

CLASSICAL ASSOCIATION OF THE PACIFIC NORTHWEST
BULLETIN

Vol. 14, No. 1

October, 1983

Notice of the Fourteenth Annual Meeting:

The meeting will be held on the campus of Reed College, Portland, Oregon on Friday evening, March 16 and Saturday, March 17, 1984.

First Call for Papers:

Please submit a brief abstract (100-150 words) of proposed paper by December 16, 1983 to Professor R. S. Tron, Department of Classics, Reed College, Portland, OR 97202.

Other Information:

Details about convenient lodging will be published, together with the program, early in February 1984. There will be a session of invited papers on a topic of general interest on the Friday evening. The Saturday sessions will be devoted to papers submitted by CAPN members.

MINUTES OF THE 1983 MEETING
OF THE CLASSICAL ASSOCIATION OF THE PACIFIC NORTHWEST

The thirteenth annual meeting of the Classical Association of the Pacific Northwest was called to order at 2:00 p.m. on 9 April 1983 at the Empress Hotel by its President, Professor Samuel Scully of the University of Victoria.

The Agenda was approved.

It was moved and seconded that the minutes of the preceding meeting on 3 April 1982, be approved as distributed in CAPN Bulletin vol. 13, No. 1. The motion was approved.

The Chairman, Professor Scully, expressed his gratitude to the many organizations which helped subsidize this year's meeting and to all the participants.

It was moved and seconded that the Treasurer's report, as distributed in Bulletin 13:1, be approved. The motion was approved.

Concerning the National Office for the Promotion of Latin and Greek in the Schools, it was moved and seconded that CAPN continue to support James Barthelmes, charged with directing the program, and to increase our support to \$75 per year. The motion was approved.

Reports from Committees:

Scholarship Committee: Professor Rochelle Snee, Chair, reported one application which was refused. CAPN members were asked to advertize the availability of scholarships and Grants in Aid for Summer Study. Applicants must be a member of CAPN and should contact Prof. Snee for information (Department of Modern and Classical Languages, Pacific Lutheran University, Tacoma, WA 98447).

REPORT OF THE NOMINATING COMMITTEE

The Committee proposes the following as officers of the Association for 1983-84:

President:	Richard Tron Reed College
Vice-President:	James Russell University of British Columbia
Secretary-Treasurer:	Fred Lauritsen Eastern Washington University
Editor:	Cecelia Eaton Luschnig* University of Idaho
Executive Committee:	Robert Schmiel University of Calgary John Fitch University of Victoria Jeffry Hurwit University of Oregon Rochelle Snee Pacific Lutheran University (Samuel Scully University of Victoria-- <u>ex officio</u>)

Respectfully submitted,

Lawrence J. Bliquez
Chairman

*Louis Perraud has been nominated to serve as editor for 1983-84 while C. Luschnig is on sabbatical leave.

It was moved and seconded that the slate of officers as presented by the Nominating Committee be elected as officers of CAPN for the year 1983-84. The motion was approved.

The membership expressed a desire to move the publication and mailing dates of the Bulletin forward. The editor and secretary promised to do so. The secretary will also try to bring the renewal schedule back to the spring.

President Scully then turned the meeting over to the newly-elected President, Professor Richard Tron of Reed College.

President Tron thanked immediate Past President Scully for a very worthwhile and delightful meeting this year and for the work done during the year. The dates of the next meeting were set for the second or third week of March, 1984, in Portland.

There being no further business, President Tron declared the meeting adjourned.

Respectfully submitted,

Fred Lauritsen
Secretary/Treasurer

TITLES AND ABSTRACTS OF PAPERS READ AT THE 1982 MEETING

Power Corrupts--and Absolute Power is even nicer: Some Thoughts on Recent Assessments of the Roman Emperors

Barry Baldwin,
University of Calgary

Recent studies of the principate by Millar and de Ste Croix are variously unsatisfactory, as are more general discussions of the role of the individual in politics. Millar leaves out the emotional history of the emperors, and de Ste Croix' marxism does not fit the facts of Roman history. Above all, Acton's dictum about power is unthinkingly parrotted, in defiance of the careers of, e.g., Augustus and Titus. The double standard manifest in the sources, and the lack of the emperors' own versions of events, results in false notions of "good" and "bad." The individual (great man) is the decisive cause of historical change. This should underlie future studies of the principate, which should be biographical in tone at the expense of vapid theories of history. In particular, a biography of Domitian is required, and this would be a valuable area of research for some scholar(s).

Slavery and Society at Rome: Views and Controversies

Keith R. Bradley,
University of Victoria

The paper has two aims: first, to survey the chief characteristics of four recent works dealing with slavery at Rome (works by J. Vogt, K. Hopkins, M.I. Finley and G.E.M. de Ste. Croix); and secondly to identify certain areas of debate they raise. In particular, use of the term "slave society" for Rome is discussed, and the question of the extent to which Roman slavery was marked by humanitarianism is reviewed. From the evidence of early Roman religious and legal institutions, it is concluded that Rome should be called a slave society much earlier than is usually allowed; and despite continuing apologetic elements of scholarship, all notion of the humane in the Roman slavery system is rejected.

Quirinus and the Social Structure of Archaic Rome

Daniel P. Harmon,
University of Washington

Quirinus, a god of the archaic Roman triad, is often described by scholars as a divinity of the social structure. Paul Kretschmer explained the name by reference to a hypothetical form co-uirino. In a widely-shared view, Quirinus is the god of the curia, which is in turn understood as cu-uiria, a "community of men." This interpretation is doubtful on linguistic grounds. The eventual identification of Quirinus with the divinized Romulus was in all probability encouraged by the Julian family, one of whose ancestors, Proculus Julius, is given a key role in the story of Romulus' apotheosis. But the identification of Romulus and Quirinus probably dates to the late fourth century; and the two have certain affinities of nature (cf., e.g., Hora Quirini and Hersilia, the wife of Romulus, both <i.e. gher). Quirinus himself is the god of the Quirinal; and the festival in which his flamen took part concern the process of growth and the nourishment of his people. His name, which has nothing to do with curia, is more likely to be derived from i.e. k^uel, seen in Latin colo, colonus, inquilinus and Esquilinus.

Wily Achilles: A Reading of Iliad 9

Robert Schmiel,
University of Calgary

Jasper Griffin has recently advanced the thesis that Homer's women are complex and inscrutable but his men are frank and ingenuous (Homer on Life and Death). I intend to challenge the notion that "both Achilles and Agamemnon express their attitudes and emotions with great clarity" (67), that "Achilles... always speaks from the heart" (63), by means of a careful examination of Achilles' reply to Odysseus (Il. 9.308-429).

I shall mention two points in passing (1. Achilles' complaint that "all are held in a single honor" and "nothing is won for me" is contradicted by his own words; and 2. when Achilles casts himself in the role of mother bird and claims to have sacked 23 cities personally he is improving on reality) and develop two other points in more detail. 3. Achilles claims to love Briseis, and Whitman makes much of the fact that he calls her geras. In Bk. 1 Achilles refers to her as alochon, in Bk. 19 he says, "I wish that Artemis had killed her..." Which is the truth? In Bk. 9 Achilles wants to make a point ("I love my woman too") and in Bk. 19 he wants to confer emphasis ("This woman wasn't worth quarrelling about"). What he says in Bk. 1, as an immediate and unpremeditated response to Agamemnon's threat, is closest to the truth. 4. Modern readers, classical philologists not excluded, are prone to err as does Hippias in Plato's Hippias Minor. When Achilles begins his speech "I hate dissemblers," we tend to assume that he will speak the truth. But, as Socrates points out, when Achilles replies to Odysseus "I'm leaving tomorrow," to Phoenix "we'll see tomorrow," and to Ajax "I won't fight till Hector fires the ships", he can hardly be telling the truth. There is reason to believe that Achilles intended to stay but not fight from the beginning.

The main purpose of this exercise is not to convict or belittle Achilles, but to demolish the assumption that "to depict characters, beyond the objective wording of the text, did not lie within the intentions or the powers of Homer" (Von der Mühl). Homer's characters do exhibit psychological depth, and motivation must be taken into account if one is to avoid the errors of Hippias. As Griffin himself demonstrates, characters "can be seen to intend things which they do not explicitly reveal as their intention" (52).

Fate, Justice, The Immortals and Judicial Practice in the Homeric Poems

Dennis NettikSimmons,
Missoula, Montana

The word dikē, which is later deified by Hesiod in Works and Days as the personification of Justice, is not very significant in the Odyssey, and even less so in the Iliad. Nonetheless, a concept of Justice is expressed in Homer through the notions of Fate (or Destiny) and through the agency of the Immortals and the judicial practice depicted therein. Justice in Homer is not an abstract and positive reality, but is, rather, the outcome of the administration of the fixed order of things (Fate or Destiny) by the Immortals (or, by their counterparts on a lower social stratum--the sceptor-bearing kings).

In the Iliad this conception of Justice results in the general rule--might makes right--which conceptually expresses the prevalent mode of judicial relief--self-help. However, this general rule is tempered by various 'duties' in the Iliad and is modified in the Odyssey, wherein there is an emergence of an abstract criterion of Justice, particularly in the notion of human suffering, huper moron.

"Herakles and the Lion"?: Thoughts on the Origin of Narrative

Jeffrey M. Hurwit,
University of Oregon

The last decade has witnessed a revival of the debate concerning the origins of mythological narrative in Greek art. The line (or at least one line) has been drawn between (a) those who attribute the rise of narrative to the impact that the Homeric epics had upon the imagination as they spread throughout Greece, presumably in the late eighth century B.C. (e.g., J.N. Coldstream), and (b) those who attribute the rise of narrative to the arrival of cryptic and curious Near Eastern images that "demanded explanation" and that "were capable of being interpreted as illustrations of Greek legend" (J. Carter). Central to the argument of the latter group--those who think the Near East the source of this and all other blessings--is a four-legged stand from the Athenian Kerameikos, dated around 725 B.C. On one leg there is a well-known painting of a warrior doing battle with what looks to be an upright lion--an image very frequently found in Near Eastern art. Alien imports bearing such images, the argument goes, gave rise to the Greek image, and possibly even to the legend of Herakles and the Lion itself.

A re-examination of the paintings on the Kerameikos stand (as well as a consideration of the evidence for the existence of lions in early Greece) suggests that its painter could have been influenced by both Near Eastern imports and the poetry of Homer but that, ironically, the result was not mythological narrative at all. The processes of artistic borrowing and influence in the late eighth century were probably more complex than has usually been thought.

Apragmosyne and Political Involvement in Euripides' Philoctetes and Medea

David A. Lupher,
University of Puget Sound

Two of Euripides' tragedies of the momentous year 431 skillfully exploited the language of a lively political controversy of the day: the clash between the life of political apragmosyne and the life of active involvement in the affairs of the polis. This paper will first show how the prologue of the Philoctetes was wittily built around a three-fold variation on this theme. It will then be shown how Medea's first rhesis to the chorus (Medea 214ff.) plunges us directly into this same controversy. By means of a general reflection which has usually been misunderstood in this century, Medea employs the language of political involvement to present her stance in what one might have expected to be a purely personal struggle to maintain her status as Jason's wife. Later, in her attempt to wheedle Creon, Medea sustains this use of the language of contemporary political debate. Medea is not only the would-be heroic figure recognized by recent criticism; she is also a would-be political animal, ready to become the formidable active queen of Athens she became in Euripides' Aegeus.

Tous emous echthrous: The General and the Particular in Euripides' Hippolytus

Cecelia Luschnig,
University of Idaho

This paper examines the use of generalization (e.g., the generalizing plurals, the argument from eikos, proof by means of maxim or cliché) made by the characters, both human and divine, in the Hippolytus. Generalization is seen to be a kind of blindness, its use a signal that there is no attempt to understand the individual apart from the group. Whenever one character forecasts the actions of another or imputes thoughts and feelings to another he/she is wrong. The situation is paradoxical. The characters are trying to grasp the particulars, to put them into a coherent pattern, through empirical analogy. But we, the audience, because we know the particulars more fully, are saved from the ineptitude of the generalizations made by the characters and we understand the wrong divisions of things they make.

Myth and Mood in Euripides' Electra

Martin Cropp,
University of Calgary

This paper questions the widespread view that Euripides' Elektra was designed as a "myth-subversive" play which minimizes the religious element in Orestes' motives and ironically intimates that his revenge is really motivated by a combination of suspect or obsolete moral principles and personal defects of character, exploited by Elektra to satisfy her own equally suspect obsessions. A few recent studies of the play have given plausibility to the view that (a) the play's major novelties in setting and plot were designed to put the traditional predicament of Orestes and Elektra in a fresh and more pathetic, not a "demythologized" or anti-heroic light; (b) the same can be said of the characterization of Orestes, whose conduct as a returning avenger reflects, without irony, traits of both Odysseus and Telemachus in the Odyssey. The moral criticism of the play can be seen as directed at the act of matricide rather than at the characters and motives of the agents.

"Were you at Cunaxa?"

Frederic Peachy,
Reed College

Xenophon's account of the expedition of Cyrus and the climactic battle can be weighed against other divergent accounts, ancient and modern, and it will not be found wanting in veracity or comprehension. He may not tell us all we want to know, but distortions of historical truth are evident in other authors. Nor have historians always appreciated Xenophon's literary aims in composing the first two books of the Anabasis as he did. They will be forgotten, while Xenophon continues to live.

Plutarch, Life of Perikles 12.7: epi tou anaktorou and the tele of the Eleusinian Mysteries

Anne Lou Robkin,
Seattle Pacific University

Much has been written and discussed regarding the tele of the Eleusinian Mysteries and the part that was played in this event by the building in which it took place, the Telesterion at Eleusis. Plutarch gives, in Life of Perikles 12.7, the names of several of the architects who worked on the Telesterion, and the parts of the building for which they were responsible. Ever since Noack, whose great work on Eleusis included a reconstruction of the final effect of the tele as the opening of the roof of the Telesterion to admit the "great light" spoken of in the testimonia on the Mysteries, epi tou anaktorou has been taken to mean "above the anaktoron." If epi plus the genitive is translated in the usual way, i.e., "on the....," then epi tou anaktorou must mean "on the anaktoron" and has nothing whatever to do with the roof of the Telesterion itself. If this is correct, then other problems of reconstruction of the appearance of the Telesterion from Plutarch's description are resolved, and the events of the tele may be understood more clearly.

The Poetic Statement of Catullus 4 and 5

Bruce Arnold,
University of Washington

Catullus 4 has provoked widely varying interpretations as well as not seeming to fit in with the Lesbia-poems which surround it. I propose to look at the poem from the viewpoint of the Catullan program expressed in c. 1. The Catullan program for the polymetrics is Callimachean, strongly rejecting the epic mode and embracing a new lyrical aesthetic. In character with this program c. 4 satirizes the epic-tragic literary mode through comparison of the phaselus with the heroic Argo. The wordiness and bombast of the phaselus along with its epic pretensions expose the traditional literary standards as ridiculous. Catullus further satirizes the psychology of old age which has an affinity with the epic values, doting on the past while unable to draw living experience from the present. Catullus 5, on the other hand, shows the positive Catullan literary ideal and its expression in the psychology of youth. Accordingly, the structure of the two poems is built upon two contrary conceptions of time and knowledge.

Catullus 68: The Bond of Amicitia and Catullus' Grief at its Breaking

Robert F. Gilman,
Missoula, Montana

For nearly every age, Catullus has assumed the stances and gestures which almost all contemporary poets accept as the basis of literary creation. That is to say, his poems are the projections of exacerbated sensibilities; and in his poems we see how the Self--constituting the starting point for the poet's explorations of his own psyche and of others--enables him to write, although with different techniques, of those feelings with which poets have always been concerned: longing, loss, grief, joy, wonder.

Bearing this in mind, the sensitive reader may part from poem 68 reflecting upon how Catullus has addressed the three themes of friendship, love, and grief. But is Catullus genuinely concerned with three distinct themes? The paper will focus upon the three themes as reflections of the same problem: the bond of amicitia and Catullus' grief at its breaking. The paper will further attempt to establish that there is, indeed, only one theme in poem 68, which Catullus treats under three images. In so doing, he "innovates" the language of foedus and amicitia to fit all three images. The paper will also examine the importance of the domus and its sensitive role with regard to amicitia. For the domus becomes the focal point for Catullus' deepest, most personal feelings of longing, grief, and joy.

Horace IV:7 and Simonidean Parallels

Garth Alford,
University of Washington

Ode IV:7 of Horace has long been recognized to contain reminiscences of other Latin authors. In the late 1920s, Cautadella noted some parallels between Horace and certain fragments of Simonides and suggested that Horace may have drawn upon Simonides' work for particular themes in his poem. Oates (Princeton diss., 1932) took Cautadella's study one step further by analyzing the structure of IV:7 and the relationship that the analogous Greek lines have with the essence of the ode. Oates' structural breakdown would then appear as follows:

	Horace IV:7	Simonides #85 (Bergk)
lines:	7	10-12
	17-18	8-9
	19-20	13

Oates' analysis of the poem accounts for all but the last section of Horace's poem where mythological exempla are given; he credited these to Horace's own invention and not to any Simonidean model. Horace also employed mythological allusions in another ode that has long been associated with Simonides, I:28. In both poems, the purpose of these illustrations seems to be that even the demigods are not free from the vicissitudes of life and therefore mankind should not hope for something beyond its capacity.

I offer Simonidean fragment #357 (Page) as an addition to Oates' citations which seems relevant to the pertinent sections of both IV:7 and I:28. It is possible that Horace used this as a model and expanded upon it as he did in other instances.

Pietas and Dharma: A Comparison of the Education of Aeneas and Arjuna

John Hay,
University of Montana

By birth a Trojan, in values and character first a typical Homeric warrior and then the proto-type and exemplar of Vergil's ideal Roman hero, Aeneas has a three-fold lineage. All three branches, the Trojan, the Greek, and the Roman,

are of Indo-European origin: Aeneas is, in fact, a particularly advanced, or evolved, representative of this patriarchal, chariot-fighting race. For Vergil, the old, Homeric ethic was no longer suitable even for an epic poem; the political realities of the complex civilization of the Roman empire and new philosophical doctrines concerning the individual's role in the working of the cosmos demanded a more evolved, a more complex hero. Thus Aeneas must learn pietas ("dutifulness") and learn it through the whole range of its functioning: filial, paternal, national, and cosmic. Pietas, as Brooks Otis has shown, is, ultimately, the willing service of destiny.

It is enlightening to compare the concept of pietas in the Aeneid with the concept of dharma as it is taught to Arjuna, another Indo-European warrior and thus a distant cousin of Aeneas, by lord Krishna in the Bhagavadgita. It is an especially interesting comparison because, superimposed upon the commonly inherited warrior-ideal of the foundation, are the Stoic and the Vedantic notions of individual duty, which have striking similarities. Like Arjuna, Aeneas must learn egoless, disinterested action; he must learn to perform the "action that is to be done," but without hope of personal return, with "non-attachment to the fruits." Aeneas is an agent of fatum, and an exemplar for other agents; he must abandon his old standards of duty and conduct for selfless performance of the divine will working through his nature. This is almost exactly the same lesson that Arjuna learns about dharma. Arjuna is "bewildered" about dharma, as Aeneas is about pietas. Both are despondent in their crises. Both must come to understand a subtle, symbolic sense of "sacrifice." Both Aeneas and Arjuna are the representative men of their ages, chosen instruments of destiny, protagonists in an immense work and struggle, the secret purpose of which is unknown to the actors in it. Vergil would have humanity impose on itself a new law of conduct, the willing service of destiny, which is remarkably similar to the Gita's teaching on dharma.

The Arch at Susa: Form, Style and Iconography

Helen Alford,
Linfield College

The Arch at Susa was erected in 9/8 B.C. to commemorate the signing of alliance between Rome and Cottius I, king of Segusium. The architectural form of the monument, compared with contemporary Roman arches as well as provincial structures, exhibits a number of significant refinements which result in a strong unity of design. The conclusion of such analysis is that architecturally the arch at Susa is more sophisticated than most contemporary arches and that a number of its features point to Rome as the inspiration for the form of the structure.

The near-clumsy aspect of the frieze is in startling contrast with the refinements of the architectural form. The style has variously been attributed to poor workmanship, a lingering of Greek archaism, North Etruscan survival and Gallo-Roman influence. While the frieze does share stylistic elements with Gallo-Roman and certain late Etruscan sculptural works, ultimately it must be defined as belonging to a separate North Italian category. The frieze continues around all four sides of the arch. The long sides carry scenes of the lustration of an army (with suovetaurilia) and the short sides, of a ceremony, presumably

the signing of the foedus. The iconography, in general, is in keeping with contemporary Roman historical monuments. At Susa there seems to be a particular insistence on the accuracy of recording the ceremony, perhaps in an effort to be more Roman than the Romans.

The Arch at Susa is a marvelous testimony to the Romanization of a province. It combines architectural refinements and ceremonial customs from the capital with the freshness of local style and an insistence on the precision of recording an event of great importance new to the region.

Ovid Metamorphosed: Two Medieval Versions of the Pyramus and Thisbe

Louis Perraud,
University of Idaho

This paper deals with two imitations of the Pyramus and Thisbe story (Metamorphoses IV.55-166): The Pyramus et Thisbe written in the second half of the 12th century by Matthew of Vendome, author of an Ars Versificatoria, and an anonymous version of the Pyramus tale, written probably between 1170 and 1210, which is cited in Gervase of Melkley's Ars Versificaria. On the basis of their close relationship, one would expect a clone-like similarity between the two pieces. Matthew's Pyramus is a conscious exemplification of the principles of composition which he expounds in his rhetorical treatise; the anonymous Pyramus is cited by Gervase as a successful application of these principles in his own manual, for which Matthew's Ars is an important source. Surprisingly, however, the authors of the two poems found room within the severe artistic limitations imposed by the verse manuals to structure their versions of the Pyramus and Thisbe stories in strikingly different ways. Matthew's poem is an attempt to systematically apply the rules of amplificatio and abbreviato to his Ovidian model; the anonymous Pyramus, by contrast, is an attempt to construct a linear narrative reminiscent of popular tales and the emerging vernacular literature.

ANNOUNCEMENTS

Archaeological Institute of America

The Seattle Society of the Archaeological Institute of America is pleased to present the following lectures: Ian A. Todd, Professor of Classical and Oriental Studies, Brandeis University, "Recent Developments in Cypriot Prehistory," November 8, 1983, 8 p.m.; Marshall J. Becker, Professor of Anthropology, West Chester University, West Chester, PA, "The Ancient Maya of Tikhal and Copan," February 28, 1984, 8 p.m.; Cynthia W. Shelmerdine, Assistant Professor of Classics, University of Texas at Austin, "Mycenean Perfumes," April 10, 1984, 8 p.m.

The Spokane Society of the Archaeological Institute of America is pleased to present the following lectures: Emmanuel Anati, "Rock Art," October 5, 1983; Sarah Keller, "Archaeology in Britain," January 25, 1984; Marshall Becker, "The Ancient Maya," February 29, 1984; Cynthia Shelmerdine, "Mycenean Perfumes," April 11, 1984.

Classical Views continues to flourish, and members of the Association are reminded that it is available to them at discount prices. The editors are eager to consider for publication articles by members. Contact Professor John Yardley, Department of Classics, University of Calgary, Calgary, Alberta T2N 1N4, Canada.

The Classical World will raise its subscription rate of US \$10 beginning with volume 77.

College Year in Athens, Inc., announces a two semester program in Greek Civilization for college students. Those interested should contact American Representative, College Year in Athens, 1702 South High Street, Bloomington, IN 47401, or Director, College Year in Athens, P.O. Box 3476, Kolonaki, Athens, Greece.

The National Coordinating Office for Latin and Greek, through its director, Mr. James A. Barthelmes, wrote a letter thanking the Association for their 1982 contribution. He added the cheering observation that Latin enrollments are rising in most parts of the country, and that the problem now is finding adequately trained Latin teachers to fill the available positions.

The New England Classical Newsletter is a publication for teachers of Latin, Greek, and Classical Studies. Subscribers receive four issues of the Newsletter plus the Annual Bulletin of the Classical Association of New England. For a subscription, send a check for \$5 made payable to CANE to the CANE Secretary Treasurer, Gilber Lawall, 71 Sand Hill Road, Amherst, MA 01002.

The New England Latin Placement Service attempts to bring candidates together with administrators who have jobs open. To register with this placement service, write to Professor Richard Desrosiers, Classics, 209A Murkland Hall, University of New Hampshire, Durham, NH 03824. Notice of positions should be sent to Gilbert Lawall at 71 Sand Hill Road, Amherst, MA 01002, telephone 414-549-0390.

Omnibus is a new magazine for high school Latin students and college Classics majors. It is concerned with all aspects of classical civilization and literature, and is published by the Joint Association of Classical Teachers in England. Winter and Spring issues. \$6 per year. Send check payable to Gilbert Lawall to Omnibus, 71 Sand Hill Road, Amherst, MA 01002.

The Oregon Classical Association contributed \$50 to the CAPN scholarship fund.

Pacific Northwest Council on Foreign Languages will hold its annual convention at the University of Montana, May 11-13, 1984. Papers should be submitted to Professor Robert Acker, Department of Foreign Languages and Literatures, University of Montana, Missoula, MT 59812. Those intended to be refereed for publication in Selecta, the journal of the PNFCL, should follow standard MLA guidelines.

Summer Institute for Greek and Latin: Professor A. Podlecki proposes the formation of a summer institute for the Northwest in Intensive Greek and/or Latin. It would operate along the lines of the Berkeley, Brooklyn College Institute, with two full years covered in the space of a morning and afternoon summer program. The program might rotate among the different universities of the Northwest. Those who are interested in the program, and those with prospective students should write to Professor A. Podlecki, University of British Columbia, Vancouver, B.C., Canada VGT 1W5.

NEWS FROM THE SCHOOLS

Eastern Washington University

The EWU Archaeological Consortium Project raised \$2,500 this year. This money was used to sponsor five students, who joined the Southern Archaeological Services, Ltc., at Roman digs in Sussex, England. Professor Sarah Keller is taking a fall quarter sabbatical in England. She will work with EWU students, lead a study tour through Britain and France, and study archaeological dating techniques at the University of London. Dr. Robert Gariepy continues to direct the Honors Program, which survived the budget cuts.

The EWU Archaeological Consortium Project will sponsor a tour to San Francisco to view the Vatican Collection Exhibit. The tentative date is set for the weekend of December 10. The projected cost, including hotel, transportation, tickets, etc., is just under \$400 per person. It will probably be possible to make arrangements to leave from other points and to join the tour in San Francisco. For details and complete information contact Professor F. Lauritsen, Eastern Washington University, Patterson Hall, Cheney, WA 99004.

Pacific Lutheran University

Rochelle Snee attended the 1982 Summer Session of the American School of Classical Studies at Athens. David Sudermann resigned his position in German and Latin (effective Fall, 1983) and is currently working on a study of pre-courtly epic at St. Olaf's College in Northfield, Minnesota, where his wife teaches French. David Gilmore (Ph.D., University of Washington) has joined the language faculty with a half-time appointment in Classics. A new Interim course on Pompeii drew capacity enrollment. An Intensive Beginning Latin class in the summer has made a modest contribution to second year enrollments.

Seattle University

Greek and Latin have reappeared on the class schedule at Seattle University. Beginning courses in both languages will be taught in 1983-84 by Carmichael Peters, S.J.

University of Calgary

This year the Classics Department welcomes Brian Lavelle and Lorna Rowsell and bids a temporary adieu to Waldemar Heckel, on a sabbatical in Germany, and to Mary Walbank, who will be working on Roman Corinth in situ. After Christmas John Humphrey takes a half-sabbatical and Haijo Westra will be on a much coveted Killam resident fellowship.

The University of Idaho

Cecelia Luschnig, Coordinator of Classics, is on sabbatical in Greece this year, where she is doing research for a monograph on the Hippolytus of Euripides. The Department is delighted to welcome back as her replacement Connie McQuillen, who is teaching English Word Origins and Advanced Latin. Louis Perraud participated in an NEH seminar on teaching Classical civilization at Ohio State this summer. Professors Luschnig and Perraud received a \$2,500 seed grant from the university for curriculum development. The program as a whole continues to flourish, despite last year's budget cuts.

The University of Montana

This year, the Classics Program had 12 Classics majors, 3 Latin majors and 6 Latin minors. In 1982, 6 students graduated with B.A.s in Classics. John Maden is on sabbatical leave for the 1983-84 academic year. His research topics are a revisionist view of the Catilinarian conspiracy, and a reinterpretation of the concept of psyche. John Hay will be chairman of the Foreign Languages Department, and Ted Ahern, who recently finished his dissertation at Yale on Ovid's amatory poetry, will be teaching part time. The department will have three graduate students studying in the Masters of Interdisciplinary Studies Program.

The University of Washington

Professor John McDiarmid retired from teaching at the end of winter quarter 1983, after more than thirty-three years in the Department, twenty-four of them as chairman. Classics continues to thrive at the university, with 15 students in 400 level Greek, and 20 students in 400 level Latin. The faculty are engaged in diverse scholarly activities, including Pierre MacKay's work with computers and Lawrence Bliquez's work on ancient surgery. The latter was the subject of an article in the Science section of the Seattle Times/Seattle P-I for Sunday, September 25, 1983. The Department is happy to welcome two new faculty members, Assistant Professors Leah Rissman (Ph.D. Michigan, 1980) and Michael R. Halleran (Ph.D. Harvard, 1981).

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