got away with it!

While in Brazil, my first time in the country, our wonderful hosts treated us to visits to various sites, including the UNESCO World Heritage site of Ouro Preto and the extraordinary nature preserve cum-modern art museum, Inhotim. We also visited Pampulha, a man-made lagoon surrounded by cultural landmarks designed by the architect Oscar Niemeyer. The Church of St. Francis of Assisi, with its lovely facade of blue and white ceramic tiles decorated with scenes from the life of St. Francis as conceived by the painter Candido Portinari, caught my eye. Its central scene echoes the story of the Wolf of Gubbio. And the location of this narrative, on the street-side exterior of the church, makes the scene accessible to both the faithful and the secular viewer alike. This church facade became the topic of an essay, “The Wolf of Gubbio in Context: From Assisi to Pampulha, Brazil” that I wrote for a Festschrift in honor of the medieval historian Bill Cook, who led the NEH Seminar in Italy in which I participated in 2008 on the topic of St. Francis and the Thirteenth Century.

In January 2014, I was asked to deliver a version of the paper I had given in Brazil, “The Art of Safe Speech: Schünzel’s Amphitruo” in the opening plenary session of FANCUD 7: Antiquity in Popular Literature and Culture at Adam Mickiewicz University in Poznan, Poland. This paper is to be published in a collection of the multi-national proceedings of the conference, the contract for which is currently under discussion with Cambridge Scholars Press.

My Plautus students, each class in both 2012 and 2014, wrote and produced their own clever and creative adaptation of another of Plautus’ comedies, the Menæchmi, which they performed at the Festival of Dionysus in the Spring. In 2012, their inspiration, dedication, and hard work paid off with their try for first place with a group from Prof. Dugdale’s drama class, who performed an adaptation of Aristophanes’ Lysistrata. Special kudos to Alexandra Stocco ’12, Chris Massad ’13, David Walden ’12, Janella Reiswig ’13, Julie Hayes ’12, Kenwon Tran ’13, Kristal Bundy ’13, Nathan Ebel (MSU ’12), and Sarah Graver ’12 for a job extraordinarily well done!

In 2014, the students’ adaptation of the Menæchmi, set in a post-apocalyptic Twin Cities landscape overrun by zombies, was brilliantly conceived and performed by Rachel Ackermann ’15, Zach Blinkinsop ’14, Laurel Boman ’14, Nathaniel Chase...
News of Our Alums

Kris Anderson ’78

Last fall I headed to campus for my 35th-year class reunion—had a great time, watched a little football, and got caught up with classmates. I was one of two Classics majors on campus back in 1978. The program has really grown over the years! I think my best advice to those thinking of a Classics major is “do what you are passionate about.” And a liberal arts education will prepare you for all sorts of options in the work force.

My husband, Steve Anderson, and I are still living in Rosemount. We are empty nesters. Both kids have headed west—Seattle and Reno—so we really are “free as a bird.” I’m going on 28 years at Modernistic, a print and store décor company located in Stillwater. Have started to think a little about retirement and what that might look like.

Ashwini Keswani ’85

I have recently taken a position as vice president, marketing with Nonin Medical in MPLS, and am pleased to report that my oldest has now graduated from the Univ of AZ and is a budding... wait for it... ARCHAEOLOGIST! He majored in anthropology/archaeology, and even had some Latin courses in tow—all without the prodding or nagging from a parent... go figure. Greetings to faculty and staff.

Pedar W Foss ’88

Our family has returned home after a 2013–14 sabbatical year in Perugia, Italy, which was utterly fantastic. We immersed ourselves in Italian history, culture, and food, and will be making regular summer visits for a new fieldwork program in partnership with the Umbra Institute, around Lago Trasimeno, site of the infamous ambush by Hannibal of the Roman army in 217 BC (though we’ll be working on the opposite side of the lake from the battle site).

I’ve got a paper coming out soon about the Roman road system in Lycia, written for the proceedings of the British Institute at Ankara’s “Pathways of Communication” conference last spring in Turkey.

My latest publication is about football (soccer), however, in The Blizzard, a British quarterly. I’ve attached a copy if anyone wants to read something a bit different; a British

Speech: Comparing Lucanets’ and Martinson’s Depictions of Language and Society in De Rerum Natura and Amiana.” Reed McCalib ’13, a Classics major, worked with Dr. Matt Panciera, and wrote “Good, Emperor, and Poet: Ovid’s Use of Augustan Apollo in the Metamorphoses.” Susan Crane ’14, a double major in Classics and Russian Studies, worked with me as her advisor, completing “Preserving Memory in Ruins: an Archaeological Study of Cultural Memory.”

Because there were sufficient funds for an additional Fellowship in 2013–14, the department voted to award one to another Classics major, Rachel Ackermann ’15. Rachel’s project combined a study of the history of mosaics in antiquity with studio arts work on the creation of her own mosaics. Fellowship funds allowed Rachel to purchase supplies for her mosaics and to visit me for a whirlwind tour of Roman mosaics at various sites throughout Rome in January 2014, while I was conducting research at the American Academy in Rome. Rachel’s publication of her research and her own mosaic art has taken place via social media. You can check out her blog here: the-mosaic-project.tumblr.com. Rome proved so attractive that Rachel is currently studying there during the Fall semester 2014–15.

We also have a new student employee position in the Classics dept., that of Marketing intern. Serving in the inaugural position is Alexa Giebink ’16, a history major and a Classics minor. You may have noticed the Classics department’s new, lively presence on Facebook (you can “like” us @ Gustavus Classics Department on Facebook, if you haven’t already), with a Classical quote for the week, feature stories, and updates about department events. Our Classics bulletin board in the hallway of Old Main, outside our department suite, features blurbs and photos of our current majors and minors. Our display case features the creative projects of several students—Danny Pavč ’16, Hannah Markquart ’17, and Shikoh Sandskov ’16—in the Myth & Meaning class taught in Spring 2014. Alexa has also designed posters to advertise various departmental events and classes. I very much appreciate her keen and perceptive eye, her excellent judgment, and her energetic dedication. Her assistance in this capacity has helped me to juggle the myriad other responsibilities associated with being department chair.

As for my own news, I received tenure and promotion to the rank of associate professor in the 2011–12 academic year. In the Spring of 2012, fellow Classicist and film scholar Martin Winkler and I wed at a lovely locus amoenus in the Virginia countryside. I spent the 2012–2013 academic year on post-tenure sabbatical, based in the DC metro area, living with...
The site's structures and museum, established by ancient Greeks, as the site of Khersonesos, first damaged in various conflicts, were a testament to the position. Study the centrality of space to modern states treated ancient that had moved throughout the many different populations. My focus a little and instead study the development of archaeology in the Crimea, with a particular interest in how archaeology changed from Imperial Russia to the Russian Studies majors. Initially, my project focused on the preservation of memory. Through many nations and through many seas borne, I come, brother, for these sad funeral rites, that I may give the last gifts to the dead, and may vainly speak to your silent ashes, since fortune has taken yourself away from me. Ah, poor brother, undeservedly snatched from me. But now receive these gifts, which have been handed down in the ancient manner of ancestors, the sad gifts to the grave, drenched with a brother's tears, and for ever, brother, hail and farewell.

(Multos per gentes et multa per aquas rectius advenio.)

(Catullus 101, trans. Leonard C. Smithers)

Pastor Elizabeth Johnson '95

Now into my 11th year serving with the people of Emmanuel Lutheran in Groton, SD, I sense the Holy Spirit’s coaxing to something new. Starting to feel called away, but I do not know what God is calling me to, yet. This past spring marked 20 years since semester in Athens. Ah, feels like yesterday!

I use my Classical studies every day, and I am thankful for the ‘awakening’ God led me to at Gustavus my first year. My first semesters at Gustavus were life changing, and the Classics professors at the time left an impression on me, too. My Classical experience continues through daily thought processes, decision-making, walking with people in all situations, teaching, proclamation, and my worldview. Classics is the lens through which we Westerners view history, global geography, social governance, and interaction. It is important for us to know our roots and our categories of thought, regardless of creed. Know Thyself.

To downsize or get rid of Classics, even its preliminary thought, regardless of creed.

Pastor Elizabeth Johnson '95

The highlights of the last year include the birth of our son, and fifth child, Tobias Markus Hammar on Feb 6, 2013. Arizona continues to treat us well. My current call, Lord of Grace Lutheran Church, continues to grow and prosper. In the past year I’ve taken on a side project of planting a new church in downtown Tucson we call Open Space. It’s a new community that meets monthly for worship through experience, community, and art. Last summer (2013) we all stopped by GAC, saw the newly renovated Old Main (where my boys ran up and down and tested the echo), stood on the bare ground where the Swedish house once stood, and chatted with students who thought my then 13 year old was a prospective because of his 6’1” height. Unfortunately, there was not time to check out the sauna. As for my Classics education, I actually use it all the time. Greek is important for studying and teaching New Testament, and the more basic skills of writing well, using good rhetoric, and creating good arguments that I learned in Classics help every day.
Elizabeth Bevis '00

I am happily continuing in the PhD program in history of art at Johns Hopkins, working on the art and archaeology of the late Roman west. I passed my comprehensive exams in the spring and am working on a proposal for a dissertation on contradictory material discourses in the archaeological assemblages of late Roman villas and how they can be used to consider how Late Antiquity happened at a local level. For the last two summers I have participated in an excavation of a Roman villa in southeastern Portugal and was tickled to work with fellow Gustavus Classics alum Emily Keln Smith. (Aside to Mary: This is a great project with a wonderful staff—if any of the current undergrads are looking for a field school I’d be happy to send you info and/or talk to them about this dig.) Outside of my professional life, I enjoy spending time with my long-time boyfriend, Bill, and our pets, knitting, working out, and exploring Baltimore.

I worked full time while I was a post-bac student at UNC—about two years of which was at a Lutheran church. My degree from Gustavus gave me a bit of an edge there. I also worked full time as a legal secretary for much of my MA and the year between finishing that degree and moving back east. My employers were a pair of old-time country lawyers who were impressed with my Latin background—and my Classics degree was excellent training for dealing with their legal documents. (I’ve also done the round full of post-college, quarterlife-crisis jobs—coffee shop, grocery store, flower delivery, cleaning, random office work.)

Margaret Broz ’02

I am a 2002 graduate of the Classics department. I double majored in chemistry, which led to grad school and a doctorate in materials science and engineering. After teaching general chemistry for a year at UW-River Falls, I entered industry and am now a product engineer. I’m on temporary assignment for my company in Oregon at the moment, but hope to be back in Minnesota soon!

Peter Bauck ’04

I am working as an interfaith staff chaplain at Hennepin County Medical Center in Minneapolis, MN, and in a PhD program at Luther Seminary in St. Paul, MN.

Michelle McLean ’04

I have been working as a public defender for nearly seven years. As of the writing of this update, I am in the midst of a murder trial.

Matt Wharton ’05

I’ve ended up in the finance and IT space after an MA in Classics and MBA in finance. I was excited to see that the department is participating in the Homer Multitext Project. I was fortunate to learn oral tradition from John Miles Foley at Missouri. It’s an awesome topic and incredibly broad. I’m more than willing to talk OT anytime if your students are interested.

Archaeological Museum. That was 1,000 pictures taken in two 8-hour days. But I digress.

Best of all, this seminar gave me a chance to be a student again—doing readings, discussing ideas with seminar participants both inside and outside of class, and hanging out with a fantastic group of scholars from a wide range of disciplines and institutional affiliations. (As chance would have it, one of those was Bronwyn Wickiser, former Gustavus classics professor extraordinare!) It was truly a transformative experience for me, and I’m so grateful to Sean for cheerfully holding down the fort while I was gone. Emmet and Nora were happy to get their mythology themed books and t-shirts and have since stopped asking (quite matter-of-factly) “are you never coming back?” when I leave for a few hours to do some work.

During the academic year itself, in the lead up to the summer, I had a two-week fellowship to conduct research at the Center for Hellenic Studies (CHS) in Washington, DC. It was incredibly useful to have access to their extensive library holdings and engage in conversations with other classical scholars. Living right on site made a real difference. It’s amazing how much faster things go when you can just pop over to the next room or down the next aisle to check that reference and let your eye wander over all the books you never knew you needed along the way. I also finished writing a book review, traveled to Cambridge to deliver a paper on the Homeric Hymn to Apollo at an interdisciplinary conference on “Infertility in the Ancient World,” and participated in a mini-conference on the role-playing pedagogy “Reacting to the Past” right here at Gustavus. (Sean and I just finished with our Historical Perspectives students this week, and it was a blast.) When I wasn’t working, the rest of the year was spent taking trips to see friends and family, reading many novels, and taking care of all the little things around the house that get neglected during the regular school year—fixing drawers, getting the house painted, finally doing some gardening, etc. I also made it a priority to take time to properly grieve the death of my brother, who committed suicide in May before my sabbatical began. He was diagnosed with bipolar disorder at the age of 20 during my first year at Gustavus and struggled to manage his condition for 7 years. I wrestled on and off with the decision of whether or not to mention it in this venue. But Jason himself never hid his condition, and raising awareness of mental health issues, especially in the Asian community, was a cause that was important to him and one in which he was actively involved. For me, personally, it felt dishonest somehow to write a reflection on the year without mentioning something so important. Everyone will have their own level of comfort with sharing such things, but in the end, I didn’t want to contribute to the silence that often surrounds suicide and mental illness. So there it is. There has been a lot of talk lately about the value of the liberal arts, the humanities, and any activity that isn’t geared toward getting a job. Rather than argue about the utility of
and Chloe. And you should shortly be able to view my review of Toni Morrison and the Classical Tradition: Transforming American Culture, by Tessa Roynon, in the online version of Classical Journal. Last week, Gustavus’s Office of Marketing and Communication published a new booklet on the college’s Core Values, which includes my essay on the core values and the liberal arts.

It is always a delight to run into alumni by accident, as Patricia and I did. Ana Hulzebos at Northrup Auditorium last year. This summer I was thrilled to spot Sarah Hulke Zaidi ’09, and Veronica Bean ’08, who just happened to be visiting campus on a whim. And running into Kevin Lund, ’95, and his beautiful family at church the other day, we joked about how quickly time evaporates and how long it had been since Kevin sat in the back of my Historical Perspective class. I still remember the time that Kevin and his (now) wife, Michelle, at a St. Peter dentist, both then seniors at Gustavus, picked Patricia and me up at the airport as we returned from leading a class to Greece in January. I was so exhausted that I called Kevin “Tim”—wince! We have wonderful (and embarrassing) memories of all of you and can’t wait for the next Classics reunion. You’d better be there!

Associate Professor Yuriie Hong

I’ve decided this year to write my newsletter entry in reverse, since that’s how memory often works. Recent events loom largest and have the habit of elbowing earlier ones out of the way. And given that I’m just coming back from sabbatical, there are no classes and semesters to segment the year and mark the passage of time. After 6 years at Gustavus, prepping courses, teaching, advising, serving on committees, and squeezing in time for research and writing, it was great to take a breath, do some reflecting, and get back in touch with my research in ways that can be tough to do during the school year.

This past July, I had the once-in-a-lifetime opportunity to participate in a month-long NEH Summer Institute on the topic of “Mortality: Facing Death in Ancient Greece.” When I first saw the call for applications, my heart just about leapt out of my chest because it’s a topic that weaves together multiple strands of thought that have dominated the past year. I’m currently working on a book about childbirth in archaic and classical Greek literature. Maternal and infant mortality rates in antiquity were quite high, which inevitably shaped the way that ancient Greeks thought about and represented childbirth. Furthermore, in early Greek poetry, death is linked conceptually with the fact that mortal men are born from mortal women’s bodies. As such, the topic of this seminar was especially useful, and it gave me a new perspective on book chapters I'd already worked over and laid the groundwork for a new chapter on funerary commemorations of women and infants who died in childbirth.

The month was mostly spent in Athens exploring sites and museums, conducting research at the American School of Classical Studies in Athens, and traveling to Delphi, Mycenae, Epidauros, and the island of Delos, which was said to be the birthplace of Apollo. (The tour guide claimed that it was so identified because Delos gets more sun than any other place in the world. I don’t know about that, but it was brutally hot that morning.) I took 7,775 pictures that month. Seriously. Every time I set foot on a site or in a museum, I took 300 pictures. Except the National...
WALKING IN A WINTER WONDERLAND

Sleigh bells ring, are you list’ning?
In the lane, snow is glis’tning
A beautiful sight, we’re happy tonight
Walkin’ in a winter wonderland

Gone away is the blue bird
Here to stay is a new bird
He sings a love song as we go along
Walkin’ in a winter wonderland

In the meadow we can build a snowman
Then pretend that he is Parson Brown
He’ll say ‘Are you married?’
We’ll say ‘No, man!’
But you can do the job when you’re in town
Later on we’ll conspire as we dream by the fire
To face unafraid, the plans that we’ve made
Walkin’ in a winter wonderland

Patricia O’Connor ’11

In May I earned my master of architecture degree from the University of Notre Dame. For my thesis design I actually proposed a new library building for Gustavus that would be more fitting to its Swedish and liberal arts heritage. After leaving Notre Dame, my fiance Patrick McDougall ’11 and I moved to San Francisco, CA, where I am working as an architect with Ken Linsteadt Architects.

In response to how my Classics major has been useful since leaving Gustavus, I have to say that as I look at my life it is clear that my study of Classics shaped the person that I have become and has allowed me to be successful in all of my pursuits. I use my Classics major every day of my life because it fundamentally altered how I view and interact with the world; it honed all of my natural talents and taught me “language”—the language of history, of culture, of art. As an artist and architect, the ability to communicate complex ideas and concepts is absolutely invaluable. I have this ability because I studied the Classics!

Karl Boettcher ’11

I remain a catastrophe analyst, though with a new company, and am currently focused on assisting Florida companies. In the meantime, I am nearing completion of the program for becoming an Associate of the Casualty Actuarial Society and planning to take my first trip to Greece and Rome this next June!

I’ll start by just making a statement that without Classics, I would have missed out on qualities that I think businesses are really looking for these days: employees who can articulate and present the value that their function provides to clients, no matter what level those clients might be.

To be brutally honest, from personal experience, a mathematics or computer science degree will not do this for you. It is crucial you know how to analyze and perform your role, but companies desire those who can then translate that in an effective manner to a wide variety of audiences. When interviewed for my first job, the focus was on my ability to present findings to others. I have the feeling they reviewed my mathematics degree and computer science minor and made a mental check that I was analytically inclined in that discipline, but then wanted to know what I could do with that ability.

Classics for me was the ideal setup for answering their question. It gave me a wonderful opportunity to continually be engaged in discussions, bring my ideas to the table, discuss my findings, present ideas, etc. I truly believe that had I not had a Classics degree, I would not have been as desirable to potential employers, and although I may not have continued the Classics discipline, it taught me valuable skills my mathematics degree and computer science minor did not.

Landed a job as a catastrophe analyst just before I graduated in 2011.

• Achieved my associate in reinsurance professional designation in 2012.
• Currently 3 exams away from becoming an Associate of the Casualty Actuarial Society (have passed 10 exams so far).

school and another was a retired Macalester Classics professor. No pressure, though!

At the other end of the age spectrum, one of the most enjoyable gigs I have had in a long time was lecturing on our sculptor Paul Granlund to the students at the Trinity School in Bloomington at the invitation of Jonathan Peasley, ’08. It was a thrill to have students able to answer me back in Latin, Greek, Spanish, and Italian! That lecture was last fall, although I had done a similar lecture for the Trinity faculty in spring of 2013.

Later in May, Patricia and I headed for Ireland for three weeks—not classical, but part of my heritage and a lovely island with a rich and complex culture and a tortured history.

In July, I revisited more of my spiritual heritage by attending a retreat at the Jesuit retreat house north of St. Paul, my first in forty years. In August, our family retreated for a long weekend, as we have for a quarter-century to the boundary waters.

Last September, I lectured to the Three Crowns Curriculum (formerly Curriculum II) first-year students on Mindfulness, as I have several times before, and also to Matt’s First-Term Seminar. I also picked up the Greek History course in the fall and covered a few second-year Latin classes, as well as teaching my standard First Term Seminar on Mindfulness, which I have been doing every fall since retirement.

It was great to see many of you at the Classics dinner before Amy Seham’s play Trojan Barbie on campus last November.

Among those present were Tasha Genck and her husband, Adam Morton (a Luther College Classics grad), whose ordination we attended in December. I was lucky enough to hear Tasha preach at St. Andrews in Bloomington right before they left for their new parish calls in Pennsylvania.

In January, I lectured on Mindfulness for a group of St. Peter residents, many with ties to the college that meets for monthly seminars on campus. Patricia and I ushered in February by attending a production of Anne Carson’s Antigonick at Augsburg College on what seemed to us the coldest night of the year.

In the spring I taught another course for the Osher Life-Long Learning program, this time on the question of how it is that a patriarchal culture like that of the Greeks could create such strong female literary characters.

In April I spoke to the first-year Gustavus faculty on the meaning of the liberal arts, something that the Kendall Center has asked me to do before. I was also asked that month by Meghan Krause, the new Director of Well-being on campus, to help facilitate a discussion for her advisory board of faculty and alumni well-being professionals, among whom I was delighted to reconnect with Pete Bissonnette, who, although he did not major, took several courses from us many years ago. Last year, I shook myself in my old age by publishing, in the journal Mediterranean Studies, an article on David Treuer’s novel, The Translation of Doctor Apelles, which makes very clever use of the myth of Daphnis...
Beckering. This past year we were fortunate to hear Emily preach at Mount Olive Church in Minneapolis where she was the pastoral intern. She is already a great preacher—watch out for her! The weekend of Ahna’s wedding we had to race back to St. Peter for first-year student orientation because Patricia and I were teaching First Term Seminars that semester.

Patricia and I took Valerio Caldesi-Valeri, who taught in the department that fall, and his wife, Teresa, to see a production of Euripides at a small theatre in Minneapolis, then went the following night to see Lyricstrata performed at Theatre in the Round. The following week we enjoyed a wonderful performance of a Latin Mass by the Rose Ensemble, where we ran into former St. Olaf Provost Jim May and his wife, Donna. Some of you know Professor May, one of the world’s best Cicero scholars, because he has lectured at Gustavus a few times. In May last year, we were wowed, as I know many of you were, by Stephen Youank’s one-man performance of An Iliad, Lisa Peterson’s and Denis O’Hare’s adaptation of Homer. I am constantly delighted by how many theatrical productions that relate to the Classics are offered every year in the Twin Cities. What a rich environment we live in! In November, 2012, I gave a day-long seminar on Aeschylus’ Oresteia Trilogy at the Rochester Technical and Community College. I have been doing seminars like that in Rochester since I retired and subsequent ones in 2013 were on Sophocles’ Oedipus plays, Euripides’ plays of madness, Orpheus, the women of Troy, and, just last spring, I did a presentation on Toni Morrison’s Song of Solomon and its classical and scriptural intertextuality.

Patricia and I led meditation sessions for Professor Marie Walker’s program on Mindfulness at the St. Peter Community Center in November 2012. In January, 2013, I lectured on myth for Professor Aaron Bank’s Interim course on the Olympics and did a presentation on meditation in the academic classroom for faculty members. During the spring of 2013, I served on the search committee for a new Gustavus chaplain. That was the last semester of my second four-year term as a member of the Board of the Minnesota Humanities Center in St. Paul. One of the most delightful events in which I participated over those eight years of service was a lunch that featured Minnesota Poet Laureate and Gustavus Professor Joyce Sutphen. Many of you know Joyce’s poignant poetry and were lucky enough to have had a class with her. A new poet on Gustavus’ faculty is Matt Rasmussen, who was a short-list finalist for the National Book Award this year. Matt had already won the Walt Whitman prize for his book, Black Aperture. When Black Aperture won the Minnesota Book Award, Matt cited my influence on him as a first-year Gustavus student because I urged my FTS students to study what they love. That gave him the impetus to switch to English as a major and to devote himself to his poetry. It is advice I still give to every student.

In spring of 2013, I also taught an eight-week course on Homer’s Odyssey in the Other Life-Long Learning Program, a national program which, in Minnesota, is administered through the University. Participants are wonderfully energetic seniors, who read widely and generate stimulating discussions. One of the participants in the course I taught that semester had been Patricia’s dissertation advisor in graduate
Professor Spotlight: Eric Dugdale
By Alexa Giebink, ’16
(Nota bene: this feature updates Eric’s own news, submitted in 2013-14, which follows. We look forward to hearing of Eric’s adventures and projects during his sabbatical year when he returns next year.)

This academic year, 2014-2015, Professor Eric Dugdale is on sabbatical from Gustavus Adolphus. He will be spending the fall semester as a visiting scholar at Corpus Christi College, Oxford, where he earned his bachelor’s degree. For his research while on sabbatical, the Loeb Classical Library Foundation at Harvard University has awarded him a Loeb Classical Library Fellowship of $34,000 for his book project on empathy in Greek tragedy in performance. He has previously written Greek Theater in Context and Sophocles: Electra. Currently, he is working on Prophecy and the Polis in Sophocles and a commentary on Euripides’ Medea.

During his time at Oxford, Dugdale will have access to the Archive of Performances of Greek and Roman Drama, a unique repository of materials from modern productions of ancient drama. The tragedies performed in the theatre of Dionysus in Athens appear to have elicited strong empathetic responses from actors and audience members alike. Dugdale is studying the ancient evidence to determine what aspects of the plays and of their performance context were important factors in eliciting empathy. He is also examining modern performances of Greek tragedy, investigating why some succeed in activating empathetic responses while others leave their audiences cold; his study draws on cognitive psychology and sociology as well as the rapidly advancing field of affective science.

“I am interested in the continued role of tragedy as a vehicle for fostering regard for others,” Dugdale said. “I believe that developing the capacity for empathy that bridges cultural difference is more important than ever, and I see liberal arts colleges such as Gustavus as having a central role in this process.”

Professor Dugdale will be missed at Gustavus this year as he enjoys a fulfilling and intellectually stimulating sabbatical in England. When asked recently why he feels passionately about Classics he stated:

“At high school I loved languages, literature, history, and had a hard time deciding what I wanted to study at university. Then I realized that with classics I could study all of the above. What other subject allows you to dig up artefacts over 2000 years old, study manuscripts, read and write about plays and poetry, work on mapping projects, and travel to Mediterranean countries? With classics I can follow whichever angle I choose, and I love how everything is interconnected. Better yet, though, is the privilege of hanging out with such wonderful people. Our majors and faculty are like one big family - and since my relatives are scattered across the globe, it is great to get to see my classics family on a daily basis.”

MICHAEL ADKINS ’02
Academic Dean at Saint Agnes School, St. Paul, MN

Classics provided me with ample opportunities for interdisciplinary study in history, philosophy, language, art, architecture, and literature; such an approach broadened my intellectual horizons and refined my academic skills.”

DANIEL McCrackin ’17
Sophomore Daniel McCrackin spent the last summer working as a counselor at a children’s camp in northern Minnesota. He is getting ready for a January trip to Europe to immerse himself in the history of the modern Olympic games and other great moments in the history of Europe since WWII.

ACC show in April and twice has participated in the one in San Francisco, most recently last August. Patricia, always a lifelong learner, continues to take classes and workshops from major nationally known artists, such as Ellen Noble, with whom she studied on Madeleine Island last June, and to attend major conferences such as the Surface Design Association meeting in San Antonio a year ago. Although no longer teaching Gustavus students, Patricia continues to teach shibori. She has taught at the Pacific Northwest Art School on Whidbey Island in Puget Sound several times, most recently last July. She has often taught a weekend workshop at the Art Center of St. Peter during the summer and one of her classes was featured in a national blog. This fall she is teaching a group of thirteen fabric artists at a studio in Northeast Minneapolis every Friday, and next spring she will teach at Pro Chemical and Dye in Fall River, MA [http://www.prochemicalanddye.com/product.php?product=17918&cat=293&page=1].

Patricia’s other activities have focused on First Lutheran Church in St. Peter. She was the co-founder of the church’s Spiritual Practices group, which meets a couple of times a month to discuss books about spirituality in world religions. Among the highlights of the activities have been a retreat on chanting at the College of Saint Benedict and one on Native American spirituality at the Episcopal House of Prayer on the campus of Saint John’s University last March. Patricia also chairs the Altar Guild and serves on the Worship and Art Committee. Among her most satisfying contributions recently have been her influence on the decision to commission Doug Nimmo, retired Gustavus wind orchestra conductor and a serious woodworker, to build the altar and lectern for First Lutheran’s new chapel, and to commission another artist who works in wood to create the chapel’s wall cross. Her signature work for First Lutheran was creating a series of banners for the Pentecost season several years ago. Many of you will remember the spectacular array of twelve banners she created for the 2005 Christmas in Christ Chapel, “Ageless Visions of a Timeless Moment.” Last spring, she created a new Pentecost banner for First Lutheran.

Professor Will Freiert
Well, it is hard to believe that I am still hanging around here. Some people just don’t have enough sense to get off the stage. Where is that trap door in the floor when we need it? It is also hard to believe that it has been two years since we saw many of you at the reunion Eric organized at the Swedish Institute. The previous year, I had been featured as some kind of poster child at the Gustavus Sesquicentennial dinner, but the less said about that the better. Later that summer we enjoyed Maggie Sotos’ satire, Troy, at the Fringe Festival and also saw former Latin student Sarah Stevenson Scrimshaw’s dance production at the Southern Theatre. That summer we also had a wonderful time at the wedding of Ahna Gilbertson and Scott Lloyd at a camp in Wisconsin. Among Ahna’s bridesmaids was former Greek student Emily
So, instead of the traditional route whereby one or two authoritative commentators set down what everyone should know about a given text, this site encourages its readers to pose questions to which they, other users, and the site’s editors then respond—a crowd-sourced commentary, in effect. Using the site Cyropaedia.org as their text, our eight intrepid students are making their way through this unique ancient biography. The three advanced students will begin posting their own comments on the text soon.

A high point of sabbatical was the opportunity to travel to Ireland with Yurie, our children Emmet and Nora, and my mother. The kids got to see relatives who live far away (actually riding on trains is probably their main memory) and I got to see them play in some of the places I did when I was a child. On the work front, I also had the opportunity to write a chapter on the Orpheus myth in the 2011 film, The Adjustment Bureau. This enjoyable film occupies a hybrid space somewhere between romantic comedy, conspiracy thriller, and science fiction adventure. It was fun to work on, but it was also a reminder to me that teasing apart Classical themes in relatively light-hearted cinematic fare is not necessarily any easier than pursuing the same task in more stereotypically serious film ventures.

I was very grateful for the time off, but I am even more so now to have this place to come back to. Return and time away are both excellent reminders of how wonderful a community Gustavus is.

Professor Patricia Freiert

During the years after her retirement from the Classics Department, Patricia Freiert continued to teach a couple of courses a year, sometimes in Curriculum 2 (now the Three Crowns Program), sometimes in the department, but every fall a First Term Seminar on bi-cultural identity. In this course, in particular, Patricia had incorporated elements of meditation and mindfulness that students found particularly rewarding. She is no longer teaching at Gustavus, in order to devote all her energies to her work as a fabric artist, but she continues to promote mindfulness and especially the use of breath control for health and well-being, speaking about breathing occasionally to local groups.

It has been about twenty years now since Patricia first began to study shibori, the Japanese technique of shape resist dying. Two years ago she returned to Japan for the first time in many years along with a group of other dyers and design professionals for a tour of shibori workshops and galleries. On that trip, in addition to visiting one of her former shibori teachers and some friends, she made new friends that she still maintains contact with through social media. Most of her dyeing work is in scarves, which are about the same width as kimono fabric, the original use to which the Japanese traditionally put the technique. Her work is sold in nearly a dozen different shops around the country, including Grand Hand in St. Paul, for those of you living in the Twin Cities.

Professor Eric Dugdale

My wife, Brooke, and I spent the fall semester 2011 in India, where we accompanied sixteen wonderful Gustavus and Concordia students on the Social Justice, Peace, and Development Program. I am grateful to my department colleagues for making this experience possible, and especially to Will Freiert for stepping into the breach to help cover my courses.

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The value of leaving one’s home environment and living for a period on the other side of the globe cannot be overstated. It was his experiences in apartheid South Africa as a twenty-four year old lawyer that opened Mahatma Gandhi’s eyes to the injustices of racial discrimination and led to his powerful non-violent civil resistance to British colonialism and the injustices of caste discrimination back in India.

I did not anticipate the impact that my time in India would have on me. After all, I grew up in a jungle town in Colombia, surrounded by abject poverty; I have lived my whole life as a resident alien, whether in Colombia, England, or now the U.S. This, however, was different. The SJPD program, hosted by Vishvar (vishvar.org), gives participants unique access to people and field experiences that allow us to see with new clarity the world in which we live—both global issues, and issues in our home communities. It was hard to meet former child workers from garment factories in Tiripur who worked for pennies a day and lost fingers in factory floor accidents—all to satisfy my demand for rock bottom deal sat holiday sales. I see my complicity through inaction in the alarming rate at which income disparity in the U.S. is growing. In effect, we have a caste system in the distinct racial dimension to this income inequality: the median wealth of white households is 20 times that of black households and 18 times that of Hispanic households, according to a Pew Research Center analysis of newly available government data from 2009! Put simply, we have designed our society in a way that protects and amplifies privilege.

This is a hard truth to swallow. I can see why Athenian tragedy had the habit of setting its plays in Thebes: it is always easier to explore ethical issues when they are considered from a comfortable distance. But I realize that eliminating sanctimony is the first step to taking meaningful action. One obstacle to this is the complicity of our mainstream media, which rarely challenge us to question the status quo. Independent news sources such as http://mondediplo.com and http://www.democracynow.org help me gain valuable outsiders’ perspectives.

Not surprisingly, my experiences in India have spilled over into my scholarship. I had the privilege of giving a lecture at the National Law School of India, the event was hosted by the Law School’s Centre for the Study of Social Exclusion and Inclusive Policy (CSSEIP). My lecture, titled “Greek Drama as Political Drama: Responses to Violence in Ancient News of Our Faculty

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Jingle Bells

Jingle bells, jingle bells
All the way.
Jingle bells, jingle bells
Jingled all the way.
Jingle bells, jingle bells
Jingled all the way.
Jingle bells, jingle bells
Jingled all the way.

In a one horse open sleigh,
We’ll go, we’ll go.
We’ll go in the snow.

Oh, what fun it is to ride!

With a sleigh full of good girls,
We’ll go, we’ll go.
We’ll go in the snow.

Oh, what fun it is to ride!

Associate Professor Sean Easton

I am back at Gustavus now after being on sabbatical leave for 2013-2014. Return is definitely as rewarding as it is challenging. I am teaching Historical Perspectives I once more, this time with Yurie Hong. As always, the course is wonderful. This year we have added a ‘Reacting to the Past’ role-playing game in which students adopt the identities of specific individuals in Athens of the year 403 BCE, who are all trying to resolve (or in some cases, to deepen) the trials and tribulations of the city in the aftermath of its defeat by Sparta. Historical Perspectives I is always engaging and interesting, but incorporating a segment in which students can actually be the figures that they are reading about definitely adds to the excitement.

I am also getting to teach a bookless (!) Greek course. Combining advanced and intermediate students in a single classroom, this course makes use of various online resources to explore an ancient Greek narrative that has only recently come back into fashion in the Classics world: Xenophon’s Cyropaedia ("The Education of Cyrus"). This text from the fourth century BCE reconstructs from a Greek Socratic’s point of view (albeit one very different from Plato’s) the education of Cyrus the Elder, founder of the Persian Empire. In the last few years, a small, but dedicated band of Hellenists have put together a website devoted to establishing a critical commentary on this text and have actively recruited students of Greek at all levels to participate in it.

and Modern Retellings of the Orestes Myth,” looked at the shift from vendetta justice to procedural justice in Aeschylus’ Oresteia, as well as first intimations of restorative justice in this landmark trilogy. I also examined Molora, a recent adaptation of the Orestes myth by South African playwright Yael Farber premiered at the Barbican Theatre in London in April 2008. The play sets the Oresteia in the context of South Africa’s Truth and Reconciliation Commission; it rejects retaliatory justice and procedural justice in favor of reconciliation. As Orestes says to Electra towards the play’s powerful end: “There is still time, Sister. Walk away. Rewrite this ancient end.”

Thanks to a RSC grant, I continued work on this fascinating play last summer during a 10-day stint at the Archive of Performances of Greek and Roman Drama at the University of Oxford, where I consulted playbills, reviews, and journal articles etc. on this and other plays from South Africa during the apartheid and post-apartheid years. If you want a recommendation for a great read, this is it! (Yael Farber, Molora, Oberon Books 2008). This summer I gave a talk at the SBEC conference in Brazil examining Molora in the light of Augusto Boal’s famous critique of Greek tragedy.

Three new books came out in the series that I am co-editing with James Morwood. Alan Beale’s Greek Athletics and the Olympics (just in time for the London Olympics!), Charles Weiss’ Homer’s Odyssey, and Timothy Moore’s Roman Theatre. This brings to twelve the titles out, and the series now takes a hiatus, allowing me to remember the first line that I wrote for my haiku: “iam fumus surgit. . .” I was describing how he had stumbled on my article online: "After eight years or so, I still remember the first line that I wrote for my haiku: “iam fumus surgit. . . .” I was delighted to find that my stab at Latin poetry had been immortalized in a paper you published.”

Another paper, titled “Good Grief: Learning Empathy through Ancient Drama,” which also cited the work of Gustavus students (in this case, students involved in the 2008 Festival of Dionysus), finally came out in an edited volume titled Meeting the Challenge: Bringing Classical Texts to Life in the Classroom. Last summer I enjoyed two opportunities to be a student again. In July, I spent five days as a participant at the Minnesota Research Laboratory Summer Manuscript Workshop at St. John’s University: The Hill Museum & Manuscript Library at St. John’s houses the largest collection of digitized images of rare manuscripts in the world (!). These include important manuscripts of classical texts, but also Syrian and Arabic manuscripts. By creating an archive of digital images of manuscripts from war-torn countries such as Syria and Iraq, they can preserve them in digital format in the (very real) event that the manuscripts are destroyed. My goal in participating in the workshop was to develop greater proficiency in dealing with medieval manuscripts of ancient Greek and Latin texts. This summer, Laurel Boman ’14, Karl Grant ’14, and I participated in a two-week long summer seminar at Harvard’s Center for Hellenic Studies in Washington DC, laying the groundwork for Gustavus’ participation in an exciting new research and online publication called the Homer Multitext Project (www.homermultitext.org)—details provided in a separate entry. Last summer we enjoyed a visit from my parents en route to Colombia. This fall my wife Brooke began medical school at the University of Minnesota. It is odd being the one who tears her away from the books! In closing, I would like to thank everyone who helped make the Flory Freiert Fellowship a reality. Susan Crane ’14, the inaugural Flory Freiert Fellow, will have exciting stories to share from her summer exploration in Russia and Ukraine.