



2007 C.A.N.E. Summer Institute
6045 Wentworth Hall
Dartmouth College
Hanover, NH 03755

NONPROFIT
U.S. POSTAGE PAID
DARTMOUTH
COLLEGE

BEYOND ANTIQUITY: *The Legacy of the Classical World*

NEW!

EPIGRAPHY WORKSHOP

*Three Bared Sigmas and New (?)
Directions in the Study of the
Athenian Empire,*
Loren J. Samons II,
Boston University

To enroll in this workshop, please check the box on the Registration Form. Space is limited to 15 registered participants, and will be on a first come, first served basis.

PERFORMANCE

The Plains of Abraham:

An Epic Poem,

with Jack Mitchell, College of the Holy Cross

The Plains of Abraham is a contemporary poem in the ancient medium of Homeric epic poetry. Taking as its subject the Battle of the Plains of Abraham (1759), a crucial event in North American history, this narrative poem tells the story of the final confrontation of French and British forces and the deaths of the opposing generals James Wolfe and the Marquis of Montcalm. It is above all a poem meant for performance before a live audience, and all aspects of rhythm, meter, and language have been designed with this aim in view. Ancient epic stirs again!

READING GROUPS

Latin - Horace's *Satires*, with Blaise Nagy, College of the Holy Cross

Greek - Euripides' *Alcestis*, with John Higgins, The Gilbert School

SPONSORS

Vermont Humanities Council and the National Endowment for the Humanities

The University Seminars Program of the Alexander S. Onassis Public Benefit Foundation (USA)

Connecticut Humanities Council and the National Endowment for the Humanities

The Fannie and Alan Leslie Center for the Humanities at Dartmouth College

The Rosenthal Fund in History, Dartmouth College

The Department of Classics, and the Department of French & Italian, Dartmouth College

C.A.N.E. SUMMER INSTITUTE JULY 9 - 14, 2007

CELEBRATING 25 YEARS!

2007 marks the 25th year of the Classical Association of New England Summer Institute (CSI) - where instructors, scholars, students, and interested persons gather for a week each summer to renew, review, and research a new passion using their knowledge and thirst for all things classical. Whether your interest is in history, art, archaeology, language, or the pursuit of literary knowledge, CSI has been the place and time to share and enjoy the talents of those here for the same purpose. For our 25th Anniversary, our theme is *Beyond Antiquity: The Legacy of the Classical World*.

We have renowned scholars in attendance to give us a view into several cultures and how the classical world and things antiquated have broadened, and in some cases, narrowed our view of modern culture. Join us for a week long celebration with your choice of two out of fourteen courses, ten public lectures, reading groups in Greek or Latin, an epigraphy workshop, and a small exhibition at the Hood Museum of Art, all culminating with a banquet and performance.

CSI's goals in creating the Summer Institute in 1982 remain unchanged today. Our participants encounter current scholarship linking the ancient world to modern societies and conditions. CSI is a chance both to reflect on ancient cultures and to achieve a deeper understanding of our own culture and those that surround and affect it.

Ellen Perry
Director, 2007 CSI

PUBLIC LECTURES

The Matthew I. Wiencke

Memorial Lecture:

The Face of Reconciliation

Edward Bradley, Dartmouth College

From 'Roma Aeterna' to the City Beautiful Movement (ca. 1890-1920),

Roger B. Ulrich, Dartmouth College

The Ignoble Lie: Modern Lessons

from Ancient Democracy,

Loren J. Samons II, Boston University

The Gloria DuClos Lecture:

Visions of Heaven and Hell:

from Antiquity to the Present,

Phyllis Katz, Dartmouth College

Envisioning Ancient Rome

in the 18th Century,

T. Barton Thurber,

Hood Museum of Art

Homer's Iliad:

An Ideal-type Honor Society

Richard Ned Lebow, Dartmouth College

Edward Gibbon and his Sources:

Plagiarism or Spolia?

Peter Cosgrove, Dartmouth College

Apollonios of Rhodes:

Epic for Realists,

Mary J. (Heidi) Wilson,

Independent Scholar

The Phyllis B. Katz Lecture:

Keeping the 'Latin' in Latin America

David Luper,

University of Puget Sound

Pericles of Athens and the

Dangers of Democracy,

Loren J. Samons II, Boston University

www.caneweb.org

COURSES

Courses are filled on a first come, first served basis. Register early to reserve your space in your desired course!

Participants are asked to review the full course descriptions and text requirements on our website prior to attending the Summer Institute.

First Session

www.caneweb.org

Second Session

1. Intensive Greek Reading I: *Oedipus Tyrannus*,

Gil Rose, Emeritus, Swarthmore College

Part One of an Intensive Course. Participants enrolling in this course are required also to enroll in Part II, and must read the full course description on our website, as there is specific information and requirements for enrolling. The goal of the course is to take students who already have a good grasp of basic Greek grammar and vocabulary and enable them to make a significant leap in their ability to read ancient texts. During this morning session we will read highlights from Sophocles' *Oedipus Tyrannus*.

2. Reading Ovid: Selections from the *Amores* and *Metamorphoses*,

Phyllis Katz, Dartmouth College

This will be a course that focuses on translation and interpretation of Ovid's poetry. We will also explore some common Ovidian themes with modern echoes, among them sexuality and gender identity.

3. Classics and Biblical Studies: The Origins of Philology in the Modern Era,

Peter Machinist, Harvard University

In this course, we will look at what philology was and still can be, at something of its history through the 18th - 20th centuries, with special attention to several classics of philological scholarship in the Classical and Biblical field, such as Friedrich August Wolf's *Prolegomena to Homer* (1795), and Julius Wellhausen's *Prolegomena to the History of Ancient Israel* (1878, 1883). Our goal in becoming more aware of this discipline is to become more critical and imaginative readers of the Classical and Biblical texts and more alert interpreters of the larger historical worlds in which these texts are imbedded.

4. The British Poets of World War I and the Classical Tradition,

Elizabeth Vandiver, Whitman College

This course will examine the importance of classical literature as source, model, and foil for the British "Trench Poets" of 1914-1918. We will discuss the importance of the *Iliad* and other key classical texts as sources for the primary paradigm of war available to classically-educated young Britons of 1914-1918, the British war poets themselves through selections from "canonical" poets (e.g. Wilfred Owen, Robert Graves, Ivor Gurney), and from poets now completely forgotten.

5. The Power of Classical Forms,

William Mierse, University of Vermont

The artistic discoveries in painting, sculpture and architecture that Greek artists made and Roman artists reconceived and spread had a life beyond the geographic and time boundaries of the Classical world. This course will look at four case studies of ways in which artists of different cultural regions and different cultural periods made Classical forms work to express new ideas: Classicism in Central Asia and the formation of early Buddhist Art; Gothic period European artists and the use of Classical forms to tell the Christian story; Classical forms in the European colonial enterprises in the Americas; and the re-examination and spread of Classical forms in Europe and beyond in the 18th and 19th centuries.

6. Women in Classical and Classicizing Thought,

Roberta Stewart, Dartmouth College

This course explores the parameters of ancient thinking about women, the reception of classical tradition by earlier educated women, and the contrast between the first feminist arguments and classical thought. We will read selections from Aristotle's *Politics* and Plato's *Republic*; Christine de Pizan's *City of Ladies* for classical thinking within a Christian perspective; Sor Juana Ines de la Cruz, *The Answer*, a strategic and thoughtful deployment of classical learning to argue for Sor Juana's intellectual life in the context of the Inquisition; and Mary Wollstonecraft, *A Vindication of the Rights of Women*, a defense of women's right to be educated and insistent reframing of the discourse of male experience as human experience.

7. The Reception of Vergil,

Henry V. Bender, The Hill School, St. Joseph's University, Villanova University

This seminar will examine various aspects of the afterlife of Vergil's *Aeneid*, but particularly the images in the 1698 edition of John Dryden's translation of Vergil, in order to ascertain what perception of Augustan ideology may have informed both translation and illustration in later periods. The class will examine correlations between relevant Vergilian passages (in English and Latin) and the renderings which form each illustration. As time permits, the seminar will examine the question of what reception Vergil and Horace may have given to the political ideology and programmatic building program of Augustus.

8. Intensive Greek Reading II: Grammar,

Gil Rose, Emeritus, Swarthmore College

Part Two of an Intensive Course. Participants enrolling in this course are required to enroll in Part I, and must read the full course description on our website, as there is specific information and requirements for enrolling.

During the afternoon session we will study grammar directly. This session will include overnight written assignments; the teacher will be available daily.

9. Apollonios of Rhodes, *Argonautika*

Mary J (Heidi) Wilson, Independent Scholar

The story of the Argonauts ("fascinating to all," said Homer), predates the *Iliad* and is still being retold today. The fullest ancient version we possess is the *Argonautika*, an epic poem written by Apollonios of Rhodes around 260 B.C.E. No longer as well known as the *Iliad*, the *Odyssey* and the *Aeneid*, the *Argonautika's* status has suffered from the poem's being too "modern," that is, too tightly bound to the information-obsessed, critical, introspective, and passionately trendy literary society that produced it - a society not unlike our own. Yet Vergil loved the *Argonautika*, imitated it, and passed many of its excellences down through the ages. We will read the poem in English and try to put it in its place in earlier ages and in our own.

10. Ovid in the Renaissance,

Kathleen Long, Cornell University

This seminar will explore imitations of Ovid's work, with particular emphasis on the *Metamorphoses* in Renaissance literature and culture. Using Renaissance theories of imitation as our guide, we will examine the transmission of Ovidian themes and rhetoric in medieval moralizing texts, and their transformation at the hands of Renaissance poets such as Francesco Petrarca, Louise Labe, Pierre de Ronsard, Edmund Spenser, and Philip Sydney, as well as some early opera. Questions to be explored will include: the role Ovidian personification plays in the evolution of medieval and early modern allegory; the myth of Orpheus as an exemplum, for better or worse, of the poet; and Ovidian politics - for example, subversive notions of gender and power - in early modern texts.

11. Classical America,

David Lupher, University of Puget Sound

This course will offer some "core samples" of the Classical Tradition in early America: the Greco-Roman presence in the North American colonies, beginning with the quasi-farical collision between Thomas Morton and the Puritans of the Plymouth Plantation, culminating in the "Maypole of Merrymount" incident in 1627; Boston in the 1770's, examining classical themes and genres in two different Bostonians: the slave Phillis Wheatley and the doctor and patriot Joseph Warren; advocates and opponents of classical learning in the early American Republic, with special emphasis on Benjamin Rush and Thomas Jefferson; classical models and antimitels for the political life of the early American Republic; and classical paganism in the first century of the United States (Margaret Fuller, Nathaniel Hawthorne, and the young Henry James).

12. The Tragic Appeal,

Jennifer Clarke Kosak, Bowdoin College

This course examines the afterlife of the three Euripidean dramas especially popular in late antiquity that comprise the so-called Byzantine Triad: *Hecabe*, *Phoenissae* and *Orestes*. The course will investigate the fate of these dramas in the Renaissance and modern world, considering aspects of the style and content of these plays that may account for their appeal in late antiquity and their relative obscurity in more recent times. Finally, we will draw some comparisons with the afterlife of two Sophoclean dramas, *Antigone* and *Oedipus Tyrannus*.

13. Homer's *Iliad* in Translation,

Edward Bradley, Dartmouth College

Participants will be asked to have read the entire text in the Richmond Lattimore translation, prior to coming to the Summer Institute. Our investigation of the text will be brisk -- 6 books per session! Be prepared!

14. Preserving Classical Texts in Digital Editions,

D. Neel Smith, College of the Holy Cross and Gabriel Weaver, The Perseus Project

Participants in this hands-on course will learn the basics of editing texts for sharing in print and in digital form. Topics include an introduction to semantic markup using XML, and how to license your work with Creative Commons licenses. Those with previous background may optionally learn how your texts can interoperate with other texts published on the internet using the Canonical Text Services Protocol. Participants can work with texts of their choosing, or will be given a selection of short texts to choose from and have the option of adding their work to a server publishing texts on the internet.



CONTINUING EDUCATION CREDIT

Participants at the C.A.N.E. Summer Institute 2007 are eligible for Continuing Education Credits in the New England States. One month after the Summer Institute, participants will receive by postal mail a certificate and letter of completion which, in conjunction with the CEU forms available during Check-In, will enable participants to apply for credit(s).

SCHOLARSHIPS

Full or partial scholarships may be available for participants in your area. To apply, please mark the appropriate box on the Registration form, and contact Ellen Perry at eperry@holycross.edu. Please include your name, address, and school affiliation in your email. Application for a scholarship must be made by the registration deadline of June 8, 2007.

REGISTRATION

Please register as early as possible to ensure your space during the Summer Institute. Participants will receive a confirmation within 30 days of Registration receipt via email (notification by postal mail if email is not available). Registrations postmarked after June 8, 2006 cannot be assured of acceptance. Payment in full is required by the end of Check-In on July 9, 2007. We are unable to accommodate walk-in registrations for full participation.

C.A.N.E. and the Dartmouth Office of Alumni Relations are pleased to offer alumni, their partners, and past participants of Alumni College, the opportunity to register at the C.A.N.E. member rate. Please mark the appropriate box on the registration form if you are registering as a Dartmouth alum.

2006 TUITION

Boarders

Fee includes tuition, housing in Dartmouth College dormitory, lunch, dinner and banquet.

Double Rooms

Double rooms are standard. Participants will be assigned to rooms randomly; two per suite. If you wish to be assigned a room with a specific participant, please indicate the name of the person on the space provided on the registration form.

Single Rooms & Air Conditioning

Depending upon the dormitory, we may be able to offer a very limited number of single rooms and/or air-conditioned rooms on a first-come, first-served basis. Once these rooms are all assigned, participants will be automatically placed into a double room. If you are interested in a single person and/or air conditioned room, please check the appropriate box on the registration form. Please note that a \$40 and \$50 (single room and air conditioned room, respectively) surcharge will apply.

Commuters

Fee includes tuition, lunch and banquet.

PARKING PASS

For those who wish to park a vehicle on campus during the Summer Institute, parking passes are available at the cost of \$20.00 for the duration of the Summer Institute. Please purchase your parking pass in advance on the registration form. A limited number of passes will be available during Check-In on July 9, 2006.

SPECIAL NEEDS? NEED MORE INFORMATION?

Please contact the Administrator by mail (address on the registration form), telephone (603-646-3549), or by email at Erin.L.Bennett@Dartmouth.edu. Participants requiring special accommodations for disabilities or otherwise, are asked to contact the Administrator promptly in order to ensure proper accommodation.

The 25th Annual C.A.N.E Summer Institute

BEYOND ANTIQUITY THE LEGACY OF THE CLASSICAL WORLD 2007 REGISTRATION FORM REGISTRATION DEADLINE: Friday, June 8, 2007

Name: _____

Home Address: _____

City: _____ State: _____ Zip: _____

Telephone: _____ *Email: _____
**Very Important*

Business Address: _____

City: _____ State: _____ Zip: _____

Telephone: _____ *Email: _____
**Very Important*

- I am interested in a scholarship, if available in my area
- Please add me to the C.A.N.E. Summer Institute Mailing List
- I would like to board with _____
- I would like a single room, if available
- I would like an air-conditioned room, if available
- Please enroll me in the Epigraphy Workshop
- Please enroll me in the GREEK Optional Reading Group
- Please enroll me in the LATIN Optional Reading Group

COURSE SELECTIONS

Please select one course (using the course number) from each course session, and an alternate to each.

Courses are limited to 15 per class & filled on a first-come, first-served basis.

First Session: # _____ Alternate: # _____

Second Session: # _____ Alternate: # _____

BOARDERS

C.A.N.E. Members*	\$440.00	_____
Dartmouth Alum	\$440.00	_____
Non-Members	\$485.00	_____
Single Room	\$ 40.00	_____
Air Conditioned Room	\$ 50.00	_____

COMMUTERS

C.A.N.E. Members	\$295.00	_____
Dartmouth Alum	\$295.00	_____
Non-Members	\$345.00	_____

PARKING PASS

\$ 20.00 _____
SUBTOTAL _____

Less Enclosed (Non-Refundable) Deposit \$ _____ 30.00

TOTAL DUE AT CHECK-IN \$ _____

*Please make checks payable to C.A.N.E.
Sorry, we cannot accept credit cards.*

DETACH and mail completed form with deposit to:

Erin L Bennett, Administrator
Dartmouth College
6045 Wentworth Hall
Hanover, NH 03755