

The Eighth Biennial Graduate Group Symposium

FEED YO UR HEAD: FOOD AS MATERIAL AND METAP HO R

November 11 & 12, 2011
Bryn Mawr College

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GRADUATE GROUP SYMPOSIUM

The biennial Graduate Group Student Symposium is one of the Graduate Group's significant shared enterprises at Bryn Mawr. Organized entirely by students, these ambitious symposia attract graduate students from all over the United States and from other countries to contribute papers on such interdisciplinary themes as **"Thievery: The Anxiety of Influence and Appropriation"** (2009); **"To the Ends of the Earth: Journeys Ancient to Modern"** (2007); **"After Death and Afterlife: The End or Beginning?"** (2005).

This year's symposium offers an interdisciplinary engagement of food as material and metaphor from the ancient world to modernity. Selected graduate students will deliver papers from a variety of disciplines and participate in a dialogue with their colleagues. **Professor Darra Goldstein**, the Francis Christopher Oakley Third Century Professor of Russian at Williams College, will give a keynote address and offer response to the speakers. Professor Goldstein is the founding editor and editor in chief of ***Gastronomica: The Journal of Food and Culture*** and the editor of the series *California Studies in Food and Culture*, published by the University of California Press.

The Graduate Group embraces three departments: **Classical & Near Eastern Archaeology, Greek, Latin, & Classical Studies**, and **History of Art**. Faculty and students in the three departments share space and resources in the Rhys Carpenter Library and collaborate in many scholarly, professional, and social activities.

This year's symposium is sponsored by the **Graduate Group**, the **Center for Visual Culture**, the **Graduate School of Arts and Sciences**, and the Departments of **Classical and Near Eastern Archaeology, Greek, Latin and Classical Studies**, and **History of Art**.

All images used on this website are by the Italian artist Giuseppe Arcimboldo ([more information on artist and images](#)).

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IN HONOR OF PROFESSOR PHYLLIS PRAY BOBER

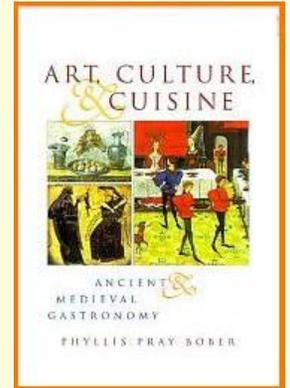
The **Eighth Biennial Graduate Group Symposium** is dedicated to the late Phyllis Pray Bober who recognized the important relationship between food and culture and found joy in sharing her passion for food studies with her colleagues and students.

Phyllis Pray Bober (1920-2002) served as dean of the Graduate School of Arts and Sciences at Bryn Mawr College from 1973 to 1980 and held dual appointments in the Departments of Classical and Near Eastern Archaeology and History of Art. Before coming to Bryn Mawr College, she was chair of the Department of Fine Arts at New York University's old Heights campus in the Bronx (1967-73). The project she started while studying archaeology at NYU's Institute of Fine Arts, "The Census of Classical Works Known to the Renaissance," remained her focus for more than forty years and grew into the standard resource for the subject. Professor Bober was also an expert on culinary history. In 1999 she published ***Art, Culture, and Cuisine: Ancient and Medieval Gastronomy***, and a second volume was in progress when she died. She was renowned for preparing feasts based on ancient banquets in her own kitchen and providing seminars on historical cuisine. She served as president of the College Art Association from 1988 to 1990. She was also dedicated to social causes and served as a Democratic committeewoman in Ardmore and on the Board of Directors of the Medical College of Pennsylvania, the first school in the country to train women as doctors. *

*(From: <http://www.brynmawr.edu/library/carpenterbios.html>)



Phyllis Pray Bober, *Leslie Clark*
Professor Emerita in the Humanities at
Bryn Mawr College (photographer
unknown)



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CALL FOR PAPERS

Abstract Submissions due:
July 31, 2011 (International)
September 15, 2011 (United States)

The need to consume food is a basic, but universal, constant in human life. Yet, food as object and idea is in a constant state of flux. What and how does food mean, and how do the cultural productions of societies manifest these meanings? Food in its absence, presence, or overabundance shapes the individual and society alike. It contributes to identity as well as the physical make-up of the body. Eating can be a spectacle, a ritual, or an event accessible to all or restricted to some. It can likewise be a performance at the intersection of body, sustenance, and architectural space. What is the relationship between where we eat and what (or how) we eat? What is the relationship between what we eat and who we are?

This interdisciplinary symposium invites graduate students in Classics, Archaeology, History of Art, and related fields to present papers that address material and metaphorical aspects of food from the ancient world to modernity. Topics might include:

- architectural spaces and food
- material culture of food
- feasting
- fasting
- gluttony; delight and disgust
- hunger and satiation
- food supply and trade
- food production and/or preparation
- politics of food
- relationship of food and body
- food as flesh
- ethics of consumption
- ritual and social aspects of food
- food and cultural/individual identity
- food taboos and anxieties
- poison, contamination, and health

The symposium committee will be accepting and reviewing submissions throughout the summer. Please submit abstracts of less than 250 words by completing an on-line submission form at <https://brynmawr.wufoo.com/forms/abstract-submission-form/> or by emailing bmcsymposium@gmail.com. If digital submission is not possible, please submit a paper copy to:

Bryn Mawr Graduate Student Symposium
c/o Jennifer Hoyt, Box 1623
Bryn Mawr College
101 North Merion Ave.
Bryn Mawr, PA 19010

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EVENT SCHEDULE

FRIDAY, NOVEMBER 11, 2011	
4:00pm – 4:30pm	Teatime (Quita Woodward Room, Thomas Hall)
4:45pm – 6:00pm	KEYNOTE ADDRESS (Carpenter Library B21) "The Hungry Gaze: Food and Its Cultural Representations" Keynote Address by Darra Goldstein <i>Professor of Russian, Williams College; Founding editor and editor-in-chief of Gastronomica: The Journal of Food and Culture</i>
6:00pm – 6:30pm	*Food as Material and Metaphor Exhibit (Kaiser Reading Room, Carpenter Library) <i>A collection of objects, prints, photos, and paintings from Bryn Mawr's Special Collections</i> *Please visit the Kaiser Reading Room in the Rhys Carpenter Library from November 11 – December 22 to see Food as Material and Metaphor , a collection of food-related objects, prints, photos, and paintings from Bryn Mawr's Special Collections. This exhibit was made possible by Bryn Mawr's Special Collections Department.
6:15pm - 8:00pm	Open Reception (Ely Room, Wyndham Alumnae House)
SATURDAY, NOVEMBER 12, 2011	
8:00am – 8:30am	Breakfast (Quita Woodward Room)
8:45am – 10:15am	Session I: Putting Food on the Table (Carpenter Library B21)
8:45am - 9:10am	Diane Amoroso-O'Connor , Bryn Mawr College "Did the Well-Bred Sell Bread?: The Place of the Grain Trader in Roman Society"
9:10am – 9:35am	Andrea Achi , Institute for Fine Arts, New York University "And How Did They Eat? An investigation of food storage, processing, and consumption patterns in a Late Antique household"
9:35am – 10:00am	Stephanie Simms , Boston University "Stocking the Puuc Maya Kitchen: Prehispanic Culinary Equipment and Cuisine"

10:00am – 10:15am	Session I Discussion
10:15am – 10:40am	Break I (Quita Woodward Room)
10:45am – 12:15pm	Session II: <i>For the Love of Food</i> (Carpenter Library B21)
10:45am – 11:10am	Zacharias Andreadakis , <i>University of Michigan</i> "Love me? Prove it! Food as proof of love in Venantius Fortunatus"
11:10am – 11:35am	Alexander Brey , Bryn Mawr College "Butchers in the Baths"
11:35am – 12:00pm	Jennifer Griffiths , Bryn Mawr College "Marisa Mori's Edible Futurist Breasts"
12:00pm – 12:15pm	Session II Discussion
12:15pm – 2:15pm	Lunch Break
2:30pm – 4:00pm	Session III: <i>You Are What You Eat</i> (Carpenter Library B21)
2:30pm – 2:55pm	Madeline Chera , Indiana University "Ideologies of Fermented Foods"
2:55pm – 3:20pm	Samantha Bellinger , Skidmore College "Beer, Identity, and Art: The Importance of the Brewing Industry in Seventeenth Century Haarlem"
3:20pm – 3:45pm	Jamie Fishman , University of Cincinnati "White Pepper and Black Salt: Food, Genre, and the Satiric Program in Horace's <i>Satires</i> "
3:45pm – 4:00pm	Session III Discussion
4:00pm – 4:25pm	Break II (Quita Woodward Room)
4:30pm – 6:00 pm	Session IV: <i>Soul Food</i> (Carpenter Library B21)
4:30pm – 4:55pm	Abbe Walker , Bryn Mawr College "The Ox-Slaying: (Mis)Interpretations of Greek Sacrifice"
4:55pm – 5:20pm	Rose Wellman , University of Virginia "Feeding the Moral Family: The "Spirit" of Food Ritual in Iran"
5:20pm – 5:45pm	Sarah Townsend , <i>Fordham University</i>

"Delectable Dalliiances and Sweet, Savory Tears: Mutual Nourishment in *The Book of Margery Kempe*"

5:45pm – 6:00pm

Session IV Discussion

6:00pm – 6:10pm

Closing Remarks

Darra Goldstein

*Professor of Russian, Williams College; Founding editor and editor-in-chief of *Gastronomica: The Journal of Food and Culture**

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Andrea Achi

*Institute for Fine Arts, New York University
Early Christian and Byzantine Art and Archaeology*

Andrea Achi is studying for a master's in the history of art and archaeology, with a focus on early Christian and Byzantine Egypt, at New York University's Institute of Fine Arts. She graduated from Barnard College with a degree in ancient studies, and she received a master's in May 2011 in ancient Near Eastern and Egyptian studies from New York University. Also, she is an archaeological ceramicist for New York University's excavation at Amheida, Egypt.

Diane Amoroso-O'Connor

*Bryn Mawr College
Greek, Latin, and Classical Studies*

Diane Amoroso-O'Connor is a Ph.D. Candidate in Greek, Latin, and Classical Studies at Bryn Mawr College. Her research interests include Roman History, Hellenistic and Roman Egypt, and the intersections of the various cultures around the ancient Mediterranean. Currently, she is researching the grain trade and its relationship with the Egyptian diaspora in Italy.

Zacharias Andreadakis

*University of Michigan
Classics*

Zacharias Andreadakis is a first year graduate student at the University of Michigan. He did his undergraduate studies in Greece, at the University of Athens. His main interests are Late Antiquity studies via historiographical, papyrological and epigraphical evidence. His B.A. thesis was *Crime and Punishment in Ammianus Marcellinus* and his current project concerns Augustine's reception in early medieval philosophy.

Samantha Bellinger

*Skidmore College
Art History and Arts Administration*

Samantha Bellinger is a Master's student at Skidmore College under David Howson. Bellinger received her B.A. in Art History from Dickinson College. Following her undergraduate career, she accepted a Fellowship at the Shelburne Museum in Shelburne, VT. Then beginning her graduate studies in Art History at the University of Maryland, she studied Art History under Dr. Arthur Wheelock, Jr. Now, combining her love of art and museums, she is pursuing a Masters in Arts Administration.

Alexander Brey

*Bryn Mawr College
History of Art*

Alexander Brey is a graduate student in the History of Art department of Bryn Mawr College, focusing on late antique and early medieval palatial architecture in Europe, Byzantium, and the Islamic world. His M.A. thesis focused on the triconch audience hall of Mushatta, a late Umayyad palace, and its connections to domestic and religious architecture in the



eastern Mediterranean. He has worked on several excavations including a Viking settlement in Scotland, a Roman fort in Jordan, and most recently the Medieval mosque in Tiberias, Israel. Other interests include economic and artistic exchange in the Indian Ocean, medieval and modern conceptions of the past, reuse and spoliation, and the possibilities presented by New Media for the exploration of Old Media.

Madeline Chera
Indiana University
Sociocultural Anthropology

Madeline Chera is a second-year Ph.D. student in the Anthropology Department at Indiana University and has an undergraduate background in Interdisciplinary Humanities. She studies the sociocultural anthropology of food and the environment through IU's Food Studies program, and she recently conducted research on building a local food system in the tourism industries of southern Belize as part of an applied anthropological fieldwork team. Madeline is currently interested in issues of biodiversity and cultural heritage.

Jamie Fishman
University of Cincinnati
Classics

Jamie Fishman is a second-year Ph.D. student in the Department of Classics at the University of Cincinnati. He received a B.A. in Classics from Kenyon College in 2010. His research interests include narrative theory, ancient lexicography, translation studies, sociolinguistics, and Homeric language and the oral tradition. Jamie will also be presenting a paper at the upcoming APA Annual Meeting in January 2012 titled, "Virtuous Antithesis: Speech Patterns in the Menander's *Dyskolos*."

Jennifer Griffiths
Bryn Mawr College
History of Art

Jennifer Griffiths is a doctoral student in the History of Art at Bryn Mawr College with particular interests in Feminist Theory and Modern Italy. Her dissertation is entitled "Women Aeropainters of Italian Futurism: Extended Women and the Kingdom of the Machine." Jennifer has given previous conference papers at Monash University in Prato, Italy, Queen Mary University in London, and the University of Birmingham, UK.

Stephanie Simms
Boston University
Archaeology

Stephanie is a doctoral candidate specializing in Mesoamerican archaeology and archaeobotanical methods—specifically phytoliths and starch. Her dissertation research synthesizes excavation of an elite residential Maya compound (A.D. 800–950), detailed analysis of recovered artifacts, and identification of associated plant food residues to characterize daily activities involving interactions with food. Preliminary results confirm her expectation that she will be discussing more than just maize, instead exploring the range and diversity of edible plants in the tropical scrub jungle of the northwestern Yucatán peninsula.

Sarah Townsend
Fordham University
English

Sarah Townsend grew up in Rochester, NY and did her undergraduate degree in English and History at the University of Rochester. She is now a second year M.A. student in Medieval Studies at Fordham University. Her general research interests include Middle English and Anglo-Norman literature especially medieval romance, saints' lives and drama. More specifically, she is interested in medieval women readers and writers, cognition, the sensorium and performativity.

Abbe Walker
Bryn Mawr College
Classics

Abbe Walker received her B.A. in Greek and Latin from Florida State University in 2008 and went on to receive her M.A. from Bryn Mawr College in 2011. Her Master's thesis examined the problem of virgin sacrifice in Euripides' *Hecuba* and *Iphigeneia at Aulis*, combining close readings of the plays with modern theoretical approaches to sacrifice. Her research interests include Greek religion, tragedy, and historiography.

Rose Wellman
University of Virginia
Anthropology

Rose Wellman is a Ph.D. candidate in anthropology at the University of Virginia. She recently came back from ten months of ethnographic research in Iran where she explored processes of kinship and nation making. Her theoretical interests include the study of kinship, procreation, Islam, and food. Rose graduated in 2005 with a B.A. from Mount Holyoke College where she also studied anthropology.

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Bryn Mawr Area Restaurants

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Philadelphia and Bryn Mawr Area Public Transportation

[Click here for SEPTA \(Southeastern Pennsylvania Transportation Authority\).](#)



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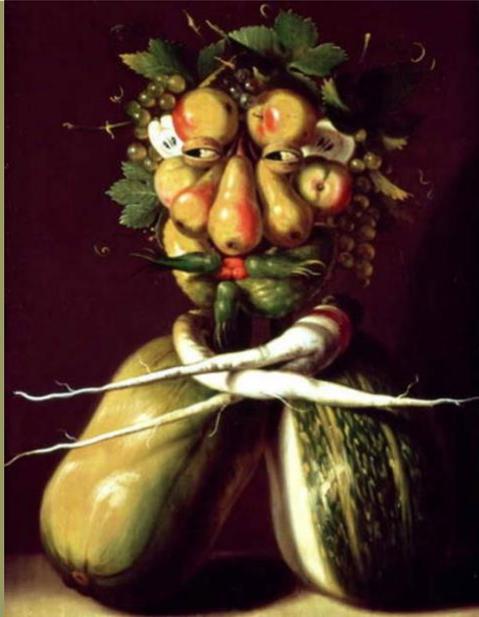
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And How Did They Eat? An investigation of food storage, processing, and consumption patterns in a Late Antique household.

By Andrea Achi, *Institute for Fine Arts, New York University*

Textual sources from the Dakhla Oasis offer important information concerning food in Late Antique Egypt. They provide us with an understanding of the variety of foods, such as wheat, turnips, dates and chicken, consumed in the ancient city of Amheida in Dakhla Oasis, Egypt. Though the texts mention the transportation, receipt, and storage of some food commodities, they do not bear substantial evidence concerning the manner in which the products were cooked and eaten. These deficiencies can, however, be addressed through examination of other types of evidence, such as ceramics recovered from Amheida's excavations.

This paper analyzes the food storage, processing, and consumption patterns in an elite home in Amheida. Using information about the ceramic vessels unearthed from the site in combination with the textual sources, I will reconstruct the cooking and eating practices of those who lived in the home during the Late Roman Period and will discuss how the eating habits of the household reflect the cultural identities of the inhabitants. The resulting analysis provides insights that cannot otherwise be elicited from the examination of texts alone. A secondary purpose of the paper is to understand the function of ceramics within their context. I describe the various characteristics of ceramics relating to food storage and food processing and explain why focus should be on the functional qualities of such ceramics as opposed to their style and shape.

Beer, Identity, and Art: The Importance of the Brewing Industry in Seventeenth Century Haarlem

By Samantha Bellinger, *Skidmore College*

Prevailing presentism can make it difficult for us to comprehend a world where beer was a necessity, a beverage for everyone, and a drink for all times of the day. Or even a world where the brewing industry played a critical role in the prosperity and drunkenness was considered a defining characteristic of national identity.

Exuding this sense of Dutch identity, imagery from the Twelve Years' Truce began to express what it meant to be Dutch. Every subject seemed to be "Hollandized" (Porteman 236). The ships, windmills, tulips, tavern, bleaching fields, and butter churns encapsulate Dutch pride in place, identity and industry.

Taking these aspects into consideration, this paper will reposition seventeenth century depictions of Haarlem beer and drinking as evidence of civic pride in art, providing an alternative understanding to its meaning. First I examine the important role that the brewing industry played in the Dutch economy through an overview of its role in Holland, especially Haarlem. Secondly, I focus on seventeenth century alcohol consumption, contemporary views of beer, and how these two facets were woven into Dutch identity. Then, I go on to examine the art historical traditions of Dutch pride in art such as. Finally, I argue that the Dutch self-defined identity and their pride in the Haarlem beer industry greatly influenced the illustration of beer and drinking.

Works Cited:



Porteman, Karel. "The Idea of Being a Dutchman: Normative Self-Reflection in Early 17th-Century Amsterdam." *Contemporary Explorations in the Culture of the Low Countries*, William Z. Shetter and Inge van der Cruysse. American Association for Netherlandic Studies. 9. Lanham, NY: University Press of America.

Butchers in the Baths

By Alexander Brey, *Bryn Mawr College*

The wall paintings of Qusayr 'Amra, an Umayyad bath in what is now Jordan, are best known for images of scantily clad dancers, a helpfully labelled group-portrait of six kings, and a deliberate deployment of Hellenistic motifs. But in addition to an iconographic balancing act between East(s) and West(s), the wall paintings also reflect and produce a network of relationships between Humans and Animals that has received less critical examination. The bath itself is located in the hinterland of the Azraq oasis, which served as a natural game reserve. Hunting and butchering scenes on either side of the bath's reception hall reveal the fault lines between species that render some edible and others noble, while contemporary textual sources suggest that the human form is not the only historically (or erotically) charged body on display in the baths. The hunting dogs depicted are the subject of poetic encomia remarkably similar to love poems, while the onagers are descended from the horses of the Persian kings in a strange genealogy. As excavations at other Umayyad monuments shed light on the animals that made it into the domain of culture as friends and/or food, the wall paintings of the bath and the textual documents which complement them suggest that, in the eighth century, history could be consumed both visually and viscerally, both aurally and orally. They also reveal the violence of self-definition implicit in both the act of eating and the (re)construction of the past.

Delectable Dalliances and Sweet, Savory Tears: Mutual Nourishment in *The Book of Margery Kempe*

By Sarah Townsend, *Fordham University*

Margery Kempe and her continental counterparts share a penchant for food-related symbols and deeds. However, the articulation of these themes in Margery's narrative is simultaneously more subtle and more daring. Her desire for the Word of God is often described as a ravenous hunger and her intimate communication and union with Christ during their private "dalyawns" as sweet satiation. While food is a powerful devotional symbol, actual earthly food is also central to Margery's expression of spirituality. In her domestic roles as wife and mother, Margery is able to show devotion through acts of nourishment and hospitality.

In her well-known work *Holy Feast and Holy Fast*, Caroline Walker Bynum has concentrated on the food-related devotional practices of continental female saints and visionaries. Unlike these women, Margery does not have vivid

visions of feeding at Christ's breast or drinking blood from his wounds. Instead, Margery achieves bold familiarity with Christ in a strikingly different way. Throughout *The Book of Margery Kempe*, a fascinating theme of mutual nourishment develops between Christ and Margery. Margery is fed by Christ's words and love and in return, Christ is nourished by Margery's passionate devotion, especially the sweet refreshment of her tears. Margery also feeds Christ with good domestic service, nurturing the infant Christ in her visions and nourishing her elderly husband in the world. As a laywoman, Margery is able to serve Christ as wife and mother, and thus she imagines a unique intimacy with Christ distinct from many of her fellow female visionaries.

Did the Well-Bred Sell Bread?: The Place of the Grain Trader in Roman Society

By Diane Amoroso-O'Connor, *Bryn Mawr College*

Adam Smith, in his seminal work of Classical economics, advocated special protection for the grain trade, writing that "no trade requires it so much; because no trade is so exposed to popular odium." (*The Wealth of Nations*, 215) Although he wrote in 1776, much of the "odium" of his time applied in the Roman world as well. Cicero and other authors used the idea of profiting from the hungry as a moral question; among the populace, any perception of trader avarice and perceived shortage of grain led to rioting and social unrest. Furthermore, ancient authors such as Cato, Cicero, and Pliny encouraged the agrarian lifestyle, but artificially detached the farm from the market in their writings, and discouraged well-born young men from trade. Nonetheless, the large estates of the landed classes produced more than their city and country estates could consume, and even Cicero admits that trade, on a sufficiently large scale, could be honorable. Moreover, a trader barred from the senatorial and equestrian classes at Rome could enjoy the highest positions of respect and authority at the local level and progressively, in the first and second centuries of the empire, involvement with the activities of the grain trade could be the road to full citizenship. Where did this leave the ancient trader? Using literary and documentary evidence, this paper will illustrate the social and logistic challenges that a grain trader faced when he shipped his wares to Rome, and what made it worth his while.

Feeding the Moral Family: The "Spirit" of Food Ritual in Iran

By Rose Wellman, *University of Virginia*

This paper draws on ten months of ethnographic research in a small Iranian town to examine the integral role of food in the creation (and destruction) of Islamic moral kinship. In Iran, the person is composed of both a pure, spiritual, and moral inside (*batin*) and a corruptible, appetite-driven outside (*zaher*). Similarly, the Iranian family and household are modeled on the distinction between a morally pure, protected interior (*darun*) and a dangerous, corruptible exterior (*birun*). Remarkably, this inner/outer dichotomy is further mirrored in food categorizations. While home-cooked, local, and religiously permissible foods are pure and trusted, foods cooked at restaurants, "foreign" foods, and religiously impermissible ingredients are considered tarnished and potentially harmful, both to the body and soul. Therefore, vigilance is imperative, and a significant moral concern is the ability and intention of the cook to create spiritual ly nourishing – or dangerous – fare.

This paper thus explores how food, as a substance that mediates the boundaries of inside and outside, is strategically employed in Iranian households to protect and shape not only the 'person', but also the Islamic moral spirit (*ruh*) of the family. It further considers how food, as a liminal substance, can be a "dangerous" vehicle for corruption or spiritual illness. In so doing, it takes up the question of how food is nourishing, suggesting that the feeding and eating of food substance can be explicitly linked to the creation of moral bodies and souls.

Ideologies of Fermented Foods

By Madeline Chera, *Indiana University*

Anthropologists have long noted that identification of organic materials as edible is quite culturally contingent, and this variability applies all the more to fermented foods, which have been modified by the activities of micro-organisms. Fermented foods bear multiple meanings, even within the Euro-American context. One position stems from the microbiology of Pasteur and Koch and the demands of a globalized food economy; here some fermented products are widely accepted as good to eat and hygienic, and others are feared for their potential to harbor microbes unchecked. Meanwhile, there is a contingent of home-based fermenters that views the small-scale production of foods like kimchi

and kefir with wild bacteria and yeasts, as preparations of tasty and nutritious comestibles, but also as politically revolutionary acts. Both positions view fermented foods as desirable, but each idealizes a different provenance: one the factory, and the other the home kitchen. I argue that these understandings of microbe-altered foods symbolize the conflict between two political ideologies, with the home-fermenters positioning their products as stand-ins for the decentralized, fluid, and publicly-owned, against the nationalistic, tightly controlled, standardized, and privatized. In considering activist and author Sandor Ellix Katz as a case-study, we can observe how home-fermenters use their products as material and performative representations of localism, and see themselves as embracing flexible boundaries and recombinant identities. In tracing the historical pathways of fermented foods from early microbial science to today, we see how this position struggles to assert its legitimacy against the more institutionalized position it rejects.

Love me? Prove it! Food as proof of love in Venantius Fortunatus

By Zacharias Andreadakis, *University of Michigan*

Can love pass through the stomach? How can food change our perception of our environment? In this paper, I will discuss the poetical memory of food in Venantius Fortunatus, a Latin poet of the early sixth century A.D., who offers a highly personal take on these questions. The eleven books of Venantius's surviving oeuvre, especially the eleventh book as well as a great many of his poems dedicated to his friends are teeming with gluttony, fasting and feasting. I argue that every food metaphor is not only a textual representation of the poet's inner disposition but also that the quality (and sometimes the quantity) of food are in direct alignment with the sentiment he is presenting. For instance in the 8th and 12th poem of his 11th book, respect, gratitude and love can radically change our perception of our friends, lovers or enemies. In order to illustrate this point, I will attempt to draw parallels between Venantius and the earlier classical tradition, including Homer's *Iliad* and *Odyssey*, Athenaus' *Deipnosophistai* and Petronius' *Cena Trimalchionis*. Then, I will discuss the persuasive techniques that Venantius uses in his food rhetoric and how the act of eating becomes for him a vessel for nostalgia. By taking this approach, I will propose that food is specifically for Venantius (and generally for classical tradition) one of the most important indicators of the worldview (Weltanschauung) of the poet's universe and that it can help us discover a world of joy in a deeply challenging political situation.

Marisa Mori's Edible Futurist Breasts

By Jennifer Griffiths, *Bryn Mawr College*

Marinetti's "Manifesto of Futurist Cuisine" (1930) and the subsequent *Futurist Cookbook* (1932) would call for a culinary revolution and document a new edible aesthetics. With each of its dining experiments Futurism enacted its demands for destruction, violence and transformation through the microcosm of the human intestine. The cookbook included a description of a tactile dinner party in which smell, taste and touch substituted for vision as participants dined in the dark. While F.T. Marinetti's avant-garde chauvinism has left a notoriously bad taste in postmodern mouths, Futurism's extensive experiments with taste and touch represent a curious reversal of Western traditions that regarded the "lower" senses as feminine. Unfortunately Futurism's theoretical liberation of the so-called "feminine" senses is eclipsed by the cookbook's daunting inventory of recipes that metaphorical ly devour the femalebody.

Only one woman left her essence among the pages of the *Futurist Cookbook*. Marisa Mori's recipe for Mammelle italiane al sole (Italian Breasts in the Sun) calls for two mounds of almond paste topped with two candied strawberries on a bed of custard and cream, sprinkled with hot pepper. Her punning metaphors have a familiar masculinist flavor. The female body is presented in fragmented and sexualized terms. Mori's contribution to the *Futurist Cookbook* represents a unique episode, but is it just another recipe for consumption? Cecilia Novero has noted the "ironic self-reflexivity" of the *Futurist Cookbook*, which celebrates its own absurdity. I intend to argue that Mori's breasts have a satirical flavor of their own.

The Ox-Slaying: (Mis)Interpretations of Greek Sacrifice

By Abbe Walker, *Bryn Mawr College*

In this paper, I argue that two of the most prominent theories of ancient Greek sacrificial practice are founded on a

problematic account of the origin of sacrifice. The influential theories of Jean-Pierre Vernant and Walter Burkert both assert that there was a feeling of anxiety, fear, and guilt associated with the ritual killing of animals, and the basis for both their theories is found in Porphyry's account of the etiological myth of the Athenian Bouphonia ritual. The name Bouphonia literally means "the slaying of an ox," using the same word (phonos) for killing that would typically be applied to the murder of a human, implying that this was no ordinary sacrifice. Previous scholars have criticized Vernant's and Burkert's use of this rite because of its local and archaic nature, but I show that it is not the nature of the ritual itself that makes their readings of the rite problematic for an all-encompassing theory of sacrifice, but the nature of Porphyry's etiological myth that they are using to develop their theories. Porphyry's account of the ritual is part of a lengthy work defending vegetarianism, based heavily on the work of his predecessor Theophrastus. Both men had a specific moral and philosophical agenda in mind that was not at all consistent with mainstream Greek attitudes, and for this reason Porphyry's explanation of the Bouphonia is an inappropriate archetype from which to develop a theory to explain the ancient custom of the ritual slaughter and consumption of sacrificial animals.

Stocking the Puuc Maya Kitchen: Prehispanic Culinary Equipment and Cuisine

By Stephanie Simms, Boston University

Ethnographic and ethnohistorical literature often substantiate entire discussions of prehispanic Maya foodways, owing to a general lack of primary refuse at most Maya sites and poor preservation of organic materials in the humid tropics. The rapidly abandoned hilltop site of Escalera al Cielo, located in the Puuc Maya region of northwestern Yucatán, Mexico, however, offers an extraordinary foodways case study via direct, archaeological evidence. The residents of this elite, suburban hilltop departed their homes in haste at the end of the Terminal Classic period (A.D. 800–950), leaving many objects on living surfaces, many in their original locations of use. Through the excavation of a complete residential group, including specialized kitchen and/or storage facilities, it is possible to characterize the basic household inventory. Drawing from the inventory, this discussion will explore culinary equipment, cooking methods—high lighting the scientific analysis of clay balls possibly used in pit ovens—and give a brief overview of the specific ingredients employed in the household as revealed through microbotanical analysis of soils and object residues. A few examples of ceramic griddles (*comales*) and grater bowls (*molcajetes*) are among the inventory; such implements are often used to index "Mexican" influence among the Maya, equating the former with tortillas and the latter with grinding chili peppers for spicy food preparations. Alternatively, these implements could have been employed for more generalized toasting and grinding purposes. Through an assessment of the archaeological material, we can begin to characterize local, Puuc Maya foodways during the Terminal Classic period.

White Pepper and Black Salt: Food, Genre, and the Satiric Program in Horace's Satires

By Jamie Fishman, *University of Cincinnati*

A major shift in satiric style occurs between Books 1 and 2 of Horace's *Satires*, and no factor influences this variance more than Horace's use of gastronomy. The treatment of food in Book 1 centers on the satiety of appetite as a trope for anti-Lucilian literary neatness, as Lucilius is Horace's lone predecessor. However, with the entrance of the banquet motif and gastronomy in Book 2, Horace redefines his criticisms of Lucilius by emphasizing a refined, tasteful approach to writing satire, in which the juxtaposition of sophisticated and sloppy culinary metaphors reflects Horace's stylistic distance from Lucilius. Horace also moves beyond Lucilius by withholding Lucilius' name after 2.1 and by introducing an unnamed auctor (2.4.11), a character who could be a place-holder for Horace himself.

Despite gastronomy's pervasive role in Book 2, few scholars contend that any poem in Book 2 is as programmatic as Horace's criticisms of Lucilian stylistics in 1.4 and 1.10. I build on the work of Emily Gowers (1993) to suggest that Satire 2.4— an interlocutor's slavish recitation of a gastronomic lecture— is programmatic for Book 2. I first contrast 1.4 and 2.4, where, through polarized oppositions in their treatments of food, genre, stylistics, and Lucilius, Horace establishes poetic programs indicative of each book's style. I then analyze the culinary metaphors in 2.4 which reflect the respective literary styles of Horace and Lucilius. The gastronomic flair of Book 2 therefore indicates Horace's independent improvement of the genre- a "recipe" for a new brand of satire.

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courtesy of www.giuseppe-arcimboldo.org



ARCIMBOLDO SELF-PORTRAIT

GIUSEPPE ARCIMBOLDO

(Written by Nathanael Roesch, *History of Art Graduate Student*)

Making food his subject, or perhaps more accurately, making his subjects out of the raw ingredients that might have otherwise contributed to an elaborate feast, Giuseppe Arcimboldo in the 16th century created a series of humorous and engaging portraits at the court of the Austrian Habsburgs. Alternately seen as a pile of precariously stacked, naturalistically painted fruits and vegetables or as an inventive and playful portrait, these so-called "composite heads" have received not only the encomiums of his imperial patrons but the admiration of modern viewers, including the accolades of the Surrealists in the first half of the 20th century and a devoted study by the French theorist Roland Barthes in the second.

When creating a work such as *Summer* (1563), from his portrait series of the four seasons, Arcimboldo relied entirely on the produce and vegetation associated with that season to personify his sitter—thus, the figure has a pickle for a nose, a cherry for an eye, and a pod of peas for teeth. In the case of *Water* (1566), from the artist's series of the four elements, Arcimboldo humorously painted an arrangement of 62 different species of marine life that, when seen from a distance, cohere into a what can only be described as a rather unflattering portrait of a Renaissance lady. Never simply a grouping of plant or animal life and yet never completely mistaken for the portrait of an actual sitter, Arcimboldo's composite head portraits confront viewers with a visual game, employing foodstuffs as visual metaphors that, to this day, entice and intrigue viewers hungry for an explanation of their meaning.



SUMMER



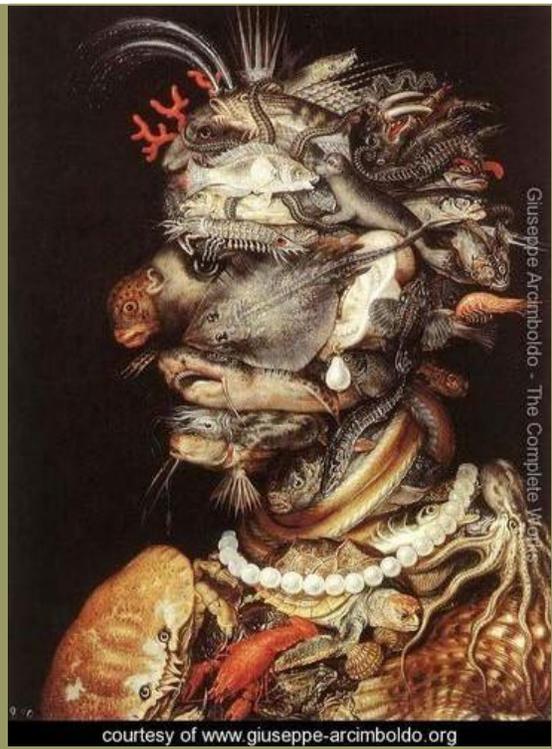
AUTUMN



WINTER



SPRING



Giuseppe Arcimboldo - The Complete Works

courtesy of www.giuseppe-arcimboldo.org

WATER



Giuseppe Arcimboldo - The Complete Works

courtesy of www.giuseppe-arcimboldo.org

Giuseppe Arcimboldo - The Complete Works



courtesy of www.giuseppe-arcimboldo.org

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Bryn Mawr Area Accommodations

The guest rooms in Bryn Mawr's [Wyndham Alumnae House](#) are lovely but few. Fortunately, lodging is plentiful in the surrounding area. A few hotels and inns in the Main Line and Philadelphia areas:

Best Western Independence Park Hotel

235 Chestnut Street, Philadelphia 215-922-4443

Best Western Inn

127 South Gulph Road, King of Prussia 610-265-4500 (610) 354-8905

Comfort Inn Valley Forge

550 West Dekalb Pike, King of Prussia 610-962-0700

Crowne Plaza Philadelphia West

4010 City Avenue, Philadelphia 215-477-0200

Doubletree Hotel

Broad & Locust Streets, Philadelphia 215-893-1600

Embassy Suites Valley Forge

888 Chesterbrook Blvd., Chesterbrook, PA 19087 610-647-6700

Four Seasons Hotel

1 Logan Square, Philadelphia 215-963-1500

Hampton Inn

530 West Dekalb Pike, King of Prussia 610-962-8111

Hilton Inn at Penn

3600 Sansom Street, Philadelphia 215-222-0200

Hilton Inn Center City

1100 Arch Street, Philadelphia 215-923-0100

Holiday Inn Express & Suites Philadelphia

1305 Walnut Street, Philadelphia 215-735-9300

Holiday Inn Express & Suites King of Prussia

260 North Gulph Road King of Prussia 610-768-9500

Holiday Inn

400 Arch Street, Philadelphia 215-923-8660

Hotel Sofitel

120 South 17th Street, Philadelphia 215-569-8300

Hyatt Place

440 American Avenue, King of Prussia 484-690-3000

Hyatt Regency Philadelphia at Penn's Landing

201 South Columbus Blvd, Philadelphia 215-928-1234

The Radnor Hotel

591 East Lancaster Ave., St. Davids, PA 19087 1-800-537-3000 (Toll Free);
610-688-5800 (Front Desk)

Sheraton Society Hill

1 Dock Street, Philadelphia 215-238-6000

Sheraton University City

36th & Chestnut Streets, Philadelphia 215-387-8000

Staybridge Suites - Malvern

20 Morehall Road, Malvern 610-296-4343

Wayne Hotel

139 East Lancaster Avenue, Wayne 610-687-5000

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Bryn Mawr Area Restaurants

Al Dar

281 Montgomery Ave., Bala Cynwyd (610) 667-1245.
Mediterranean. Moderate.

Beijing Inn

812 Lancaster Ave., Bryn Mawr (610) 525-7761. Chinese.
Moderate.

Bella Italia

12 E. Lancaster Ave., Ardmore (610) 649-1700. Italian.
Moderate.

Bertucci's Brick Oven Pizzeria

761 Lancaster Ave., Bryn Mawr (610) 519-1940. Italian,
Pizza. Inexpensive.

COSI

761 Lancaster Ave., Bryn Mawr (610) 520-5208.
Sandwiches. Inexpensive.

Coyote Crossing

800 Spring Mill Rd, Conshohocken (610) 825-3000.
Mexican. Moderate.

Dakota Pizza Company

333 E. Lancaster Ave., Wynnewood (610) 642-6770. Pizza.
Inexpensive.

Ekta

1003 West Lancaster Avenue. Bryn Mawr (610) 581-7070.
Indian. Moderate

Elevation Burger

50 East Wynnewood Road, Wynnewood (610) 645-7704.
Burgers. Reasonable

Fellini Cafe Trattoria

31 E. Lancaster Ave., Ardmore (610) 642-9009. Italian.
Moderate.

Fuji Mountain

14 North Merion Avenue, Bryn Mawr (610) 527-7777.
Japanese. Moderate

The Grog

863 Lancaster Ave., Bryn Mawr (610) 527-5870. Pub fare.
Moderate.

Gullifty's Restaurant

1149 Lancaster Ave., Rosemont (610) 525-1851. American.
Moderate.

Ha Long Bay

816 Lancaster Ave., Bryn Mawr (610) 525-8883.
Vietnamese. Reasonable.

Kelly's Tap Room

1107 Lancaster Ave., Bryn Mawr (610) 520-9344. Pub fare.
Moderate.



<http://www.kellystaproom.com/>

Khajuraho

8 Greenfield Ave., Ardmore (610)896-7200. Indian.
Moderate.

Lourdaz Greek Taverna

50 N. Bryn Mawr Ave., Bryn Mawr (610) 520-0288. Greek.
Moderate. Cash only.

Mediterranean Grill

870 Lancaster Ave., Bryn Mawr (610) 525-2627.
Mediterranean. Moderate BYOB.

Mikado

66 E. Lancaster Ave., Ardmore (610) 645-5592. Japanese.
Moderate.

MilkBoy Acoustic Cafe

824 West Lancaster Ave., Bryn Mawr (610) 527-0690.
Coffee shop, inside Bryn Mawr Film Institute_
<http://www.milkboycoffee.com/>

Morton's Steakhouse

500 Mall Blvd, King of Prussia (610) 491-1900. Steakhouse.
Expensive.

Peace a Pizza

1125 W. Lancaster Ave., Rosemont 610 581-7010.
Inexpensive.

Primavera Pizza Kitchen

7 E. Lancaster Ave., Ardmore (610) 642-8000. Italian.
Moderate.

Sam's Grill

50 E. Wynnewood Ave., Wynnewood (610) 649-5000.
American. Inexpensive.

Samurai Japanese Restaurant

201 W. Lancaster Ave., Rosemont (610) 525-8000.
Japanese. Moderate.
<http://www.tosamurai.com/>

Silk Cuisine

656 Lancaster Ave., Bryn Mawr (610) 520-2470. Thai.
Moderate.

Sola

614 Lancaster Ave., Bryn Mawr (610) 526-0123.
French/American. Upscale. BYOB.

Sullivan's Steakhouse

700 W. DeKalb Pike, King of Prussia (610) 878-9025.
Steakhouse. Expensive.

Sushi Land

861 W. Lancaster Ave., Bryn Mawr (610) 527-5427.
Moderate, BYOB
<http://www.sushiland.us/>

Tango

39 Morris Ave., Bryn Mawr (610) 526-9500. Continental.
Moderately expensive.

Tiffin

847 West Lancaster Avenue, Bryn Mawr (610) 525-0800.
Indian. Moderate.

Verdad

818 West Lancaster Avenue, Bryn Mawr (610) 520-9100.
Spanish. Moderately expensive.

Yangming

1051 Conestoga Rd., Bryn Mawr (610) 526-0123. Chinese

fusion. Moderately expensive.
<http://www.yangmingrestaurant.com/>