

T A B U L A E

DEPT. OF CLASSICS • UNIVERSITY OF NORTH CAROLINA • FALL, 1990

"You richly deserve delight."

I begin, as I must, with the sad news of Nancy Honeycutt's death on March 27, at the age of sixty-two. She had been living with her mother on a hilltop in Hillsborough, enjoying their fine house, lawn, and azaleas, and visits from friends, but the long-anticipated pleasures of retirement gave way to a long, painful struggle with leukemia. The end, for her, was a relief.

"I remember you well and gratefully," a former undergraduate wrote, "because of your many kindnesses and wise words and inside tips.... I am *real* sorry to hear of your illness. You will be in my steady prayers. No telling what delights are available, legal, or good for you but I wish them all for you in any case. You richly deserve delight." He speaks for hundreds. We could print many appreciations here. What matters is that Nancy knew how much she was loved and appreciated, not least in her last years. As a token contribution, I give a song that Lois Hinckley and I wrote for Nancy's retirement party in March 1986, entitled "Annabelle." We had remembered how Nancy sometimes threatened to change her name, so that, when someone called on "Nancy!" about some problem, she wouldn't have to answer. Naturally, the song recalls (with some slight exaggeration) how much she did in Murphey. It was also meant to suggest the delight that Nancy so richly deserved—and to which, we hope, she has been called.

It is hard sometimes to celebrate the ongoing work of the Department in a period of acute financial stringency. The state of North Carolina, traditionally generous to education, has been imposing very severe budget- and postbudget-cuts on UNC, and these grievously affect our graduate students, our undergraduate teaching, and the day-to-day work of our office. We appear (along with many other people and institutions) to have entered on Pharaoh's seven lean years. Yet our work goes forward, the mix of teaching and research that is characteristically ours. New books by Henry and Sally Immerwahr (see "The Immerwahr

Connection," below) attest to the high standards of scholarship that we all—even retired professors—struggle to maintain. At the same time, awards for distinguished undergraduate teaching, such as George Houston's Bowman and Gordon Gray Professorship (1986-89) and Cecil Wooten's Tanner Award (1990), suggest how much we still care about teaching (and like to be thanked for caring). Our classes are still full, and the spirit of comradeship in Murphey is still strong.

Although I cannot report on what matters most, our daily struggles and achievements (and sometimes defeats) in Murphey Hall, I single out two triumphal moments from the past year. First, the Rhodes Scholarship awarded to Ryan Balot, a graduating senior. Ryan came to us from Louisiana, well trained in Latin (and with some Greek). In his sophomore year, he won the Alexander and Suskin Prizes; spent his junior year in Athens and Rome; wrote a research paper on Hesiod under Ed Brown's direction, in the Younger Scholars Program sponsored by NEH; wrote an honors thesis (with me) on the Epicurean theory of friendship, with some Roman applications; and graduated with Highest Honors. In 1990-92 he will study at Christ Church College, Oxford. We applaud his successes, and the achievements of many other recent Classics students whom we have enjoyed.

And then, there was the unforgettable celebration of T. R. S. Broughton's ninetieth birthday (February 17). Festivities on March 22 included a distinguished lecture by Glen Bowersock on "The First Metropolis of Caria" (with a graceful, very appropriate tribute to TRSB's own contributions to that subject and others). At the celebratory dinner that evening many colleagues, former students, and friends (the categories overlap) gave toasts; Nan Michels evoked the Broughton of Bryn Mawr days; and George Houston exemplified what he praised, the historian's *cura, labor, and pietas*, by reading from his carefully preserved notes from Latin 222. It was a splendid, heartening occasion for us.—KJR

ANNABELLE (A Song for Nancy)

(To the tune of "Piano-Man" by Billy Joel)

It's just nine o'clock in old Murphey Hall
The semester has started again
But my three lecture classes of Greek for the masses
Are crammed into Murphey 110.

Oh, Nancy, please find me another room:
It can't be too hot or too cold -
And I've got to show slides and play records besides,
Make it downstairs 'cause I'm getting old.

You call me your miracle worker
But brother, I've got news for you-ou-ou:

Oh, my name isn't Nancy, it's Annabelle!
I'm flinging my files to the breeze;
You won't find me at all 'cause I can't hear you call
So now I can do what I please!

We've made it halfway through the winter term:
But the chairman is starting to fret,
'Cause the Dean wants the budget, there's no time to
fudge it
And we haven't done book orders yet.

Oh Nancy, please find me the figures:
By yesterday I must create
The teaching assignments and pay-scale alignments,
Projections for fall '98.

You call me
But Philip, I've got news for you (as above)

It's May and exams are upon us -
The hysteria vine is in bloom -
For each of our majahs we've got twenty pages,
Could you type them by midafternoon?

Oh Nancy, about this computer,
I'm not really sure how it goes -
For the words on the screen, they don't say what they
mean -
But Nancy - I hate to impose.

You call me But sister, (as above)

I have to call Kansas and Utah:
Do you think the department will pay?
The in-state tuition has got no remission:
The Governor took it away.

Oh Nancy, the xerox is broken;
The men's room is springing a leak;
The Chancellor's calling, our ceiling is falling,
Can we move into Saunders next week?

You call me But brother, (as above)

VARIAE VIAE REPORTANT

Philip N. Lockhart (M.A. '51: Comparative Literature: English and Latin) has retired from the Asbury J. Clarke Chair of Latin at Dickinson College, after a distinguished teaching career. He has sent gifted students to UNC, and we are grateful.

Benny R. Reece (Ph.D. '57), Professor of Classics at Furman University (Greenville, S.C.), has written a book, *The Mystery of Edwin Drood Solved* (Vantage Press). "Using classical allusions and recognizing the mythological figures upon which Dickens's characters are based, Dr. Reece proceeds to show who killed Drood...." Read and find out.

Marny Payne (M.A. '71) writes that she led a group of Ball State University students on a tour of Cyprus and Greece. Among other pursuits in summer 1989, she "spent two weeks in search of Greek mermaids in Lesbos and [the] Mt. Pelion district...."

Hubert Hawkins (B.A. '64, M.A. '71) has returned to high school teaching after wandering, like Odysseus, through strange realms of disk jockeying and life insurance. Now he keeps himself "continuously busy in the cause of Latin." So also **Nina Barclay** (M.A. '84), who teaches Latin and math at Mooreland Hill School in Kensington, CT, and tutors Latin students from area schools. Nina's husband, **Russ Versteeg** (B.A. '79), teaches intellectual property and is Director of the legal research and writing program at Western New England College School of Law in Springfield, MA. His book, *Essential Latin for Lawyers* (Carolina Academic Press: Durham, NC) appeared this summer. For this and for other achievements, we give Russ our first HORTENSIVUS AWARD.

Our 1990 DAEDALUS AWARD (for versatile performance while under the influence of Classics) goes to **Lois V. Hinckley** (Ph.D. '72). From associate professor with tenure at West Virginia University, where she was named "outstanding teacher" (one of four) in 1987, she has returned to her beloved New England, to teach Classics at the University of Southern Maine (in Portland). Lois is completing her book of essays,

"The Mirror of Homer: A Bridge to Ourselves." As Jenny Rivers, she has created over fifty songs (genre: "academic folk") and hopes soon to make a tape to sell. "When I grow up," Jenny-Lois writes, "I'd like to be part-time teacher and part-time 'travelling humanist'—storyteller, talk-giver, singer, workshop-sharer...." We wish her luck.

THE LATIN PLAY RETURNS!

On March 22-24, 1991, the Murphey Hall Players will present Plautus's *Curculio* in the original Latin, in Playmakers Theater. Kenneth Reckford, who directed the 1972 *Mostellaria* and "retired" after the 1980 *Rudens*, will make his "absolutely final" appearance as *dux gregis*, leading a talented cast of anxious, struggling graduate students and others. If you would like further information about the performances or would like to become a patron of the Players, please let him know.

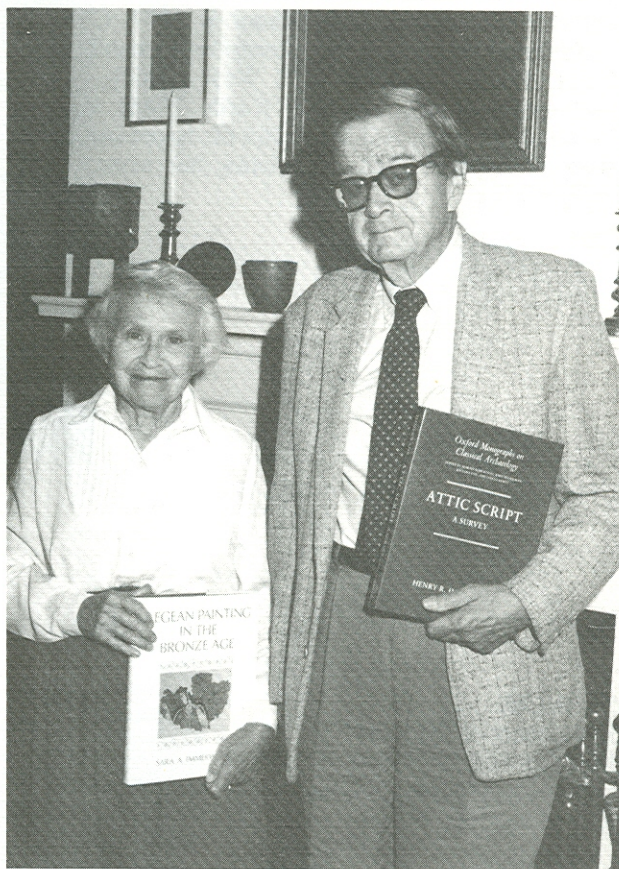
THE IMMERWAHR CONNECTION

The year just past was an *annus mirabilis* for Greek Studies. Dissertations on Bacchylides and Thucydides were completed by Chuck Platter and John Hogan. The UNC Press brought out Philip Stadter's long awaited commentary on Plutarch's *Pericles*, and the distinguished careers of Henry and Sally Immerwahr achieved milestones, with the publication of books by both which are likely to become classics. Henry's *Attic Script: A Survey* (Oxford Monographs on Classical Archaeology, Clarendon Press) uses the inscriptions of Attic vases, long neglected by epigraphists, to illuminate the history of Attic writing. Sally's *Aegean Painting in the Bronze Age* (Penn State Press) concentrates on wall painting and synthesizes its analysis with painting on pottery and pictures engraved on seals. Early critics have called it "a monograph that is bound to stand as a classic for many years to come" and "an authoritative, important, and useful contribution to the scholarly literature on early Greece." A flyer of the press states that it is "the only book to give a synthesis of painting and pictorial art from its beginning in pre-palatial Crete to the collapse of bronze Age civilization in the Aegean."

Henry's book will join, on the epigraphical bookshelf, such works as A. E. Raubitschek's *Dedications from the Athenian Acropolis* (1949) and L. H. Jeffery's *Local Scripts of Archaic Greece* (1961). Jeffery had carried her study of Attic script only to the beginning of the 5th century B. C. but, by comparing the vase inscriptions to those of stone, bronze, and lead, Immerwahr is able to provide a more complete picture of the development of Attic writing into the early 4th

century (and beyond). His 'catalogue is long,' (1226 items), 'through every pattern ranging,' selected from a base of nearly 10,000 items collected and studied over the course of 40 years.

The Immerwahrs came to UNC in 1957, as Henry was appointed Professor of Greek in the Department of Classics. Sally became Professor of Art in 1965. Though each was a recognized authority in his and her field when they came to Chapel Hill, UNC witnessed the appearance of major books by both during their years of active teaching and research here: *Form and Thought in Herodotus* (1966) and *The Athenian Agora, volume 13: The Neolithic and Bronze Ages* (1971). They left Chapel Hill in 1977, when Henry became Director of the American School of Classical Studies at Athens (and Sally First Lady) and returned in 1982 and continue to be active in the life of the two Departments and the community.



Last year's *TABULAE* featured remarks by an editor about "the Italian connection," which could, with names, dates, and activities changed, be applied to Greece. More appropriately, perhaps, Chapel Hill's link to Greece could well be called "the Immerwahr connection," for it was through their dedication and service that Greek and Aegean offerings in the

Departments of Classics and Art were significantly broadened. Close relations to the American School in Athens were encouraged, and the local chapter of the Archaeological Institute of America welcomed a series of lecturers on Hellenic subjects.

Earlier association with Hellas in the UNC Classics Department had long been maintained through faculty, such as Eben Alexander and James Penrose Harland, but students in the pre-Immerwahr era had traditionally gone to Rome. Henry Immerwahr came to Chapel Hill, as the successor of Preston Epps, with the mission of strengthening the Department's offerings in Greek. Though he once taught a course in Latin 4, it can be said that Henry was indeed a true Hellenist, but subsequent appointments in Latin seemed to produce 'cryptohellenists,' as Kenneth Reckford (1960) and Ed Brown (1960), established scholars on Horace and Vergil, have felt the lure of Greece in their later interests and work.

When Henry Immerwahr assumed his duties as Director of the American School in 1977, Chapel Hill's Greek connection had already been established: Frank Boggess (1963), Bill West (1965), John Ziolkowski (1966), and Bill Kurth (1966). Gerry Gesell, a student at ASCS in 1965-66, began her PhD study at UNC in 1968, completing her work, with

Sally Immerwahr, in 1972. Henry directed Cynthia King's dissertation on Homer and Attic Geometric (1969) and Ann Miller's (1973) on a lead curse tablet from Greek Sicily, which is owned by the Rare Book Room of Wilson Library. Other students of both Immerwahrs who have studied in Chapel Hill and Athens include Jack Catlin, Gerry Culley, Carol Mattusch, Richard Mason, Rhys and Helen Townsend, and Robin Rhodes. Hal Haskell was Secretary of the School during Henry's tenure, from 1977 to 1982. Faculty with Greek and ASCS connections in the late- and post-Immerwahr era are Peter Smith (Classics), Mary Sturgeon (Art), and David Packard, who brought IBYCUS, the original Greek computer, to Chapel Hill in 1975. Jay Bolter, now our computer specialist, studied Homer with Henry Immerwahr. Pat Thomas, Richard Liebhart, and Janet Jones have in recent years produced dissertations in Greek archaeology. Others of you can increase the documenting of our Greek connection beyond these names, and I apologize to those I have omitted. Kenneth Sams and Jim McCoy (of the Department of History) established a program of summer study in Greece in 1980, which Jim continues to this day. Ken, currently the Department's Chairman, excavates in Gordion during his summers now. Doubtless a future editor of *TABULAE* will want to speak of our Turkish connection, but that is another story, for another time.—W. C. W.

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