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It is almost a year since the last newsletter, for which your editor sincerely apologises. As compensation, contained below are some feature articles, but sadly I begin with an appreciation of our former colleague, Trevor Hodge, who died on February 18, 2012.

## Trevor Hodge (1930-2012)

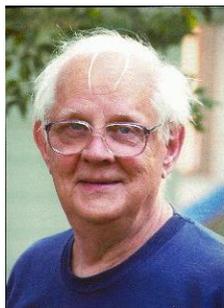


Trevor taught at Carleton from 1960-1996, after which he became Retired Distinguished Research Professor. He was born and grew up in Belfast before becoming a student at Cambridge University, where he took all his degrees, ending with a Ph.D. in 1956. As the late Peter Arnott, a frequent visitor to Carleton in the 1970s and 1980s, once said of Trevor, he is particularly interested in the nuts and bolts of things, what makes things work. In this both men shared a common interest: Peter on the mechanics of the ancient Greek Theatre and Trevor especially on the engineering and architecture of classical buildings. In this area he wrote some brilliant works, beginning with the publication in 1960 by Cambridge University Press of his book, *The Woodwork of Greek Roofs*, based on his Ph.D. thesis. As part of his research he was the only person of the time to climb up on top of the Parthenon for many days continuously to examine where the joints of the non-existent woodwork had been. Depending on the weather, this could be a dangerously scary experience but is a measure of the thoroughness he applied to all his scholarship.

In the 1970s Classics at Carleton faced a major crisis. The bottom had fallen out of the enrolment of the language courses, and the department had to reinvent itself by introducing a degree in Classical Civilization. Trevor's contribution here, together with that of others, was major in revitalizing the Department. He willingly agreed to teach a course on Ancient Science and Technology. This became the largest enrolled course in Classics, with many science and engineering students taking it as an Arts option. The variety of topics to be covered in such a course can be huge as is witnessed from Carl Widstrand's article below. It could also sometimes be experimental in strange ways as was demonstrated by Trevor's close friend, Don Wiles, who taught Chemistry at Carleton. Trevor maintained that pearls were not soluble, so Don invited Trevor to dinner and asked him afterwards how he enjoyed the food before informing him that he had just eaten a dissolved pearl, Science and Technology no doubt broadened Trevor's research interests considerably, and it is only space that makes me confine my remarks to his work on *Roman Aqueducts and Water Supply*, originally published in 1992 with a second edition in 2002. This has become the standard work on this vital subject. When Mary Beard was giving a seminar at Carleton in 2009 on Pompeii, Trevor told an amusing anecdote. Robert Harris, the novelist, had published in 2003 a bestseller, entitled *Pompeii*. In his acknowledgements at the end Harris wrote: 'Professor A Trevor Hodge, whose pioneering work on the Roman aqueducts was crucial in visualizing the Aqua Augusta, helpfully answered my inquiries'. Trevor quipped that that was the only communication he had ever received from Mr. Harris, but again it is a measure of the significance of Trevor's scholarship.

Trevor had many interests which I have not touched upon. For example, he wrote on the battle of Marathon, in which he argued, convincingly to my mind, that there was no flashing shield, and on Ancient Greek France. He also wrote many articles for *The Ottawa Citizen* and *The Globe and Mail* as well as being a frequent contributor to CBC's program *Ideas* on a variety of topics. These things gave him a visibility among the general public that few Canadian classicists have achieved and which brought *kudos* (a singular Greek word!) to the Carleton Classics Department. He was also a very lively teacher and truly enjoyed teaching Greek language classes. One year, he read in Greek with his students all three 'Electra' tragedies, something that would not be easily achievable nowadays. He had his eccentricities. I believe he was utterly devoted to train-spotting. To Colette, his dear wife, their children and grandchildren, I should like to say thank you, Trevor, for a life that enriched so many people. *Requiescas in pace.*

## Profile



**CARL WIDSTRAND** emigrated from Sweden to Canada on his retirement and became a professor and student (both part-time) at Carleton. There is something of a polymath about Carl, such is the diverse range of his learning and interests. His academic excellence has been well recognized both by Carleton which awarded him an Honorary Doctorate of Laws in 2004 and more recently by his home university, Uppsala in Sweden, where he was celebrated on the golden anniversary of receiving his doctorate there. I mention these facts because Carl is far too modest to include them in the profile he has written below about himself. He was also conservatory trained in the bassoon and, in addition to his trombone playing, which

he does mention, he was often seen ‘lugging around’ his double bass at Carleton. Propriety forbids me from dwelling on the amount of Egyptian beer that was brewed for his classes on Ancient Science and Technology lest he be charged with violating the regulations of The Liquor Licensing Board of Ontario but, there again, some of these regulations are antediluvian and need violating.

I went (in the Late Bronze Age) to a Swedish school that offered classics and languages so I had German, French, English, Greek and Latin, all taught in Swedish. Beginning university in 1947 I had no idea what to do so I started alphabetically in the university handbook. Anthropology, Archaeology, Botany, Classics. Then came Divinity and Dentistry but they didn’t really match my other selections so I went to graduate school in African ethnography/archaeology as I was interested in tools and the usage of technology at basic and advanced levels. PhD in 1958 and, afterwards, thirty years as director of the Scandinavian Institute of African Studies at Uppsala, Sweden, professor in the university of Dares Salaam, Tanzania and playing the trombone in an army reserve band among other activities. Then I came to Canada in 1993 on retiring. Here I met Trevor Hodge who had a serious interest in ancient technology, and he suggested that I brush up my classical languages, so I took Greek from him and Josh Beer, and attended a variety of seminars: on Sophocles with Josh; on Apollonius’ *Argonautica* with Terry Robinson; and on Horace’s *Odes* with Michael Welsh. Meanwhile I was teaching a seminar on forecasting methods for the Technology, Science and Environment (TSE) program and then a foundation course in Classical Mythology for the Classics/Humanities program after the retirement of Michael Welsh. In addition, I taught basic Egyptology for the University of Ottawa. There was also other teaching at Carleton, including a First Year seminar.

When Trevor Hodge stopped teaching the course on Ancient Science and Technology after 15 years he asked if I wanted to take it over which I did. After a year there was no money in the Classics Department budget, so the course was taken up by the TSE program and I ran it for some 15 years. I also developed a trick from Trevor’s reign: to have students make a model of something, preferably ancient, instead of writing a paper and then a show-and-tell in class. This was very popular with a variety of topics and models: making Egyptian beer (awful); constructing catapults of all sizes and forms (“sorry sir, we can’t bring it in to class but we have it on a flatbed truck outside the Loeb”); Greek and Roman dinners for the whole class; a pyramid – almost to scale – made of beer boxes; classical weaving patterns and looms; how to make coins; paints, clay and pot making; models of Heron’s steam engine (with much leaking of steam); Greek dresses and more Egyptian beer. I loved that new retirement career, and I think most of the students also had some fun.

Carl Widstrand

## GREEK TRIP SUMMER 2012



In the spring of 2010 Professor Susan Downie took her first group of Carleton students for a sites course in Greece. This past spring she took another group for a second course. Anna Avdeeva went on both courses, so enamored with Greece she had become after her first visit. We asked her to write something about the second course there. Here is what she wrote:

### *Legends past and living*

*This spring I went on a study abroad trip from Carleton, guided by Dr. Susan Downie. The trip focused on Bronze Age sites in Greece - places steeped in mythology. We spent 10 days on the mainland, visiting Athens, Delphi, Corinth, Bronze Age citadels of Boeotia and the Argolid, including the Mycenae (rich in gold) and Thebes – the birthplace of Herakles. The second half of the trip focused on the pre-Greek civilizations on the islands of Thera/Santorini and Crete.*

*What made this trip so extraordinary – in addition to the breathtaking scenery and Dr. Downie’s infinite knowledge of the subject matter – were guest-lectures by world-class scholars. In the National Archaeological Museum in Athens we were guided through the Bronze Age collection and the Vase collection by their respective curators who volunteered their time and shared their expertise with us. In Corinth we were fortunate to have a guided tour by Dr. Guy Sanders, director of excavations, and to go beyond the ropes. On Santorini we were guided through the Akrotiri site by Dr. Christos Doumas, who supervised excavations there for almost 40 years now. Dr. Doumas was extremely generous with his time and showed us the restoration labs and the storerooms. For me this was the highlight of the entire trip – to listen to this living legend talk about this unique Cycladic city, and to see close-up some of the original Akrotiri frescoes which for art historians are as important as Raphael’s Madonnas, but are never on display. Last but not least, Dr. Nanno Marinatos, a renowned Bronze Age scholar specializing in art and religion, lectured to us at four different sites, including the Acropolis Museum in Athens and the Knossos palace on Crete. As she led us through the Labyrinth of Greek myth, we felt magically transported to the ancient times to witness a festive procession firsthand.*

*This trip offered opportunities for academic enrichment which no tourist ever gets, not even on school trips. I will treasure the memories and the knowledge I acquired. Just so that you are not too envious of our group, I should say that Dr. Marinatos will be coming to Carleton with a public lecture in spring 2013.*

# Hippolytus

*Hippolytus* was the tragedy chosen for the 2012 dramatic reading which took place on November 12 and 14. For the third year in a row we were honoured by the attendance of the Greek Ambassador, His Excellency Eleftherios Anghelopoulos, who is the patron of FGRS. When both performances were over, we asked Sarah Trick, who graduated from The College of Humanities in 2011 and had herself taken part as a member of the chorus in an earlier production of *Oedipus Rex* to give a review, since she had seen both performances of *Hippolytus*. Here is what Sarah wrote:

*In a culture that has rejected the charms of Artemis, the virgin huntress, for the more sensual caresses of Aphrodite, goddess of love, it is perhaps more difficult to see Euripides's Hippolytus as a tragic figure in our modern age. Nonetheless, the talented actors of the College of the Humanities, under the direction of the singular Josh Beer, have done their usual fine job of bringing the Greek tragedy to life. Hippolytus, the bastard son of Theseus, rejects love, preferring the chaste companionship of Artemis. This enrages Aphrodite, who makes his stepmother Phaedra fall in love with him, leading to her suicide. In order to preserve her honour, Phaedra falsely accuses Hippolytus of raping her in her suicide note, and Theseus curses Hippolytus with death. I had the privilege of watching both performances of the tragedy this year, and the cast acquitted themselves well with difficult material.*

*I must say that in a marked departure from College tradition, the Monday performance was more cohesive, with the majority of the actors having a better handle on their lines. This, however, may have been more due to the rudeness of Wednesday's audience than any deficiency on the actors' part. I realize many people are no longer taught performance etiquette, but there were far too many vibrating cell phones and banging doors for the taste of any serious audience, and this marred what was otherwise an excellent outing.*

*In both performances, the heart of the play was undoubtedly Katy Long's Phaedra, while Hippolytus's smug misogyny is no longer sympathetic, Phaedra's struggle to master herself is wholly so, and Long did a wonderful job of conveying both Phaedra's nobility and her arrogance. Hippolytus himself was played with panache by Aleksander Godlewski, who was clearly having fun onstage in the best way. The Chorus (Sarah Grant, Ruchi Mathur, and Nadin Hassan) did an excellent job with what they were given, though the choral odes lacked the thematic weight of those in other tragedies. Morgan McKinnon and Naomi Reaka were regal as the two goddesses, and deserve praise for their self-discipline in standing perfectly still like statues for the whole performance, except in the prologue, delivered by Reaka as Aphrodite, and in the epilogue when McKinnon spoke as Artemis. Grazia Hanea showed the nurse's concern for Phaedra well. I feel there was a missed opportunity for comedy in some of her lines, but that is a matter of interpretation rather than skill. Brendan O'Kelly brought dignity and grace to his role as Hippolytus's servant, but Euan Wheaton's Messenger stole the show with his account of Hippolytus's downfall in a performance that would have done any seasoned actor proud.*

*The one actor who clearly elevated his performance on Wednesday was Tristan Wicks as Theseus. Wicks, who had played the role of Creon in the two previous productions of *Oedipus Rex* and *Antigone*, has righteous fury down by now. But on Wednesday we saw something different, as Wicks made us feel the grief and pathos of a man whose life is being destroyed before his eyes. It was a stunning finale to his career as an actor in the College. Prof. Beer, with the assistance of Catherine Andreadis and David Gardner, would deserve recognition for bringing us this performance alone; luckily for us, he has brought his considerable skill to bear with all his student actors. It is wonderful to see the tradition continue.*

Sarah Trick

# Publications by GRS Faculty

## Shane Hawkins:

"Catullus' Furius" *Classical Philology* 106.3 (2011) 254-260.

"The Oscanism *salaputium* in Catullus 53." *Transactions of the American Philological Association* 142.2 (2012) 329-353.

"The Vase Inscriptions of Sophilos: A Linguistic Analysis." Forthcoming in *Glotta* 2012.

His book is set to appear in early 2013, "Studies in the Language of Hipponax" (Münchner Forschungen zur historischen Sprachwissenschaft, Hempen Verlag).

## Josh Beer:

"Oedipus Tyrannus" *Brill's Companion to Sophocles*, Leiden/Boston (2012) 93-110

"Sophocles" *Literary Encyclopaedia* (online) 2012.

# Events

## **GRS Guest Lectures for Winter Term 2013**

**Wednesday February 6<sup>th</sup> 7pm in PA 303:** Annabel Lyon public reading / lecture on her new book *The Sweet Girl* about Aristotle's daughter (a follow-up to *The Golden Mean*, nominated for the Giller prize).

**Thursday February 7<sup>th</sup> 7.30pm at Glebe Community Centre:** Professor Shane Hawkins on "The Trojan War: Myth, History, and Archaeology".

**Monday March 25<sup>th</sup> 6pm in PA 303:** Nanno Marinatos (University of Illinois at Chicago) on "The Biography of Homer: Blind Poet or Military General of the 7th century BC?" Lecture sponsored by John Osborne, Dean of FASS.

**Tuesday March 26<sup>th</sup> 6pm (room to be announced):** Nanno Marinatos on "Arthur Evans, Knossos, and the Two Great Wars".

Greg Fisher and the Carleton University Classics Society have invited Hugh Elton from Trent University to come and lecture, but details have yet to be decided. It will be a Roman topic and perhaps in February - either the week of the 11th or 18th. Further details will be given when available.

## **Lectures at Ottawa U.**

**Vendredi, 18 janvier 2013, 14h30 – Simard 125**

Elsa Bouchard, Université de Montréal

"Les interprétations poétiques et philosophiques des noms divins"

**Friday, 8 February 2013, 2:30pm – Simard 129**

Jan Bremmer, Groningen / New York University

"Did the Ancient Mysteries Influence Early Christianity?"

**Friday, 1 March 2013, 2:30pm – Arts 509**

Madeleine Goh, Center for Hellenic Studies, Washington DC

"Reverse Similes and the Politics of Identity in the Iliad"

And here are two events involving our Distinguished Visiting Researcher, Wendy Mayer (Australian Catholic University):

**Friday, 5 April 2013, 2:30pm – Location to be confirmed**

Roundtable discussion with our graduate students on theoretical aspects of religious change and tolerance in a culturally diverse environment.

Speakers include Wendy Mayer, Rajiv Bolah, Robert Edwards. More details on this event in early January.

**Tuesday, 9 April 2013, 7:30pm – Simard 129:**

Diet in the Late Ancient City: From Healthy Eating to the Heavenly Feast

(Followed by a reception sponsored by the Canadian Institute of Mediterranean Studies)

Note that Wendy Mayer will also be present at the Colloquium day on April 10, 2013.

## **AIA Lectures**

**7:30 PM, Tuesday, January 22, 2013**

Hellenic Community Centre, Prince of Wales Drive

*New Kids on the Block: Identifying the Work of Novice Potters in Middle Bronze Age Cyprus*

L. Gagne

Canadian Institute in Greece in partnership with AIA Ottawa and the Parnassos Hellenic Cultural Society

**7:30 PM, Tuesday, February 12, 2013**

Auditorium, Library and Archives Canada

*Hammams in Egypt*

M. Telmisany

Arabic Studies, University of Ottawa

Canadian Institute for Mediterranean Studies in partnership with AIA Ottawa

**7:30 PM, Tuesday, February 19, 2013**

Auditorium, Library and Archives Canada

*What's New at Machu Picchu*

James. S. Kus, CSU Fresno, CA

Sponsored by AIA Ottawa

7:30 PM, Tuesday, March 19, 2013

Auditorium, Library and Archives Canada

*Do You Hear What I Hear? Music Culture in Ancient Israel*

Theodore W. Burgh,

Sponsored by AIA Ottawa

**7:30 PM, Tuesday, April 23, 2013**

Auditorium, Library and Archives Canada

*What's New at Machu Picchu*

James. S. Kus, CSU Fresno, CA

Sponsored by AIA Ottawa

## **Donations**

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