

Colloquium Abstracts (in order of presentation):

Friday, March 3rd (1-2):

“*Next to Normal: An Interior Oresteia*” (CAMWS 2017) – Dr. Robert Groves

This paper presents the case that Tony- and Pulitzer-Prize-winning musical *Next to Normal* can be profitably studied alongside the *Oresteia* as monumental works with parallel themes and resonant similarities. Both plots present families dealing with the death of children and the intergenerational effects of different kinds of curses. Both theatrical works employ double casting of their prophetic/healer figures to dramatic effect and both employ terrifying but justified personifications of mental illness, whose ontological status is unclear. In both, light and dark are deployed as important, gendered metaphors. In both the physical home looms large as the representation of the household and its challenges. The paper will conclude with a discussion of the ways in which a few substantial differences reveal how the characteristic viewpoints of Classical Athens and 21st-century America diverge. Whereas the *Oresteia* is primarily externally-focused, *Next to Normal* is oriented towards internal conflicts. The *Oresteia*'s ending is a triumph, with the Furies integrated into productive society. Despite *Next to Normal*'s hopeful finale, there is no integration to be found. Society can be healed, but the psyche cannot. Clytemnestra might have escaped the curse, we learn. But not if she lives trapped within the house of Atreus.

“The Mycenaean Kylix at Mt. Lykaion: An Investigation into the Late Helladic Vessel's Appearance at the Ash Altar of Zeus” (M.A. Classics thesis) - Stephen Czujko

The fragments of hundreds of Mycenaean kylikes – a common Late Helladic ceramic, drinking vessel – have been found in the ash altar of the Sanctuary of Zeus at Mt. Lykaion. In my thesis, I conduct a distribution analysis of the Mycenaean kylix. For this project, I look critically at 180+ diagnostic kylix sherds from the altar and compare them against assemblages of kylikes from other Late Helladic sites in the Peloponnese. The aim of my thesis is to inform a better understanding of Mt. Lykaion in the Late Helladic and its association with/within the larger region. To that end, I hope to start a discussion about who was consuming the pottery found at the site, where they were coming from, and, hopefully, whether or not they were bringing the vessels with them. This thesis will largely be dependent on a typological study of the Mycenaean kylix. As such, there are limitations to how much can be gleaned from typology alone. I imagine though that my research could lend itself to later work that would go on to encompass archaeometric methods of analysis, like zircon clay sourcing, for the provenancing of ceramics from Mt. Lykaion.

“Parsing the Mountain: Pan's Parallels to Montane Landscape in the ‘Hymn to Pan’”(CAMWS) - Collin Moat

As McNeill (1992) says, “The Mediterranean is not so much the sea between the lands...but the sea among the mountains.” Not only do mountains make up the majority of the land area, but they also have captured the mind of the local cultures. In his article “Imaginary Mountains” Buxton delves into the ancient Greeks' attitudes on mountains and catalogues a long list of

references to mountains, their sanctuaries, economic uses, and settings for myths. Nevertheless, Buxton talks of mountains as if they are monolithic wholes, rather than a conglomerate of smaller spheres, and argues that their importance draws only from their opposition to the polis. Furthermore, it is not the case that ancient Greeks did not recognize different ecological spheres on the mountain: the Homeric "Hymn to Pan" alludes to these separate spaces on the mountain. The argument I present in this paper is twofold: one, that the "Hymn to Pan" describes a montane landscape that is diverse and includes different sections that compose the whole, and two, that Pan as the god of the mountains reflects this diversity not only in his action but also in his body, as the poet describes him.

Friday, March 3rd (2:20-3:20):

"Fear and Loathing in Ancient Thebes: Towards an interpretation of an Early Helladic mass burial" (CAMWS) - Buck Roberson

Between the Early Helladic II and Early Helladic III periods, many cultural shifts have been noted to have taken place in Greece. Once thought to have been the work of an invading people, the period is marked by destruction layers, institutional changes, and changes in material culture. It is in the midst of these changing times that a group of 12-15 dead bodies were hurriedly buried in the midst of Thebes and promptly covered by a monumental tumulus. While the circumstances of their deaths are unknown, that of their unusually haphazard burial in a mass grave reveals to us a sense of unease and superstition in the people of Early Helladic Thebes. From their response, we can infer the traumatic nature of the event which took a dozen lives in Bronze Age Thebes. In order to do so, this paper will trace from the evidence for the tragedy, the burial, and the later response to the tumulus in order to develop a rough sketch of what may have taken place. In so doing, a virulent disease is proposed as the most likely cause on account of similarities between the Theban burial and those of various plague burials.

"Trade and Production at the Villa del Vergigno" (Part of Classics M.A. Thesis) - Will Ramundt

The Villa del Vergigno is an ancient Roman villa built originally in the first century BCE and occupied through the fifth century CE. Four seasons of excavation (2013-2016) have been undertaken by an American Field School to understand the nature and extent of agricultural and ceramic production at the site. In addition, the Gruppo Archaeologica di Montelupo excavated a portion of the Villa for six seasons (1989-1994), focusing on the main habitation area. During the course of these two projects, a wide range of ceramics and other artifacts were being used, traded, and produced on site. In this paper I will look at what information this could reveal about trade, production, and adaptation in northern Etruria during the Roman Empire.

When discussing production and trade in northern Italy there are several important points to consider about the Villa del Vergigno. Though this villa is not large, it was located in a geographically significant and advantageous location for long-distance trade. The site sits on the confluence of two rivers, the Vergigno and the Pesa, with the latter feeding into the Arno River. This location gave the Villa del Vergigno the ability to export inland as well as west to Pisa and the Tyrrhenian Sea. Inland, the Villa del Vergigno is a mere 15 miles from Florence, while the

port at Pisa gave it access to markets and goods from across the Roman Empire. This gave the Villa both simple access to nearby markets and allowed for easy engagement in long-distance trade. The residents of the Villa were clearly taking advantage of this position to improve their economic fortunes as evidenced by the wide range of artifacts found on the site. This also is reflected in several phases of renovation on the Villa del Vergigno, each improving the size and comfort of the Villa as it prospered. This is an important point to consider as rural villas, such as this one, were key contributors to the greater Roman economy.

In terms of production, there are five known kilns on site with a possible sixth site scheduled for excavation during the 2017 campaign. At least one of the kilns was used for the creation of Lamboglia 2 wine amphorae as evidenced by several misfired vessels found next to the kiln. This is notable because Lamboglia 2 amphorae are a type that was previously thought to have been produced only along the Adriatic Sea (Lindhagan 2009; Peacock and Williams 1986). This amphorae typology can be used to track the movement of technological ideas like this one as they spread across the Roman Empire in addition to simply connecting the origins of goods. This production shows how the villa was producing for and engaged in long-distance trade that exchanged not only goods but ideas and techniques as well.

Determining the trade routes that the Villa del Vergigno used and the types of goods that they carried will help us understand the prosperity of the region and its function in the Roman economy.

Friday, March 10th (1-2):

“*Urbs ut Scaena* : Dramatic Space in the Historical Works of Tacitus” (CAMWS 2017) – Dr. Philip Waddell

The city of Rome is an exceedingly charged dramatic space, especially in the Roman literary landscape. In this paper, I demonstrate Tacitus’ use of the *Urbs* as dramatic space in order to heighten the drama of his narrative, and to undercut the historical context of each *locus agendi*. Tacitus begins by staging Galba’s announcement of his successor (*Hist.* 1.17-18) first in the Praetorian Camp, then the Senate – the *populus Romanus* is forgotten. With Galba’s murder (*Hist.* 1.40-41), Tacitus continues to enact civil war in historically resonant space. Galba is killed at the *lacus Curtius*, a landmark associated with victory over foreign invaders and selfless sacrifice for the state. After the Temple of Jupiter Capitolinus is destroyed (*Hist.* 3.71-73), the Vitellianist and Flavian forces fight in Rome’s streets (*Hist.* 3.83), while the profligate Romans watch and cheer. Rome itself has become nothing more than a venue for spectacle. The final inversion occurs with the fall of Vitellius (*Hist.* 3.84-85), whose miserable death contrasts with those of both Otho and Galba. Tacitus, throughout the *Historiae*, focuses on the topography of Rome in order to activate the legends, histories, and associations of each place, as each becomes the scene of civil war.

“The Afterlife of the Classical Stoa: Architectural Reuse of Stoas in the Byzantine Empire with an Emphasis on the Peloponnese” (Part of M.A. Classics thesis) - Travis Hill

In the Eastern Roman Empire new archaeological discoveries and research have pushed the end of Late Antiquity back as late as the early 7th century AD. The nature of the transition from Late Antiquity to the Early Medieval Period is described in current scholarship both as a negative "decline" and as a more neutral "transformation." Architectural reuse of stoas in the Byzantine

Empire provides valuable insight into this period of transition in both rural and urban contexts and help clarify aspects of continuity and discontinuity between the Byzantine Empire and its classical heritage. This thesis applies this data both on a regional scale in the Peloponnese and at the single site of Mount Lykaion.

Friday, March 10th (2:20-3:20):

"The House of the Good: Causes and Goodness in the *Philebus*" (University of Chicago Graduate Student Conference in Ancient Philosophy: Argument in Ancient Thought) - John Proios

An account of Platonic causation is important for understanding Plato's metaethics: the Form of the Good is a cause, and goodness is an essential part of the teleological causes in the *Phaedo* and the construction of the world in the *Timaeus*. A clear and accurate picture on Plato's metaphysics of goodness requires a clear and accurate picture on his views on causation. Yet interpretations of Plato's theorizing about causal explanation tend to focus on a few stock issues: the *Phaedo*, the ways in which Plato's notion of a cause is more expansive than ours, the role of Forms, "anti-materialist" arguments, and the teleology promised by Anaxagoras and fulfilled in the *Timaeus*. I argue that the *Philebus* offers some new material for thinking about Plato's views on goodness and causation. In particular, I argue that the account of goodness and the ranking at the end of the dialogue should be understood in light of a refined notion of causation introduced earlier in the dialogue. Socrates proposes that the possession of either a property or an object is a cause of being in some state for the possessor. The central way that possession is causal is by identity: the possession of A causes B because possession of A is B. This allows Socrates to run together causal relations and identity relations: he finds the causes of goodness by finding what goodness is.

"Sports Illustrated: Sports in Minoan Civilization as Further Evidence of Warfare" (CAMWS 2017) - Lauren Oberlin

The lifestyle and activities of the Minoan civilization have long been contentious, due partly to the limited amount of extant information, and past affirmation of Sir Arthur Evans' *pax Minoica*. However, recent studies of weaponry from the Early Minoan and Middle Minoan periods have examined short- to long-range weapons as evidence of warfare in the Minoan civilization (Branigan 1999, McCreery 2010, Molloy 2010). While weapons have been considered in the discussion as evidence of warfare, other evidence of violence and warlike behavior such as sports and their underlying psychology have yet to be considered. While a strong force of unity among individuals, sports connote a societal prevalence of combative actions stemming from a culture familiar with warfare. More intense and dangerous sport, therefore, would be an indicator for greater enthusiasm of aggressive or warlike behaviors, creating an analogous representation which can be used as a basis of comparison (Sipes 1973). The goal of this paper is to determine the extent of warfare within Minoan society by examining the evidence of their sports – boxing

and bull-sports – and compare this to prior research of weaponry and warfare of the Minoans, using psychological theories of sport and behavior.