

THE CANE SUMMER INSTITUTE 2008

“REVOLUTION AND REACTION: RADICAL CHANGES AND CONTINUITIES IN THE ANCIENT WORLD”

JULY 7TH-12TH, 2008

For the last 26 years, CANE has presented a session of classes, lectures by first class scholars and academic fellowship on the campus of Dartmouth College in Hanover NH. The program for 2008 concentrates on the idea of revolution in all its aspects in the classical world and on the continuing influence of the perspectives of the Greeks and Romans on the many revolutionary movements in the modern world.

There will be lectures by scholars such as Ellen Perry on ancient art and architecture, Kurt Raaflaub on ancient history, Ned Lebow on history and politics, and Judy Hallett on the classical tradition. The course currently planned include Catullus 64 (in Latin), Shakespeare's Roman plays, Roman women's writing, the figure of Cato in literature, Catiline, art history, and many other topics. For the full program, see below.

Participants will have the opportunity throughout the week to learn from their colleagues as well as from the formal lectures and courses, and will have the chance to meet, question and challenge the lecturers and teachers outside the classroom, over meals taken in common and in the residences in which all participants will live for the week.

The CANE Summer Institute is open to all people who are interested in the topic. We have in the past had a diverse population of people participating as students: while it is true that most of the students are teachers of Latin, English, History and Art in high schools, there have also been lawyers, actors, university professors, medical doctors and high school juniors. The atmosphere of the institute is one of openness and collegiality.

For school teachers, one important feature of the Institute is their ability to acquire credit for professional development. Each state has its own system, but we should note that CANE awards Connecticut CEUs, which are transferable to many other states. Teachers can get a considerable number of CEUs in just one week.

Scholarships may be available for teachers and others from various sources, usually the Humanities Council in each state.

For further information, write to the Director, John Higgins, at higginsj@gilbertschool.org.

Full Program

Lectures

1. **James Clauss, University of Washington, Onassis Lecturer.**

1. "The Darkening of Medea in Archaic and Classical Greek Literature"
2. "Medea in Apollonius' Argonautica: a Revolutionary Prequel"
3. "Reactions to Medea in Latin Literature and Beyond"

2. **Kurt Raaflaub, Brown University**

1. "A revolution in thought: dreams of a peaceful world in antiquity" (Wiencke Lecture)
2. "Stasis: the lethal yet creative cycle of revolution and reaction in the Greek polis"
3. "Nonrevolutionary revolutions and their resolution in republican Roman history"

3. **Ellen Perry, College of the Holy Cross**

1. "A Venus and Her Descendants: The Strategies of Roman Artistic Imitation"
2. "The Same, But Different: The Temple of Jupiter Optimus Maximus Through Time"

4. **Judith P. Hallett, University of Maryland.**

"Edith Hamilton and New England: The making of a revolutionary classicist (1887-1963)" (Katz Lecture)

5. **Ned Lebow, Dartmouth College.**

"Stasis in Homer, Thucydides and Aristotle"

Courses

First Session

1. **Roman History** *Roberta Stewart??Dartmouth College*
2. **"The Revolutionary Century: Classical America, 1750-1850"**—John Lawless, Providence College

Perhaps at no time since the Renaissance has the ancient world exercised such a profound influence on history and culture as on the birth and early development of the American Republic. We may justly call the era from 1750-1850 the century of Classical America. During this period the United States crystallized an identity distinct from its European traditions, and this development was accomplished in large part by a conscious reexamination of our Greco-Roman heritage. In this course we will consider such topics as colonial culture on the eve of the American Revolution, the classical education of the

Founding Fathers, the challenge of designing a constitution for the new republic based upon an intricate study of ancient history, the influence of ancient models on art and architecture, and the advent of a so-called Silver Age of classical learning in the Early National Period.

3. **“Let's Celebrate Revolution, Visual Artists Respond to History,”** Bill Mierse, University of Vermont

The motif of dramatic political change brought about by the acts of individuals has been a theme in western art since the sixth century BCE. Greek and Roman artists were called on to invent images that presented the idea of a political revolution in visual language that was easy to understand and to read. In a similar manner artists from the 18th C to our day have been asked to revisit the theme and produce meaningful contemporary images. We will look at several examples of ancient and more recent works in which artists have tried to formulate meaningful images that capture the power of the idea of revolution.

4. **Intensive Greek Reading I: Plato's *Crito***—Gil Rose, Swarthmore College, *emeritus*

Part One of an intensive course. Participants enrolling in this course are required also to enroll in Part Two (second session, course ____). This is not a course for beginners. Rather, the goal 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 the morning session we will read Plato's dialogue, *Crito*, in its entirety. Socrates, in jail and awaiting execution, rejects a sure-fire escape plan, opting instead to die an unjust death at the hands of his fellow-Athenians.

In order for this course to be truly intermediate and not simply elementary, we assume two things: participants will know or have reviewed in advance the declensions, verb conjugations, and vocabulary normally covered in a first-year college course; and they will be willing to prepare directly for the course by doing a pre-assigned, written review of syntax which will be handed in at the first meeting. Our study of grammar will begin in both sessions on Monday. On Tuesday morning we will begin Plato.

Enrollment will be limited so that students can receive appropriate individual attention. In addition, the instructor will hold a daily office hour.

5. **“Homer's Odyssey in English translation.”** Edward Bradley, Dartmouth College, *emeritus*

"Nostalgia, soldier's heart, combat fatigue," and, today, "post combat stress disorder" ---- all terms used for the past 150 years to describe the more devastating effects of war on those who fight and kill. Does Odysseus suffer from any one of these ? Why does he take so long to come home after the sack of Troy ? If different from what he had been 20 years earlier, what kind of man has he now become and why ? We will examine 6 books of the poem per class, and participants must for that reason have already read the entire text in Richmond Lattimore's translation (Harper Perennial paperback, 1991, ISBN 0-06-090479-8R)) before coming to Hanover.

6. **Catiline and his Nachleben**—Margaret Imber, Bates College
7. **Inconvenient Inevitabilities: Seneca on Retirement, Aging, Sickness and Death** —J. C. Douglas Marshall, St. Paul's School, emeritus

A voluble philosophizer rather than a systematic philosopher, L. Annaeus Seneca gives much advice about the best uses of retirement (*otium*), and the acceptance of aging, sickness and death. In this class we will consider Seneca's advice. His letters treat potentially lugubrious topics with candor, hope and even humor and we will read a representative sample. Although careful consideration will be given to the Latin texts, students without Latin are welcome and English translations will be provided.

Second Session

8. **Intensive Greek Reading II: Grammar**—Gil Rose, Swarthmore College, *emeritus*
Part Two of an intensive course. During the afternoon session we will study grammar directly. This will include overnight written assignments. Those enrolling in this course are required also to enroll in Part One.

The topic for special attention this year will be nouns and adjectives – their morphology and the syntax of the cases. Participants will find it useful to have a basic knowledge of Latin grammar, since we will be making comparisons between the two languages.

9. **The Life and Afterlife of Cato the Younger**—Margaret Graver, Dartmouth College
Fascinating as a case study in political choice, Cato the Younger becomes yet more fascinating when we consider the manifold and often conflicting ways he is represented in literature and the visual arts both in his lifetime and for centuries to follow. Beginning with Cato's own self-representation as the uncompromising aristocrat, this course ponders the continual reinvention of Cato in the writings of Cicero (multiple versions), Caesar (by report), Lucan, Seneca, Plutarch, and others in antiquity. Nor does the story end there: Dante, Shakespeare, Addison, all contribute influential--but strikingly different--portraits of antiquity's most celebrated suicide.

10. **“Re-reading Roman Women’s Writings”**—Judith P. Hallett, University of Maryland

We will be examining a series of Latin poetic and prose texts--some by women, others assigned to them by male authors—and consider what is distinctive about their language and themes, and how they have been assessed by ancient Roman and modern readers. The sessions will focus on the letter attributed to Phoenicium in Plautus' *Pseudolus*; excerpts of the letter from Cornelia, mother of the Gracchi, to her son Gaius; the eleven elegies and funeral inscription associated with the Augustan poet Sulpicia; and various poems and passages by Ovid in his role as the Roman Sappho.

11. **“Ancient History in Modern Middle Eastern Politics”** —Peter Machinist, Harvard University :

As is by now only too clear, the Middle East in the present and the preceding century and a half has been a cauldron of ferment. Old political and social groupings, in many cases of centuries-long duration, have been turned upside down, again and again, as new communities, new states, and/or new political regimes have come into existence. The involvement of the rest of the world in the Middle East, already of long standing, has become even more intimate in this recent ferment, exacerbated by the globalization in technology, economy, politics, and culture. We may say, by way of summary, that the Middle East is an old new land - a region of exceptionally ancient history intertwined, often violently, with new political, social, and cultural ideas and forms. This course looks at one particular, but important aspect of this complicated

phenomenon: how various of the modern states of the Middle East have appealed to their ancient history - their really ancient history before the advent of Islam in the seventh and following centuries AD - in order to create, define, and support current national policies and national identity. We will examine several examples of this use of ancient history - among them, modern Israel and ancient Masada, and modern Iran and the ancient Achaemenid Persian empire - in each case inquiring into what the ancient history actually was, as reconstructed by modern scholarship, and how it has been used, and reshaped, by the modern states in question to fit their political, social, and cultural needs. The hope is to reveal just how complicated, and at points, how dangerous as well as helpful, is the appeal to the past in the quest for a new and hopeful present and future.

12. **Shakespeare's Roman Plays**—Bill Morse, College of the Holy Cross)

We will consider three of Shakespeare's Roman plays: Julius Caesar, Antony and Cleopatra, and Coriolanus. What of the Roman world speaks to the early modern dramatist? How is Rome transfigured into a kind of Renaissance London, even as London is drawn into the imperial orbit of that older world? Written at different times in Shakespeare's career, each play will show us a different facet of Rome as he envisioned it, even as we see differing thematic concerns drawn to the fore. In Julius Caesar, both Caesar and Brutus are equally fascinating, poised in a balance of values, motives, and flaws. In Antony and Cleopatra, Antony's spirit rises over the power and reach of Octavius even as he succumbs to that power; is Cleopatra the source of his decline, or his greatness? In the great soldier Coriolanus, how can so proud and self-centered a man become the hero of a great tragedy? These are just the first of many questions that we will explore in the course. Please try and read each play before we convene, and bring your own questions and ideas!

13. **Catullus 64**, Henry Bender, The Hill School

The seminar will work through Poem 64. We will consider the poet's word choice, use of figures of speech, ecphrasis, and compositional rationale. Specific bibliography will inform each session. Participants will share their opinions on such topics as structure, design, themes, and images. We will look at the long stream of commentators' analyses of the poem. Special attention will be drawn to the AP selection (lines 50-253); the seminar will address the most effective strategies for the classroom presentation of this complex poem. We will also examine reception images in various media from vase paintings through modern painting.

Reading Groups

Greek—Nina Barclay, Euripides' **Medea**

Latin—Margaret Graver, Lucan, **De Bello Civili**