



Classics

UNIVERSITY OF TORONTO

VOLUME TWENTY-ONE

<http://chass.classics.utoronto.ca>



SUMMER 2014

FROM THE CHAIR



Was I proud to be offered the chance to be Chair of our Classics department in 2013? Of course I was! But also apprehensive. Ours is a great department, and I hope it will continue that way, regardless of the new face in the Chair's column. Just a few days into my second year as Chair, this past 5 July, I and my family (we are all at the U of T, my wife Greti at the PIMS and the CMS, and our two children currently Victoria college students) could celebrate 20 years in Canada and Toronto. So I've followed the events in our department for some time and know something of our past accomplishments. And it continues: this year, Victoria Wohl won a now fiercely competitive SSHRC Insight

Grant (details about her project can be found on page 4), while Katherine Blouin was awarded an Insight Development grant just a few weeks before my tenure started, books were published by Michael Dewar, Regina Höschele, Dimitri Nakassis, Katherine Blouin, Martin Revermann and Brad Inwood (see From the Faculty Bookshelf on page 2), as were articles too many to mention, and my colleagues and I gave lectures and conference papers in many countries, while Martin Revermann was promoted to Full Professor and Jarrett Welsh received tenure. Congratulations! And likewise to our new PhDs: Vichi Ciocani, Patrick Hadley, Yuri Lozynsky, and Miranda Robinson.

In September when we met for our first faculty meeting, I cited a few words of wisdom that Vice-Dean Stephen Rupp had imparted on this year's crop of new chairs: you should come in with three ideas of what to do, and when the first year is over, if you are lucky, you've accomplished one, another, you'll postpone for the following year, and the third, let's face it, it's just not going to happen ...

Well, dare I say it, nothing better than to show a Vice-Dean he is wrong

(they rarely are, in fact I'm thoroughly impressed with the leadership in our Faculty, in which we have 22,000 undergraduates on the St. George campus; no easy task!). One just needs to choose projects that are doable. Like our Roman History search: I'm absolutely thrilled that we managed to find such a talented young new colleague as Seth Bernard (introduced on page 2)! Or the new interaction with our many many undergraduate students. Well, that was easy, when the undergraduate President Maya Chakravorty was such an inspiring organizer (for a profile of Maya see page 6), assisted by the whole ACS council (the ACS,

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Current Chair of the Department of Classics, Christer Bruun, displaying the dissertations completed during the five-year tenure of outgoing Chair Alison Keith, as former Chair Brad Inwood, looks on. Photo credit: Nicole Daniel.

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FROM THE FACULTY BOOKSHELF



Clockwise from upper left: Michael Dewar, *Leisured Resistance* (Bloombury 2013); Peter Bing and Regina Höschel, *Aristaenetus, Erotic Letters* (Society of Biblical Literature 2014); Katherine Blouin, *Triangular Landscapes: Environment, Society, and the State in the Nile Delta under Roman Rule* (Oxford 2014); Dimitri Nakassis, *Individuals and Society in Mycenaean Pylos* (Brill 2013); Martin Revermann, ed., *The Cambridge Companion to Greek Comedy* (Cambridge 2014); Brad Inwood, *Ethics after Aristotle* (Harvard 2014).

NEW FACULTY

Seth Bernard comes to Toronto by

way of Swarthmore College, where he has been teaching for the last two years. Before that, he received his B.A. in Classics at Amherst College (2003) and a Ph.D. in Ancient History at the University of Pennsylvania (2012). He has been a Rome Prize Fellow at the



American Academy in Rome and a post-doctoral fellow at the Deutsches Archäologisches Institut in Berlin. His

primary interests are in the social and economic history of the Roman world, particularly Republican Rome and Italy. He is currently writing a book examining the role of building in the emergence of an urban society and economy at Mid-Republican Rome, from ca. 400 – 100 B.C.

The project looks at the architectural production of a new urban landscape, and at how organizing this productive activity helped to transform the social institutions of the community that inhabited that landscape. The work combines an interest in text-based approaches with other forms of evidence, particularly numismatics and archaeology. Following these broad methodological interests, he has written on urban and topographical themes in Latin authors such as Livy or Varro, and he has also published isotopic provenance analysis of marble samples from public buildings at Republican Rome and Hellenistic Athens. Articles have appeared or are appearing in the *Journal of Roman Archaeology*, the *Papers of the British School at Rome*, the *Memoirs of the American Academy in Rome*, the *Zeitschrift für Papyrologie und Epigraphik*, and *Mnemosyne*, along with several edited volumes.



Professors Jarrett Welsh and Regina Höschel discuss the art of being Graduate Coordinator at a Department party. Photo credit: Christer Bruun.

FACULTY FOCUS

Rather than simply list the many activities and accomplishments of the Department's faculty, we thought it might be worthwhile each year to offer a few members the opportunity to discuss their research, teaching and other interests in greater depth. This year we are pleased to have had the opportunity to chat with Associate Professor **Dimitri Nakassis** and Professor **Victoria Wohl**. Those conversations are summarized here.

Professor Nakassis is co-director of the Western Argolid Regional Project, an archaeological field project in Greece, under the aegis of the Canadian Institute in Greece (L'institut canadien en Grèce), along with Scott Gallimore (Wilfrid Laurier University) and Sarah James (University of Colorado Boulder). The centerpiece of the project is an intensive archaeological pedestrian survey carried out by five teams of five students each (one graduate team leader and four undergraduate field walkers) walking systematically across a study area and gathering information about the past and present activities in the landscape. Students count and collect the pre-modern artifacts that they see on the ground surface, and document features like walls. The artifacts are processed in a lab and classified by Sarah and Scott.

In Greece in the past 40 years, survey has become more than just a way to find archaeological sites to excavate. Excavation is an excellent method for studying a site, but what to do you do when you want to say something about a region as a whole? Or the country-

side? What do you do then? Survey has become the main way for archaeologists to answer questions about ancient activity beyond the site.

Dimitri and his colleagues were drawn to this area for a couple of different reasons. It's a part of Greece that is relatively unstudied but it is central to so many questions. It is generally thought that the western end of the plain was always part of the territory of the city of Argos. The southern part of their survey area is part of this zone and probably contains ancient Lyrkeia, probably (again!) an Argive town. The northern and western part of our survey area lies in the territory



Dimitri Nakassis in Greece.
Photo credit: Bill Caraher.

of Orneai, an independent city that was sometimes allied with Argos but was ultimately destroyed by Argos in the 410s B.C. and incorporated into the Argive state. So although understudied, the area is directly relevant to our understanding of the emergence and expansion of Argive territory, and the team hopes to contribute to our understanding of the processes that drove Argive expansion. Considering that Argos is one of the main cities in Greece and is especially important to discussions about the emergence and development of the Greek city, the survey is in an excellent position to contribute to broader discussions.

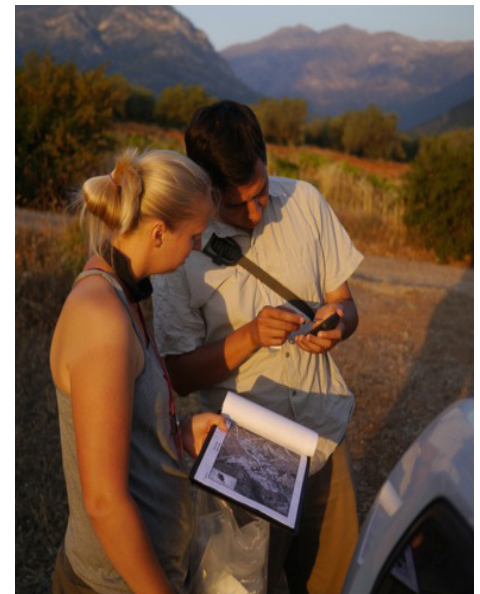
Their survey area is also on a major communication and transportation corridor through the Peloponnese. They know that a major cart road connecting Argos and Mantinea, called the Klimax by Pausanias, ran through their survey area. The road traversed a ridge of high mountains separating Arkadia from the northeastern Peloponnese. The number of passes allowing movement across this range is very lim-

ited, but crossing the mountains was necessary for any land travel across the Peloponnese. The survey also sits at the confluence of passes leading north, east, and south. So it sits both at a bottleneck and a crossroads of terrestrial movement. That's all the more important given the recent interest in Mediterranean connectivity.

So, although the team has a lot of period-specific research questions, Dimitri is particularly drawn to two research themes: connectivity on the one hand, and power and resistance on the other.

The students this summer, the project's first season in the field, were hard-working, enthusiastic, engaged, independent, and intelligent. They made a lot of progress on a daily basis. But students also had the time to go to the beach, spend time in Nafplion, and enjoy day trips to important archaeological sites on a weekly basis. A nice combination of hard work and fun.

You can keep up to date with the project on its website and blog: <http://westernargolid.org/>



Professor Nakassis checking coordinates with a graduate student team leader on the Western Argolid Regional Project. Photo credit: Bill Caraher.

FACULTY FOCUS

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Professor **Victoria Wohl** is very happy to have won a Social Sciences and Humanities Research Council (SSHRC) grant for a four-year project on “Euripides and the Politics of Form. This project will tackle two related issues: the baffling form of Euripides’ tragedies which tend to be fragmented and random; and tragedy as a political genre, which is a on-going question Victoria examines in many of her projects. Several scholars have discussed how tragedy challenges or supports democratic ideology through political themes in the plays but Victoria



Professor Victoria Wohl. Photo Credit: Diana Tyszko.

is trying to bring these two ideas together – the question of Euripidean aesthetics and tragic politics – and argue that Euripides engages with politics not only through the contents, but through the very form of his plays. For example, Euripides’ play *Alcestis*, which is like a fable or fairy-tale, does not really encourage one to read it politically because there is no overt political content. On the surface, it’s a simple tale of love and loss, culminating in *Alcestis*’ miraculous return from the dead. Victoria is interested in the political effect of the play’s emotional arc. The content of the play repeatedly notes that everyone must die, but yet as it turns out, the play suggests that if you’re rich enough, have the right connections, and are member of the elite class, those rules don’t really apply to you. With this ending, the audience is asked to applaud for the good fortune of an aristocrat who has done nothing to merit his reward, and Victoria’s

project questions the political consequences of that “happy ending” for a democratic audience. In this play, she proposes, the form is doing something to the audience emotionally which has political implications and these in turn need to be examined.

Part of the project came about from thinking about Hollywood films like the ‘Romantic Comedy,’ whose ending

is supposed to make the audience feel all warm and fuzzy about a formerly independent career-woman settling down with a man who has been shown to be handsome but a jerk

and therefore settling for a kind of hetero-normativity. Even for a feminist or queer-reader it is hard to resist the closure of such an ending with the swelling music and other generic signs, but when we do, Victoria asks, what are we committing ourselves to?

The project is largely a literary one, conducted through close readings of the texts. Victoria will have a team of graduate students working with her on the project, looking at formal qualities of the plays such as the *deus ex machina*, the *peripeteia*, the *anagnorisis*, choral odes, and other dramatic techniques. This project will examine six plays: *Electra*, where Victoria will discuss the realist scenario; the anachronistic and ‘in your face’ political play the *Suppliants*; *Ion*, where the ideologically over-determined ending invites exploration of the politics of closure; she will discuss the politics of tears in *Hecuba* and *Trojan Women*,

which are both sad and beautiful, asking what exactly are we crying at when tragedy makes us cry; and finally, how the *Orestes* reflects and intervenes in the political world.

This project has produced some interesting spin-offs: in the Fall, Victoria will be teaching a graduate course on Thucydides and the emotions, examining the role of affect in Thucydides’ historiography and political theory. This course will include some affect theory, influenced by The Affect Project, run out of the University of Manitoba, with whom scholars from the University of Toronto are coordinating. The Affect Project involves both cognitive science and literary studies, and examines how emotion mediates between the individual and the social, the cognitive and the corporeal, subject and object, animal and human.

Another spin-off of Victoria’s larger SSHRC project is an article on the Danish filmmaker Lars von Trier, whose films are melodramatic, moving and, like Euripides’ plays, have “too much form”, for a volume on the politics of von Trier. For this article, Victoria is asking similar questions to those that inform the Euripides project, namely how the form of von Trier’s film *Dancer in the Dark* generates emotion and what that emotion is doing politically.

Victoria is currently completing a previous SSHRC-funded workshop project on *eikos*, which deals with probability and hypotheticals in ancient Greek thought and is also the word Aristotle uses to mean ‘fiction’. She has edited a volume from this workshop which includes articles from scholars working on oratory, philosophy, ancient science, and Victoria’s own work on Euripides and Aristotle. The volume published by Cambridge University Press should be out by the end of the summer.

STUDENT LIFE

VORRES REPORT

With the generous support of the Department's Vorres Scholarship and the American School of Classical Studies in Athens, **Jody Cundy** was able to return to Greece as the Doreen Canaday Spitzer fellow for the 2013-14 academic year.

The majority of the fall and spring were spent conducting research and writing her doctoral dissertation titled *THEAS AXION: Wonder, Place and Space in Pausanias' Periegesis* in the Blegen Library in Athens. Pausanias' *Periegesis Hellados* has held special

some of her findings as part of the school's annual series of tea talks in a paper titled "Contemplating Wonders: disrupting the topographical frame of the Periegesis." The tea talk was a wonderful opportunity to present her research to an interested and discerning audience of classicists and archaeologists and receive feedback from the faculty and specialists.

Jody then returned to the excavations at ancient Corinth as Field Director, where she was responsible for training students in the techniques of stratigraphic excavation and associated recording procedures. From April through June, the further excavations of the Frankish levels in the area



Jody Cundy keeping a careful eye on excavations in her capacity as Field Director at Ancient Corinth. Photo credit: James Herbst.

interest for members of the American School since its inception because of his unique account of the topography and monuments of Greece. The Blegen Library has unusually rich holdings of Pausanian scholarship, which, in addition to contemporary publications, include many rare items that are not generally available. In January, Jody was able to present

southeast of Temple E produced interesting deposits for seriation of 13th and 14th century glazed pottery among other contributions to our understanding of the area. The consolidation and conservation of the buildings in this area for presentation to the public continued in tandem with the excavations.

STUDENT AND ALUMNI PROFILES

Jen Oliver is about to enter her fourth year in the PhD program in Classics, having moved to Toronto in 2011 from the ends of the earth (Wellington, New Zealand, where she completed her BA, with first class honours, and MA, with distinction, at the Victoria University of Wellington, all without having so much as glimpsed a hobbit). She has recently completed her Major Field, which focused on sexuality in Petronius' *Satyricon* and related texts. Her dissertation will extend that work: it aims to read various aspects of the *Satyricon* through the lens of queer theory, drawing on Jen's involvement in the collaborative doctoral program in Sexual Diversity Studies. Her academic interests cut across literary studies, gender studies, and social/cultural history.

Last year, Jen received two external awards: the APA Lambda Classical Caucus Graduate Student Paper Award, for a 2012 presentation at the University of Durham on Ovid's Callisto episode and the history of (homo)sexuality, and the John J. Winkler Prize, for a paper on the role of the Amazonian mother in Seneca's *Phaedra*. She was invited to read a version of that paper at Oberlin College in September 2013. She has also been awarded an Ontario Graduate Scholarship for 2013-14. At present, in addition to dissertation work, she is gearing up to begin teaching in the fall, with a course on Sport and Festival in the Ancient World.

Outside of school, Jen's major challenges have revolved around refining her rather broad, albeit mellifluous, Kiwi accent into something more comprehensible to denizens of the Great White North. Mixed success has resulted.

STUDENT AND ALUMNI PROFILES

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Mufei Jiang participated in The American Academy in Rome's Summer Program in 2013 and shares some of the highlights of her summer and plans for the future.



Mufei Jiang and Alison Keith in Italy, summer 2013. Photo credit: Mufei Jiang.

"What impressed me the most was Rome's monumental scale, because scale and space can't be conveyed on paper; then there was the sun--the merciless, beating sun which helped you to appreciate fully the shade, the porticos, the water--*dulce viatori lasso in sudore levamen*--and all the insults which make reference to caprine smells. We learned that almost everything was a great deception, because everything was only an attempt to salvage what was left, and what was left were only the barest, most eroded of bones, which we were taught to (try to) diagnose, making our visit to the Villa d'Este an illuminating and

instructive complement, fleshing out, as it were, the skeleton of Hadrian's Villa. It was also surprising to see how Etruscan the Romans were. I particularly enjoyed these excursions farther afield, into Etruria and towards the Apennines, with the result that I can never again roll a weary eye at the nature passages in Latin verse. One of the treats was getting to see the set of

HBO's *Rome* at Cinecittà at the end of term and realizing--because, to our delight, we had actually learned something--that it was all wrong!

For the coming year, I'll be returning for the one-year MA. I'm interested in Ovid's *Remedia Amoris* and its position in the Roman elegiac tradition. I'll also be a resident Junior Fellow at Massey College."



Maya Chakravorty showing off her Classics diploma, March 2014. Photo credit: Christer Bruun.

Maya Chakravorty graduated this year with a double major in Classics and Classical Civilizations. She was the president of the Association of Classics Students and the founder and head of the Classical Oral Reading Club. She notes that her tenure as president of the ACS included the following highlights: two movie nights; Classical Jeopardy; two Classical Oral Reading Performances in December and April right before the department parties (the themes were "Nothing in Excess" by Euripides and "That Man Seems To Me To Be A God" by Sappho/Catullus); Vinum et Vergilius Seminar with Professor Alison Keith; Backpack to Briefcases - a program designed to connect U of T students with their departmental alumni and faculty and to better understand what careers are available after graduation.

Maya also notes that personal highlights included: assembling an executive of passionate students who were entirely devoted to spreading the word about the fun events enjoyed this year, as well as encouraging fellow U of T students to take Classics and Classic Civ. classes and getting a chance to better know fellow colleagues both in Classics and Classic Civ. She writes:

"I am so happy that when I leave, the Classics Students now have better opportunities to meet, make friends, study together and become better acquainted with the faculty."

This past year, Maya also won a CAMWS award for academic achievement and civic spirit. For her future plans, Maya is taking a gap year this year, in which she intends to write the GRE, learn German, review French, tutor, attack the reading lists for some of the universities that she intends to apply to, and apply for graduate programs. She hopes to be able to continue to study Classics!

STUDENT AND ALUMNI PROFILES

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After completing an MA in Classics and achieving ABD (All But Dissertation) status in the PhD program, **Eric Tindale** made the decision to transition out of academia and into the financial world. This winter he returned to UofT as a featured alumnus in the University's Backpack to Briefcase (b2B) program, which exposes undergraduates to some of the career opportunities available in their field.



Classics MA and ABD Eric Tindale.

The surprisingly wide range of opportunities available to our majors (and MAs!) was apparent at the Classics b2B dinner, which included Eric, who since 2012 has been working as a financial consultant at Investors Group Financial Inc. This new field has been very rewarding both personally and professionally, as Eric has been able to make a meaningful impact in the lives of his clients through comprehensive financial planning. Eric takes a holistic approach to wealth management, balancing considerations of investments, tax strategies, risk, retirement and estate planning, and income protection. Last year, Eric finished 11th overall out of about 750 consultants nationally in his cohort in terms of overall business, and truly believes that the skills he developed during his graduate work in Classics (critical thinking, research and writing, public speaking, etc.) contributed immeasurably to that success.

Right: Classics graduate students celebrate Thanksgiving 2013. From left: Bradley Hald, Alex Milodowski (friend of the department), Alison John, Patrick Hadley and Adam Barker.

KATHRYN BOSHER MEMORIAL GRADUATE SCHOLARSHIP

The Department is very grateful that Kathryn Boshier's friends, family and colleagues have chosen to honor her life by so generously funding a graduate scholarship in her memory.

Kate Boshier always had a deep and profound love of Classics, inspired by her high school Latin teacher and family trips to Greece, the birthplace of theatre and drama. She went on to study Classics here at U of T, where she received her BA and MA. She then completed her PhD at Michigan and researched ancient comedy in Sicily and southern Italy before teaching Greek and Latin at Northwestern University. After she died of lung cancer in 2013, at age 38, her husband, LaDale Winling, and aunt, Lorna Marsden, an alumna and former professor and vice provost of Arts & Science, worked together with U of T's Department of Classics to establish the Kathryn Boshier Memorial Graduate Scholarship in Classics. "Kate was committed to the humanities-humanistic inquiry in her work and a set of values that informed how she lived her life, and she was unwavering



Kate Boshier in Ann Arbor (2006) as she finished graduate school and left to join the Northwestern faculty. Photo credit: LaDale Winling.

in these beliefs," says Winling. "The fund is our testament to her incredible achievements, her humility and disposition, and the example she set for those around her." Boshier believed that no expense should be spared for supporting scholars, teachers and students. "Kate had made it through graduate school on a small fellowship and with extremely simple living," Winling says. "Helping make sure Classicists don't have to worry about finances in graduate school will allow them to live more comfortably, do better work and put them on more even footing with colleagues in the hard and social sciences. Kate would approve of this."



FROM THE CHAIR

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our undergraduate student association, is now renamed CLASSU). We organized a first-ever Pre-Graduation Celebration in the department in March, with the intention to make it a tradition (see some of our undergraduates displaying their Classics ‘diplomas’ in the photographs on this page). And there were two Backpack to Briefcase (b2B) events (i.e. dinners), organized jointly with the U of T Advancement office. They gave students a great chance to hear about the experiences of former students, who talked about the job market and the many opportunities that are open for graduates in Classics and Classical Civilization (one of our alumni participants, Eric Tindale, is profiled on page 7).

Going back to Alison Keith’s chairship was the marvelous campaign for the Kathryn Boshier Memorial Graduate Fund that allowed the target of \$50,000 to be reached this spring (an update is included on page 7); it was heartening to see the generosity of so

many friends of Kate (whom I taught in CLA 231 back in 1996) and of the department. Our warmest thanks!

Finally, ongoing for most of the year was a deep and thorough discussion of our graduate program, which led to new program guidelines being approved in May. We’ll be creating three different streams, one literary, one historical, and one philosophical. This is a major and, I think, exciting change which will open up our program to a wider pool of applicants. The streams will work on both the MA and the PhD level, but the degrees will still always be in Classics. In the coming fall we’ll already be looking at applications to these new streams. Spread the word! Other essential news: Ben Akrigg is now back for his final year as Undergraduate Coordinator; I’m deeply grateful to Jonathan Burgess for having handled this arduous task so very competently this past year. Jarrett Welsh is our new Graduate Coordinator, while Regina Höschle, who has done a splendid job in that capacity these past two years, will spend 2014-15 on a well earned Research & Study leave, after which she returns for her final year as Graduate Coordinator.

Christer Bruun
August 2014

Contact & Credits

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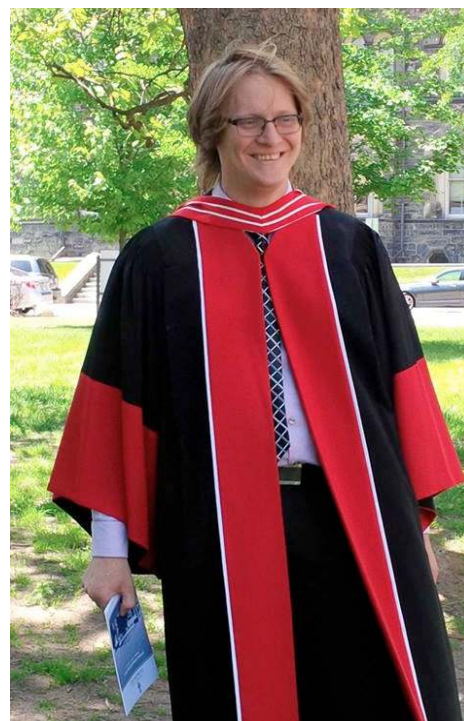
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Edited by Eph Lytle with the considerable assistance of graduate student Nicole Daniel.

Printed by The Printing House.



PhD Graduate Patrick Hadley, Spring 2014 Convocation. Photo credit: Karen Maybury.



Classics undergraduates proudly display their departmental diplomas, March 2014. Above: Anastasia Leshchysheva and Dimitrios Mylonopoulos. Left (from left to right): Nuard Tadevosyan, Lauren Bursey, and Catherine McGrath. Photo credits: Christer Bruun.





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