

PRINCETON CLASSICS



SPRING 2021

 PRINCETON UNIVERSITY

Letter from the Chair

by Michael Flower

Being chair in the midst of a pandemic, and at a time of social and political upheaval, has been the greatest administrative challenge that I have ever had to face. There is no need to describe what life has been like ever since last March to those who have experienced it for themselves, nor am I the best person to offer analysis. But I will say, and with great emphasis, that I would not have been able to steer the Department through this period in its history without the support of a dedicated staff and faculty.

Having supportive colleagues and a truly dedicated, and highly professional staff has been a godsend. Nancy Blaustein, Jill Arbeiter, Christopher Valentine, Eileen Robinson, and Brittany Masterson rose to the challenge of working remotely with grace and determination. My colleagues have done everything in their power to give our students, both undergraduate and graduate, the best possible education despite the many challenges involved in teaching remotely. I feel particularly indebted to my fellow faculty administrators—first Johannes Haubold and then Brooke Holmes put in many long hours and tackled some exceptionally complex problems in the role of Director of Graduate Studies. Brooke took over at an especially perilous time for the University, and has accomplished much more in one year than I did as DGS in three years. And I have come to rely on Joshua Billings, our Director of Undergraduate Studies, more than I can possibly express in a few words.

We were joined this year by a new colleague, Mirjam Kotwick, who came to us with a highly distinguished record of publication. Her research interests are impressively broad, spanning ancient philosophy, Greek literature and intellectual history, and textual criticism. Moreover, these areas perfectly match the needs both of the Classics and Philosophy Departments. Needless to say, the 2020/21 academic year, in which all teaching has been online, was not the ideal time in which to start a new job, but Mirjam has already become an extremely popular teacher.

The Department is hosting one of a handful of Presidential Postdoctoral Fellows, Erika Valdivieso, who is in her first year of a two year appointment. Erika’s research focuses on the transformation of Roman poetry, especially Virgil’s, in colonial Latin America. Most of us are unaware that the Spanish and Portuguese brought Roman literature, as well as the Latin language, to the New World. A vast corpus of Latin poetry was produced in colonial Latin America, and most of it has never been published. While looking in archives, Erika has discovered lyric and epic poems, as well as plays, which no one has set eyes on in centuries.

Sadly we will have one retirement at the end of this academic year, that of Andrew Ford, a much acclaimed teacher and scholar of Greek literature. Next fall, if circumstances allow, we will be hosting a conference in his honor, in which his former students will deliver papers.

Once again a highlight of the academic year has been the third annual Fagles lecture delivered by the playwright Mary Zimmerman. This lecture series was the brainchild of Andrew Feldherr and he has repeatedly brought artists of extraordinary talent to Princeton for this event. Robert Fagles was a professor of English and Comparative Literature at Princeton from 1960 to 2002. He was both a



poet himself and one of the most accomplished translators of Greek and Roman poetry into the English language, as well as being an extraordinarily gifted teacher. Professor Zimmerman is particularly well known for her adaptations of classical works of literature for the stage, but

that only scratches the surface of her accomplishments. Beginning in 2007 she directed the first of a series of new productions for the Metropolitan Opera, and in February 2020 she directed the world premiere of the opera *Eurydice* at the Los Angeles Opera. Her theatrical adaptations of Homer’s *Odyssey*, Ovid’s *Metamorphoses* and Apollonius’ *Argonautika* in particular have a special appeal to Classicists. This year’s lecture was called “Bodies I have in Mind: Embodying Myth on Stage.” The fact that the event was online did not in the least dampen the enthusiasm of the audience, which was attended by nearly a hundred people.

The Department continues to attract both undergraduate and graduate students of outstanding talents from diverse backgrounds. This fall we enrolled our third Pre-Doctoral Fellow. A fourth Fellow will be joining us next fall. The Pre-Doctoral Fellowship is for students from historically underrepresented groups in the field of Classics in all of its subfields (literature, history, and philosophy). As I mentioned in last year’s chair’s letter, its unique feature is that it comes with an offer of regular admission for the year following the holding of the fellowship.

(Continued on page 7)

Inside this issue

| | |
|------------------------------------|----|
| Faculty News..... | 3 |
| Alumni Spotlight | 8 |
| Faculty Publications | 9 |
| Q & A..... | 10 |
| Fall 2021 Courses | 11 |
| Graduate Dissertations..... | 12 |
| Graduate Student News..... | 13 |
| Senior Theses | 14 |
| Undergraduate Summer Project | 14 |
| Lectures & Events | 15 |

Faculty News

Yelena Baraz



I began thinking about pride in Rome a very long time ago, so I am delighted that *Reading Roman Pride* was published this November by Oxford

University Press and now exists as a physical object. Oxford University Press also published a volume on Seneca the Elder, which includes my paper on genre negotiations around declamation in his corpus. I have some papers in various stages of revision on Calpurnius Siculus, the subject of my next book, and Lucan. But this has not been a time for research: since the start of the pandemic, my focus has been on my children, who have been learning remotely since March, and on helping my students have a meaningful learning experience. This fall, in addition to teaching HUM to freshmen, whose commitment to having meaningful conversations with us and each other made the course work, I was lucky to co-teach a humanities seminar, *Ancient Plots, Modern Twists*, with the incomparable Jhumpa Lahiri to a group of remarkable students. Our discussions of often emotionally demanding texts and their encounters with ancient models were transformative and a source of strength, the example of the very best that the humanities have to offer at a time of crisis.

Joshua Billings



Like the Mafia, books have a way of pulling you back in just when you think you're out. My focus this year is on seeing through two long-term projects on

fifth-century intellectual history: *The Philosophical Stage: Drama and Dialectic in Classical Athens* will be published by Princeton University Press in summer 2021, and Christopher Moore and I are collecting and editing chapters for the *Cambridge Companion to the Sophists*. My own contribution to the latter looks at the range of contemporary "sophistic" thought beyond the sophists, and tries to gain some clarity on what is – and should be – meant by the description. Meanwhile, a

collaborative journal issue is emerging from a 2020 SCS panel on "Readers and reading: new approaches," which, despite the bland title, has the ambitious remit of considering ways of reading outside of familiar hermeneutic and historical modes. My contribution will consider the phenomenon of "hate-reading" (on the analogy of "hate-watching") as a form of engagement with and, I argue, profound attachment to literature. I am not sure where this piece is going yet, but, if nothing else, it will bring some distance from the fifth-century intellectual history Mafia.

Emmanuel C. Bourbouhakis



Like many, I've seen my priorities reordered this year. Thus, when I am not trying to coax our five-year old to learn phonics, math, or French, I steal time to pursue a series of

staggered projects. Leading the pack is continuing work on a book about Byzantine letter-writing as a socio-literary practice with roots in later Roman society, part of which was distilled into a chapter of the recent *Brill Companion to Byzantine Epistolography*, titled "Epistolary Culture and Friendship." A return to teaching Greek palaeography has given new momentum to work on a critical edition of the *Rhetorica et grammatica* of the eleventh-century court intellectual, Michael Psellos, which I am carrying out with my colleague in Firestone Library, David Jenkins. Byzantine manuscripts also form the backbone of a study of the mediaeval reception of ancient Greek literature, provisionally titled "Beyond Transmission: The Mediaeval Reception of Antiquity and the Making of the Classical Canon." Finally, having allowed him to lie fallow after a period of exhaustive cultivation, I have returned to the learned Byzantine classicist Eustathios, with articles on his varied corpus, including his extensive commentaries on Homeric epic and on the 'Description of the Known World' by the second-century geographer Dionysios Periegetes.

Caroline Cheung



After a busy year of travel, 2020 has been a quiet (and surreal) year. I am on leave for the academic year 2020-

2021 and have been working on my book project, which focuses on dolia and food storage technology in central Italy, and several papers. This year, I published the following papers: "The Dolia of Regio I, Insula 22: Evidence for the Production and Repair of Dolia" (with G. Tibbott) in *Fecisti Cretaria. Dal frammento al contesto: studi sul vasellame ceramic del territorio vesuviano*, edd. Massimo Osanna and Luana Toniolo; "Managing Food Storage in the Roman Empire" in a special issue, *Human Adaptations in Mediterranean Environments*, of *Quaternary International*; and an edition of a Greek papyrus, "5487. Xenophon, de Vectigalibus I.4-5 and II 1-2," in *The Oxyrhynchus Papyri LXXXV*, edd. N. Gonis, P.J. Parsons, and W.B. Henry. Another Greek papyrus edition, "A Ptolemaic Lease (P.Tebt. 1.137 descr.)" (a late third century BCE land lease between a Greek soldier and Egyptian woman) will appear in the 2021 volume of the *Bulletin of the American Society of Papyrologists*. I look forward to giving a fuller report of my sabbatical in next year's newsletter.

Marc Domingo Gygax



I published the articles "Defining Boundaries in the Treaty of Apamea. A Note on a New Edition of Livy's Fourth Decade",

Zeitschrift der Savigny-Stiftung für Rechtsgeschichte 137; "Irreligiosity in Thucydides", in V. M. Ramón Palerm and A. C. Vicente Sánchez (eds.), *Asébeia. Studies in Greek Irreligiosity*; and together with Arjan Zuiderhoek the edited volume *Benefactors and the Polis. The Public Gift in the Greek Cities from the Homeric World to Late Antiquity*, Cambridge University Press (with contributions by M. Domingo Gygax, A. Zuiderhoek, H. van Wees,

Faculty News (continued)

B. Wagner-Hasel, R. Osborne, S. von Reden, O. van Nijf, R. Strootman, J. Tully, C. Noreña, D. Caner, C. Goddard). In general, historians study elite public gift-giving in ancient Greek cities as a phenomenon that gained prominence only in the Hellenistic and Roman imperial periods. This volume challenges this perspective by offering analyses of various manifestations of elite public giving in the Greek cities from Homeric times until Late Antiquity, highlighting this as a structural feature of polis society from its origins in the early Archaic age to the world of the Christian Greek city in the early Byzantine period. It discusses existing interpretations, offers novel ideas and arguments, and stresses continuities and changes over time.

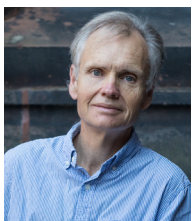
Denis Feeney



In summer 2020 I published an article on aetiology in Ovid's *Fast and Metamorphoses*, concentrating on how differently

Ovid treats aetiology in each work: *'Forma manet facti'* (Ov. *Fast.* 2.379): aetiologies of myth and ritual in Ovid's *Fasti and Metamorphoses*, *Classical Journal* 115 (2020), 339-66. Spring 2021 is the publication date for two projects. Cambridge University Press are publishing two volumes of my collected papers, *Explorations in Latin Literature*: Volume 1 concentrates on epic, historiography, and religion, while Volume 2 concentrates on lyric, elegy, and literary history. Princeton University Press are publishing a book I co-edited with Joel Lande (Department of German), *How Literatures Begin: A Global History*, with seventeen contributors covering a wide range of times and cultures.

Andrew Feldherr



I pride myself on wasting months worrying at any publication to the point where I come to suspect and despise every idea and every word it contains.

And in the case of my forthcoming book, *After the Past: Sallust on History and Writing History*, with all modesty, I have totally nailed it. To the extent that I can still extrude an argument from my prose, which is like eating stinky cheese through a straw, the point is this: Sallust, whom we know as the author of two monographs, one about the attempted revolt of Catiline in 63 BCE and the other about a war against the Numidian king Jugurtha some fifty years before, leaves us guessing about one central element of his work. What is it for? Beyond the possibly suspect and contentious aim of winning a reputation for the writer himself, what will narratives of history do for their readers? To make things worse, Sallust is a historian who continually raises doubts about whether it is possible to tell the truth about the past. I claim that Sallust constructs the relationship between historical representation and events in two contrasting ways, as an accurate account, constructed in hindsight, of what happened or else as a direct product or extension of the discord it describes. The challenge of deciding between these ways of understanding his history demands that readers consider their own place in history: whether they are still enmeshed in the civic struggles they read about, or whether they have left the past behind in coming to make sense of events from the perspective of individuals rather than citizens. If that was unclear, you will find pages and pages of the stuff in my book, which makes a great gift. I also moved into a house that leaks. And my dog died.

Harriet Flower



After many, wonderful travels to deliver academic talks in 2019 (San Diego, Rome, Bari, Baltimore, Lille, and Helsinki), I felt

exceptionally lucky and very honored to make it to Chicago in late January 2020 to deliver the George B. Walsh lecture, entitled "The Most Expensive Slave in Rome". The rest of 2020 has been spent, predictably enough, in Princeton with plenty of time on Zoom. I finished editing the volume of essays from my colleague Brent Shaw's retirement conference, which was hosted by the department in May 2017. Entitled *Empire and Religion*

in the Roman World, it is forthcoming with Cambridge University Press in 2021. I have continued to research a variety of topics, including the nature of autobiographical and first person writing in Latin, the many changes in Roman republican culture in the 2nd century BC, the mutual influences between German and Anglophone scholars working on Roman republican history, and (most recently) the complex roles and career paths of highly educated freedmen in Rome. It was a real pleasure to serve my first year on the selection committee for the Charles J. Goodwin Award of Merit, the Society of Classical Studies' annual book prize.

Michael A. Flower



Being chair during a pandemic, and at a time of civil and political strife, is not very conducive to scholarship, but, despite everything, I did manage

to make some progress on a number of projects. I also continue to publish about Greek religion. My long article on the *Cyropaedia* appeared: "Xenophon's *Anabasis and Cyropaedia*. A Tale of two Cyruses", in Bruno Jacobs and Robert Rollinger, eds, *Ancient Information on Persia Re-Assessed: Xenophon's Cyropaedia* (in the series *Classica et Orientalia*, Harrassowitz Verlag, 2020), 125-164. I have two other substantial articles in press, one on ontological and cognitive approaches to omens and portents, and another about fictionality in the Greek historians. More ambitious projects are in various stages of completion, but those will have to wait for better times. And given Zoom fatigue, I only participated in one conference, which took place at Bristol University on the oracle of Zeus at Dodona. One of the few benefits of Zoom is that scholars from around the world can participate in International Conferences without ever leaving their homes!

Andrew Ford



Like much of the rest of life, publishing events have been mostly online this year. In connection with my ongoing work on the *Poetics* I accepted an invitation from

Faculty News (continued)

the Oxford Research Encyclopedia of Literature to write the entry on “Classical Criticism,” thinking I would simply expand upon parts of the commentary’s *Introduction*. The essay turned out to be more substantial than I anticipated (the final, cut-to-the-bone version was over 10,000 words), but it did lead me to some helpful new formulations of the Platonic and Aristotelean contributions to ancient criticism. Another reference-work entry sent me back to one of the first authors I published on: with all due respect, I agreed to revise and expand M. L. West’s article on “Theognis” for the digital edition of the *Oxford Classical Dictionary*. My essay on “Mythographic Discourse among non-Mythographers: Pindar, Plato and Callimachus” was selected by Walter DeGruyter to be among those it is making freely available online for a year as part of a series entitled “Why Classics Matters.” It originally appeared in *Host or Parasite? Mythographers and their Contemporaries in the late Classical and Hellenistic Periods (Trends in Classics 99)*, edited by J. Marincola and Allen Romano (2019) pp. 5–27. Some work continues to appear in hard-copy form: my “*Sophos kai theios: Simonides’ Poetic Wisdom*” has come out in the volume on *Simonides Lyricus: Essays on the ‘Other’ Classical Choral Lyric Poet*, edited by Peter Agócs and Lucia Prauscello (Cambridge, 2020), pp. 224–45, and a review of J. L. Ready and C. C. Tsagalis’ collection, *Homer in Performance: Rhapsodes, Narrators, and Characters*, will appear in vol. 140 (2020) of the *Journal of Hellenic Studies*. As I write I look forward to my last term at Princeton and a seminar this Spring (alas, over Zoom) for which I am striking out in a new direction: the plan of “Opening numbers: *parodoi* in Greek tragedy” is to survey these traditional lyrics as a window both on classical drama and on the fifth-century lyric tradition.

Barbara Graziosi



This year of 2020 began with cancellations and continued with surprises: I did not deliver the Lincoln Kirstein Lecture in New York on ‘Antiquity and Dance,’ nor the

Gerald F. Else Lecture in Michigan, on ‘Classics, Love, and Revolution: the legacies of Luigi Settembrini’; conference appearances in the UK, Brazil, Italy, and China were similarly cancelled or postponed. In the quiet that followed, I concentrated on my teaching, reading the *Odyssey* in Greek with a group of dedicated students: at the end of the course, they amazed me by asking whether we could continue reading together over the summer, after the exams. Some graduate students joined; some original members dropped; others began to invite their friends from outside Princeton – and so I took the hint and involved some of my own friends too: we read Sappho with Alex Purves (UCLA), Archilochus with Laura Swift (OU), and Semonides with Robin Osborne (Cambridge). When Anthony Grafton and I realized we would have to teach our graduate course on the reception of antiquity in early modern Europe remotely, we decided to follow the same model and invited colleagues from around the world to join for specific sessions – and those sessions became the highlight of my week. Meanwhile, Andrea Capra and I completed a first draft of our book on Luigi Settembrini for Oxford University Press (in the new series ‘Interventions’), while waiting to do some more archival research in Naples. Last but not least, together with two articles, the short book *Ritorni Difficili*, co-authored with Alessandro Barchiesi and based on the Balzan-Lincei-Valla Lectures we delivered in Rome in November 2019, came out in November 2020: in it we try to make sense of ancient long-distance relationships, new foundations, and returns.

Johannes Haubold



In 2019/2020, I was Director of Graduate Studies: finding a way through the COVID crisis was not always easy, but others did much to make the task seem less daunting. I would like to thank colleagues in the department and the university administration for their support, and I especially thank our graduate students for their courage and engagement throughout this period of hardship.

It was a joy to stay in touch with our graduate community while teaching two graduate courses this year. One was devoted to the ‘scholia,’ a body of material

that preserves the voices of ancient readers. The other was our survey of Greek literature: this year, we took a comparative approach, reading Greek with Babylonian epic, Greek comedy alongside non-Greek genres of humor, and Greek calls to fight the Persian Empire against contemporary resistance literature from Egypt. I also offered an introduction to Akkadian, which prepares students to read some of the non-Greek texts we considered in the survey in their original language.

My research continued to focus on the intersection of ancient Babylonian and Greek literature and culture. Two book chapters resulted from this work: ‘Chaldean Interactions’, in *Literature and Culture in the Roman Empire*, 96–235, edd. A. König, R. Langlands and J. Uden (CUP 2020); and ‘Politische Redekultur im griechischen und akkadischen Epos’, in *Der Alte Orient und die Entstehung der athenischen Demokratie*, ed. C. Horst (Harrassowitz 2020). Via my interest in the scholia I have also strayed into Byzantine studies: this has led to a review article for BMCR and an article on ‘The Scholiast as Poet’, forthcoming in the *Bulletin of the Institute of Classical Studies*.

Brooke Holmes



Work published this summer arrived from another era. An essay that grew out of Lorraine Daston and Sharon Marcus’ invitation to nominate an “Undead Text”—my submission was Bruno Snell’s *Discovery of the Mind*—appeared in *Public Culture*. An experiment in multi-media, public-facing scholarship in the cross-cultural history of medicine, cultivated in a workshop organized by Natalie Köhle and Shigehisa Kuriyama at Australia National University’s Centre on China in the World, was included in *Fluid Matter(s): Flow and Transformation in the History of the Body*. A study of Cy Twombly’s *Fifty Days at Iliam*, commissioned for the catalog to an exhibition on Twombly and antiquity at Boston’s Museum of Fine Arts, came out (the exhibition remains on hold). I completed a long essay, “Holism, Sympathy, and the Living Being in Ancient Greek Medicine and Philosophy,”

Faculty News (continued)

which will appear this winter in *Ancient Holisms* (Brill). Another ambitious article based on a long-ago keynote, “Pain, Power, and Human Community: Empathy as a ‘Physical Problem’ in Pseudo-Aristotle and Beyond,” is due out next spring in the edited collection *The Body Unbound: Literary Approaches to the Classical Corpus*. I made headway with my book on sympathy. I published two essays for *The Philosopher*, “Learning We” and “What Should We Do With the Past?,” wrote an introduction for a new translation of Lucretius into Portuguese, and gave a virtual interview to the Melbourne-based architecture firm OFFICE that was written up in their series *The Politics of Public Space*. I spoke at events nominally located in Warwick, Fribourg, Belo Horizonte, London, Washington DC, and Princeton. Highlights of the fall included collaborating with Dan-el Padilla Peralta on our seminar and “innovation” “Rupturing Tradition” and co-organizing the virtual discourse program “Coming to Know” over three weeks in September at Berlin’s Haus der Kulturen der Welt with Nida Ghouse, curator of the program’s inspiration, the brilliant exhibition “A Slightly Curving Place.”

Joshua T. Katz



As I write these words in the last month of 2020, it is difficult to remember that the first month found me in Paris, where I gave a lecture on E-Prime,

a linguistically and philosophically interesting form of English that excludes all forms of the verb ‘to be’. A prescient topic: the restrictions this year on all aspects of existence, including speech, have been grave. I have published a number of well-received pieces and given numerous talks and seminars, mostly over Zoom, on ancient literature, on language both ancient and modern, and on the parlous state of contemporary sociopolitical affairs. In July, the American Council of Trustees and Alumni named me a Hero of Intellectual Freedom, an honor for which I am profoundly grateful. I hope for a peaceful, productive, and intellectually free year ahead for everyone, which should for me

include invited lectures on Indo-European topics in virtual Greece and—if the world opens up—in actual Sweden.

Mirjam Kotwick



I am in the early stages of a book project on methods and practices of dream interpretation in classical Greece and how those methods and practices interact with other forms of ancient Greek hermeneutics. In a related paper, forthcoming in *Studies on the Derveni Papyrus*, volume 2, ed. by Glenn W. Most, OUP, I show that the Derveni author’s method of interpreting an Orphic poem is strikingly similar to how dreams are interpreted in the Hippocratic *Vict. 4 (On Dreams)*. Apart from my work on dreams, I have been finalizing my contribution (“Interrogating the Gods”) to the *Cambridge Companion to the Sophists*, edited by my colleague Joshua Billings, and Christopher Moore of Penn State. Also, I am still fascinated by text-critical issues in Aristotle: I will present a paper at the SCS (virtual) annual meeting proposing an emendation in *Metaphysics A 10* that is based on new indirectly preserved evidence and helps to better understand the argumentative architecture of book Alpha. I am very excited to have joined the department last fall and am much looking forward to teaching in the spring a 300-level course “Topics in Classical Thought: Dreams” and a graduate seminar on “Early Greek Poet-Philosophers”.

Daniela Mairhofer



The outbreak of the pandemic put a halt to several things I had enthusiastically planned for 2020, most notably a trip to Italy with my – fantastic – medieval Latin students (Introduction to Medieval Latin, Latin 232), which I had newly designed. Unfortunately, the pandemic thwarted our plans just a few days before we were supposed to depart. In any case, I very much hope that I will be able to catch up on this excursion (and that Bob Kaster will be in on it). With libraries partly shut and work related travel indefinitely suspended, 2020

was probably not the best year to see a book through to press. It did work out in the end, though, and a long-term book project, “Der ‘Oxford Boethius’. Studie und lateinisch-deutsche Edition”, which focuses on the reception of Boethius’s *Consolatio philosophiae* in the later Middle Ages, was published in December (Erich Schmidt Verlag, Berlin, Texte des späten Mittelalters und der frühen Neuzeit no. 58). On sabbatical this academic year, I am working on *Totum nihil* and on the realization of a research collaboration with colleagues from Europe. Fingers crossed that I will be able to pursue my DFG fellowship at the University of Tübingen in the flesh this coming spring.

Dan-el Padilla Peralta



Divine Institutions: Religions and Community in the Middle Roman Republic World (Princeton UP, October 2020) was recently spotted in the excellent company of Barack Obama and

Caroline Walker Bynum at Labyrinth Books. Also out making moves is a programmatic article on epistemicide and the Roman imperial expansion (*Classica – Revista Brasileira de Estudos Clássicos*), the fruit of talks I gave in Canada and Brazil in the pre-COVID time of anxiety-free air travel. “Anti-race and anti-racism: the whiteness of the classical imagination,” a chapter for Bloomsbury’s *Cultural History of Race in Antiquity* that made a brief campus cameo during the 2019 Annual Humanities Colloquium, is finally entering production; in the hands of very patient editors are pieces on Lucian in Santo Domingo, Janus on early Roman coinage, teaching Greek and Roman texts to formerly incarcerated citizens, and racial melancholy and Roman manumission in Petronius. Revisions to the volume on Rome in the 4th century BCE that I’m co-editing with Seth Bernard (Toronto) and Lisa Mignone (ISAW) are picking up momentum as we aim for a spring submission to Cambridge UP, and Sasha-Mae Eccleston (Brown) and I just finished drafting our manifesto essay for the *AJP* special issue that’s being edited by Emily Greenwood (Yale). It’s going to be a busy Zoom spring of teaching, but once summer arrives I’ll finally have time to apply my full energies to the wonder-worlds of 338 BCE. In the meantime: stay safe and wear a mask!

Faculty News (continued)

Katerina Stergiopoulou



On January 2, 2020, Special Collections at Firestone Library finally made available to researchers (and anyone in the general public willing to come to Princeton) more than one

thousand letters written by the poet T.S. Eliot to Emily Hale, a longtime friend and, the letters reveal, a lover manqué; the letters, donated by Hale, had been sealed for over sixty years. Despite the buzz that this correspondence generated in the press, only five or six scholars were there in January, and I was one of them. What seemed like a rash decision at the time—to drop what I was doing in order to spend the whole of January poring through the letters—looks prescient in retrospect: in March COVID-19 shut down the library and, unfortunately, access to many materials in Special Collections.

Why was I there? I write in my first book about Eliot's relationship to Greek antiquity, examining in particular his Greek-tragedy-inspired plays and their connection to his "original" poetic work. Emily Hale was a theater professional—an actress and director, employed by a variety of educational institutions across the U.S.—and her correspondence with Eliot was most intense during the period of interest to me. As I suspected and hoped, these intimate letters provide a unique new window into Eliot's playwriting; his unusually candid assessments of his own plays and those of others both confirmed and modified my argument in the book, and I was able to incorporate them in late revisions to my chapter. As one of the few people to have had the chance to read the letters in their entirety, I have also written and spoken about them in other fora: I contributed to the T.S. Eliot Society's Hale letters blog and its newsletter, spoke about the letters to the Annual Eliot Society Conference, which took place on Zoom in October 2020, and have written a short piece that will soon be published in the *T.S. Eliot Studies Annual*.

Emeritae/i News

Robert Kaster



In this strangest of years it is impossible not to see everything through the lens of SARS-CoV-2. My most recent book—*Cicero: 'Brutus' and 'Orator'* (OUP)—

appeared late in February, just as most of us were beginning to glimpse the scope of what we'd be facing. I finished work on my next book—*Studies on the Text of Seneca's 'De beneficiis'* (OUP)—in late August, just as my wife and I were finishing the twenty-fourth week of our lockdown. We can hope that by the time I complete my edition of *De beneficiis*, *De clementia*, and *Apocolocyntosis* for the Oxford Classical Text series, sometime in the Fall of 2021, we will have safe and effective vaccines widely available and might be able to imagine a return to something like life in the Before Times. Until then, my best wishes to all friends, colleagues, and students: stay safe, stay well.

Brent Shaw



It is difficult to summarize the last academic year since so much of it is dominated in memory by the months between March and July when the first 'wave' of COVID-19

swept over all of us. I was involved in teaching for Columbia University, when class was interrupted suddenly on March 8 with a lockdown, and rapid two-day re-schooling on how to teach on Zoom. Fortunately, this urgent training prepared me for the fall term of 2020 when I had the privilege of joining Andrew Feldherr in the teaching of the PAW graduate seminar on "Ancient Lives." Although we planned on a 'hybrid' model, the class had to go fully virtual. Despite the mono-dimensionality of laptop screens, it was a most enjoyable and productive seminar. I learned a lot. During the year work proceeded on yet another revision of the world history and initial work on an interpretative general work on Roman history. Other items did move to publication, but with what seemed to be an almost glacial slowness. One

was a long study of the Greek translation of the martyrdom of the African martyr Perpetua entitled (naturally) "Doing It in Greek" published in *Studies in Late Antiquity*. The other longer item was an analysis devoted to social organization and economic rationality "Social Status and Economic Behavior: A Hidden History of the *Equites*?" which appeared in the fiftieth anniversary year of *Ancient Society*.

Letter from the Chair

(continued from page 2)

I wish that I could predict the future for you and confidently assert that by fall 2021 academic life will be back to something like "normal," with conferences, visiting scholars, in-person teaching, and the daily face-to-face exchanges with students and colleagues. Although I have spent my entire academic career studying ancient and modern methods of divination, I have no crystal ball. My great-grandmother was said to be clairvoyant (or at least she foresaw that my great-grandfather would be shot in the arm by sheep rustlers in December of 1911), but I certainly have not inherited that particular gift. The best that I can do is to express the communal hope of the Princeton Classics community that better times lie ahead and to reassure you of our total commitment to providing the best education that we are capable of, whatever the future holds.

2021 Commencement

An outdoor commencement ceremony is scheduled for Sunday, May 16 (rain date is Monday, May 17).

Other commencement events (Baccalaureate, Class Day, residential college celebrations, and department and program celebrations and events) will take place virtually.

Alumni Spotlight

by Erynn Kim '17

“It’s not a good story.” It really wasn’t. Not the right story anyway, certainly not the kind that my advisor was looking for when she suggested that I write about my journey to Classics for a fellowship application. My journey began as more of a wandering than anything else. In middle school I decided to study Latin because my older brother did. Thanks to my brilliant Magistra, Latin ended up being my favorite class. Back then, however, I wasn’t quite sure what a Classics major even was and came to Princeton with astrophysics in mind. I remember vividly a PHY 105 lecture during which the professor disappeared in a cloud of chalk dust as he threw a particularly involved proof on the board. The first thought that flew into my head: *how hideous*. Then, from somewhere to my left, an awed whisper: “How beautiful.” In that moment, I wanted to step into the whisperer’s shoes and see what he saw—or rather, how he saw. But more than that I wanted to step out of the classroom in my own shoes with my own eyes and find that moment for myself—that “how beautiful”—somewhere, elsewhere.

My elsewhere was Classics. What drew me to Classics and what draws me still is the methodology of the field as much as the content of study. However pretentious the word “philology” may sound to some ears, it is based on the very simple practice of slow reading. Simple in theory, less so in application, as I quickly discovered.

“I still believe in the power of the human voice, and I am grateful to my education at Princeton for helping me find mine and for giving me the foundation to pay it forward.”

One of my first Greek courses as an undergraduate was with Professor Timothy Barnes on Homer’s *Iliad*. On the final exam for that class, we were given a passage and directed to restore the digammas, a letter that decayed out of the alphabet, and to comment on the metrical significance of each instance. In the span of a few hours I was given the visceral experience of how what is *not* there can have a real effect on what *is*.

Later on in my undergraduate career, I took a course on Hesiod’s *Theogony* with Professor Joshua Katz, who gave our class a somewhat startling essay prompt: justify the paragraph breaks made by the editor of the *OCT*. After poring over the pages, I eventually caught sight of the family tree growing from the punctuation and the way a change of formatting would be enough to uproot it, showing me how form can speak as powerfully as content.

In my final year at Princeton, I read Sophocles’ *Antigone* in a seminar taught by Professor Brooke Holmes. During one class, she gave us a quick lesson on how to read commentaries: if the commentary says that X definitely cannot be right, that means X definitely could be right, and, moreover, X is important enough for the commentary to give it space at all—a specific lesson with a broad application: how to read between the lines. In an exam for her class, Professor Holmes asked us to identify the speakers of a series of unmarked lines. It was with a kind of out-of-body

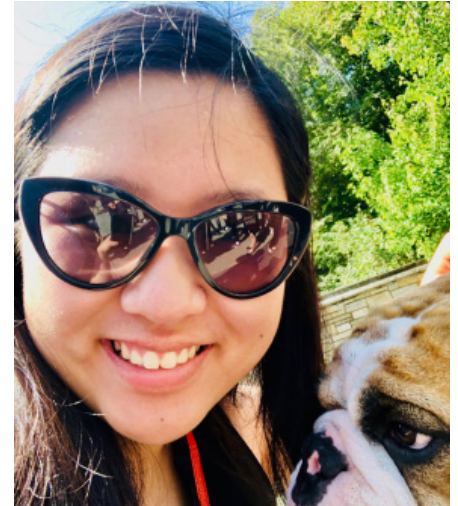
fascination that I experimented with putting words in the wrong mouth and watched an unfamiliar story emerge from a familiar passage.

All of these experiences were variations on the art of slow reading. At a time when we are constantly overwhelmed by a deluge of information, some true, much false, I am particularly

grateful to my Classics professors for helping me develop the close reading and critical thinking skills to navigate through the flood to the truth. I am now in my third year of a PhD at Yale, having taken the year after leaving Princeton to read an MPhil at Trinity College, Cambridge University—none of which could have happened without the support of Princeton and the Classics department, both my professors and the department’s incomparable administrator, Jill Arbeiter. Although I haven’t set foot on campus since I walked out of FitzRandolph Gate, I am back in Princeton’s Classics department this Fall 2020 as an exchange scholar. I am so grateful for how the department welcomed me back even amidst this pandemic with open, albeit virtual, arms. Recently I have become engaged in opening up the conversation in Classics in various ways: at Yale, I have been doing work on classical reception in Asian-American literature, and, at Princeton this past semester, I have studied the connections between Ancient Greece and the Near East under the guidance of Professor Johannes Haubold, whose expertise in the field is only surpassed by his generosity of spirit. The wonderful professors in Princeton’s Classics department have taught and continue to teach me how to step out of the echo chamber and into the two-way street of dialogue. To study Classics is, by its very nature, to engage with voices that come from a different perspective from our own—this is dialogue. To engage in dialogue means to speak and to listen in equal measure.

At Princeton I learned to listen, but I also learned to speak. I remember my thesis advisor, Professor Andrew Ford, giving me a prompt for a short response—he returned my paragraph with every single polysyllabic Latinate word and instance of jargon slashed out in red pen. The new prompt: rewrite the paragraph replacing every crossed-out word with a monosyllabic word from an English root. I am so grateful to have had professors who paid this kind of attention to detail to my work—not just on what I said but how I said it—and who gave me ample opportunities to experiment with my own voice and to practice articulating myself as clearly as possible.

My training at Princeton has influenced not only my research but also my teaching. This past semester I have so enjoyed watching my students go from hovering in hesitation to throwing themselves headfirst into interactions with ancient works of art, which are, in many ways, so foreign to our modern American eyes. It has been such a gift to share with my students the rewarding



(Continued on page 13)

Faculty Publications

Reading Roman Pride

Yelena Baraz

Oxford University Press 2020

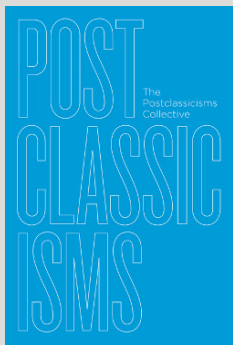


Pride is pervasive in Roman texts, as an emotion and a political and social concept implicated in ideas of power. This study examines Roman discourse of pride from two distinct complementary perspectives. The first is based on scripts, mini-stories told to illustrate what pride is, how it arises and develops, and where it fits within the Roman emotional landscape. The second is semantic, and draws attention to differences between terms within the pride field. The peculiar feature of Roman pride that emerges is that it appears exclusively as a negative emotion, attributed externally and condemned, up to the Augustan period. This previously unnoticed lack of expression of positive pride in republican discourse is a result of the way the Roman republican elite articulates its values as anti-monarchical and is committed, within the governing class, to power-sharing and a kind of equality. The book explores this uniquely Roman articulation of pride attributed to people, places, and institutions and traces the partial rehabilitation of pride that begins in the texts of the Augustan poets at the time of great political change. Reading for pride produces innovative readings of texts that range from Plautus to Ausonius, with major focus on Cicero, Livy, Vergil, and other Augustan poets.

Postclassicisms - The Postclassicisms Collective

Brooke Holmes et al.

University of Chicago Press, 2020

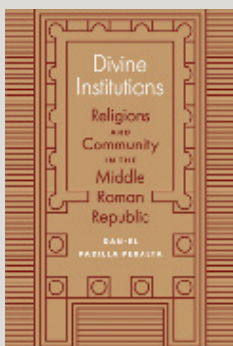


Structured around three primary concepts—value, time, and responsibility—and nine additional concepts, *Postclassicisms* asks scholars to reflect upon why they choose to work in classics, to examine how proximity to and distance from antiquity has been—and continues to be—figured, and to consider what they seek to accomplish within their own scholarly practices. Together, the authors argue that a stronger critical self-awareness, an enhanced sense of the intellectual history of the methods of classics, and a greater understanding of the ethical and political implications of the decisions that the discipline makes will lead to a more engaged intellectual life, both for classicists and, ultimately, for society. A timely intervention into the present and future of the discipline, *Postclassicisms* will be required reading for professional classicists and students alike and a model for collaborative disciplinary intervention by scholars in other fields.

Divine Institutions: Religions and Community in the Middle Roman Republic

Dan-el Padilla Peralta

Princeton University Press, 2020



Many narrative histories of Rome's transformation from an Italian city-state to a Mediterranean superpower focus on political and military conflicts as the primary agents of social change. *Divine Institutions* places religion at the heart of this transformation, showing how religious ritual and observance held the Roman Republic together during the fourth and third centuries BCE, a period when the Roman state significantly expanded and diversified.

Blending the latest advances in archaeology with innovative sociological and anthropological methods, Dan-el Padilla Peralta takes readers from the capitulation of Rome's neighbor and adversary Veii in 398 BCE to the end of the Second Punic War in 202 BCE, demonstrating how the Roman state was redefined through the twin pillars of temple construction and pilgrimage. He sheds light on how the proliferation of temples together with changes to Rome's calendar created new civic rhythms of festival celebration, and how pilgrimage to the city surged with the increase in the number and frequency of festivals attached to Rome's temple structures.

How did you become interested in the Classics?

I became interested when a friend of mine started to take Greek and I realized that it had a different alphabet, which I thought was an opportunity to send coded messages to friends. It looked like fun, so I signed up for the class and thoroughly enjoyed the experiment.

You are one of the first Presidential Scholars appointed - what has your experience been like, so far?

I think it's been as good as it can be in a pandemic! The fellows have a Zoom meeting every month, but our experience is really shaped by the welcome we're given by our departments. I have enjoyed taking walks with the faculty, especially with my mentor, Dan-el Padilla Peralta, and his children. There have even been chances to interact with some of the students, who offer a different perspective on the life of the department. I really appreciate the work the staff are doing, particularly at the library, to make sure that research can continue even in these circumstances.

How has the COVID-19 pandemic affected your research?

Well, obviously, it has meant that travel to conferences and archives is out of the question, which is unfortunate. Still, there are virtual conferences and lectures, though those can be challenging. On the other hand, now that we're all more familiar with platforms like Zoom, I've been able to start collaborating with colleagues all over the world, from California to Chile. So, it's not the work schedule I thought I would have, but the pandemic also opened new doors. The fellowship has given me time to finish articles, draft a book proposal, and make headway on manuscript revisions. It's also created an opportunity to pick up new skills, like Quechua, an indigenous language spoken along the Andean cordillera (and in New Jersey!). There's a corpus of Quechua plays from colonial Peru that engages with classical mythology, which I look forward to reading soon.

As a classicist and academic, what sorts of trends do you see, and what do you think will change in the discipline over the next five years?

I think there is an interest in expanding the idea of what Classics is, diachronically and synchronically. An example of the latter is the ancient world model, which Princeton has already adopted. The former is what we might call reception studies or intellectual history. And within that area, I think it will be exciting to see more work on engagement with Classics beyond the global North. A few recent examples come to mind: Su Fang Ng's book on Alexander the Great in Malaysian literature; Adriana Vazquez' article on Virgilian themes in a Brazilian epic; Rosa Andújar's introduction to Luis Alfaro's Greek Trilogy.

If you could change one thing about the study of Classics, what would it be?

I would encourage a broader conception of what we mean by Latin literature and Greek literature, which is already happening. For me, Latin is Latin, whether it's written by Virgil, Boethius,



Petrarch or Pedro de Moctezuma. This longer history of Latin, as a language and body of literature, would also change the way we study the period which we identify as core. Decentering Europe presents a very different picture, one which includes the Graeco-Arabic translation movement, the period when

the Ottoman Empire was the center of classical learning, and Latin's role in the creation of the first grammars of Amerindian languages. And while this is important ethically, it's also intellectually necessary. What good are studies if they ignore the full body of evidence?

Can you tell me about some of the people you've met, that had an impact on your career?

The most important people weren't alive, so I couldn't meet them in person, though you could say I 'met' them in their work. The first is Sabine McCormack, a late antique specialist who traveled to Peru, learned Quechua, and became a leading scholar of colonial Peruvian history. When I read her book *On the Wings of Time: Rome, the Incas, Spain, and Peru* - for me that was that was a game changer. It united two of my interests: the history of my father's native country and classical literature. The other person is María Rosa Lida, an Argentine philologist who is best known as a Spanish medievalist. But she was trained as a classicist and wrote a wonderful book, *Dido en la literatura española*. They both changed what I thought could be done in the field and who could be part of the profession.

What would you say to someone who was interested in studying Classics?

I would say that Classics allows you to study a set of ancient civilizations from different methodological and disciplinary perspectives. And this training prepares someone to think critically about how the idea of classical antiquity was formed and its role in the world we live in today, both good and bad. Classical Athens is a good example. On the one hand, it was a place where they experimented with the idea that power should answer to citizens - in other words, democracy. But at the same time, citizenship was restricted to exclude women, enslaved persons, and foreigners. The implications of that tension are readily apparent.

If you weren't a Classicist, what would you be doing instead, or what would your life be like?

I would have gone into law, immigration law. I was an intern for a judge one summer, when it was my job to file paperwork. I got so many papercuts! I just thought, "this cannot be all there is in life," and so decided to change course.

What do you do when you aren't teaching or conducting research?

I'm usually reading; I like murder mysteries. But it's also good to stretch my legs, so I can usually be found walking around the woods and green spaces of Princeton, listening to podcasts, usually an NPR podcast. My favorite, hands down, is the NPR Politics Podcast. They deliver the news, but they also have a sense of humor and seem to have a lot of fun working together; it's like listening to a group of friends discuss the day's headlines.

What might (someone) be surprised to know about you?

My mother is Dutch! My parents raised me in this weird Dutch-Peruvian fusion home. You know how teachers ask kids what their favorite foods are? I used to love rattling off the names of Dutch and Peruvian dishes to them, like *poffertjes*, which are little Dutch pancakes, and *aji de gallina*, a Peruvian's version of mac and cheese.

[Erika Valdivieso is a Postdoctoral Research Associate and Presidential Postdoctoral Research Fellow in the Department of Classics]

Fall 2021 New Course Preview

CLA326/HIS326/HUM324 Topics in Ancient History: Town and Country

Professors Caroline Cheung and Denis Feeney

By the first century BCE, the city of Rome had over one million inhabitants, and was the largest and most densely populated city in the Mediterranean, if not the world. In fact, no other city surpassed ancient Rome in population until the 19th century. Yet scholars have estimated that as much as 80% of the population engaged in agriculture. The urban-rural divide was an important concept in antiquity. In this seminar, we will look at a wide range of evidence -- literary, material, visual, etc. -- to examine the cultural concepts associated with 'town' and 'country' for the ancient Romans.

CLA250/HUM253 Pompeii

Professor Caroline Cheung

The astonishing preservation of Pompeii has captured popular imagination ever since it was rediscovered beginning in the 1700s. This course will uncover the urban fabric of the city. We will look at its layout, at public and private buildings and their decoration, and at the wider cultural, geographical and historical contexts. Using physical remains alongside texts in translation, we will explore aspects of the lives of the inhabitants, including entertainment, housing, religion, economy, slavery, political organization and expression, roles played by men and women inside and outside the family, and attitudes towards death.

CLA565 Problems in Medieval Literature: Classical Reception in the Middle Ages

Professors Emmanuel Bourbouhakis and Daniela Mairhofer

Credited with preserving Classical texts, the Byzantine and Western Middle Ages are nevertheless still defined as "post-classical" periods, despite their intellectual and ideological commitments to key elements of antiquity. This course examines the nature of these commitments by looking at Classical Reception of Greek and Latin texts across the linguistic, political, and religious divide of the European Middle Ages. The seminar will focus on authors, genres, or cultural practices which reveal both consonance and divergence between Western and Byzantine classicism, while also examining their legacy to conceptions of Renaissance and Modernity.

Graduate Dissertations

Kathleen Cruz

The Poetics of Horror in Lucan's Bellum Civile and Statius' Thebaid

Lucan's *Bellum Civile* and Statius' *Thebaid* have been traditionally critiqued as excessively violent poems; more recently, scholars have emphasized the thematic concerns to which such violence contributes. In my dissertation, I contend that neither epic can be properly appreciated if we downplay its nuanced interest in bodily harm or subsume it under more palatable lines of criticism. By drawing on the philosophy of aesthetics and the emotions, as well as film and affect theory, this project presents a conceptual framework for Lucan and Statius' violent grotesquerie and argues that both poems can be profitably re-understood as cohesive narratives of horror. I examine five areas through which Lucan and Statius explore the potential of horrific imagery: horror's visual power and evocation of complicit spectacle; the manipulation of the human body; the demand for humans to consume foul materials; pessimistic cosmological frameworks; and the natural world's ability to act as both the subject and object of horror. Through theoretically grounded close readings, I demonstrate the distinctions that can and should be drawn in what is often considered a single phenomenon and offer a new lens through which to read the very distinct and innovative priorities of the *Bellum Civile* and *Thebaid*.

Thomas Davies

Greek Cosmology and Its Bronze Age Background

Traditional histories of philosophy begin in 6th-century BC Greek Ionia, with the Milesian thinkers Thales, Anaximander, and Anaximenes. I argue that this is a mistake. Through the Bronze and Iron Ages, in a macro-region stretching from the Mediterranean to Northern India, many cultures developed professional communities of intellectuals responsible for the invention and preservation of cosmological theories. During the second and first millennia BC, scribes in Mesopotamia, lector priests in Egypt, ritualists in Iran, and ritualists and philosophers in India all took on this social function.

My dissertation shows that Milesian philosophy was directly influenced by some of these non-Greek cosmological traditions. Several theories attributed to Thales, Anaximander, and Anaximenes are borrowed from Egyptian and Iranian texts readily available to an Ionian Greek of the 6th century BC. But macro-regional analysis does not just illuminate influences on the views of specific Greek philosophers. It shows that the emergence of philosophy in Greece was not an isolated miracle: it resembles (and was conditioned by) contemporary phenomena in neighboring societies. Looking beyond Greece helps us understand the birth of philosophy as a historical event.

Kay Gabriel

Euripides, Moderniste: Tragic Adaptation and Avant-Garde Classicism in the Twentieth Century

Since the late 18th century, classicists, literary critics, playwrights and poets have regularly named the ancient Greek tragedian Euripides a "modern" dramatist. This dissertation pursues the history, causes, consequences and stakes of this widespread structure of interpretation. This claim originated in German tragic criticism at the turn of the 19th century—in Friedrich Schiller's *Naïve and Sentimental Poetry*, Friedrich Schlegel's *On the Study of Greek Poetry*, and A.W. Schlegel's *Lectures on Dramatic Literature and Art*. It is still in evidence, in explicit and implicit terms, both inside and outside the disciplinary practice of Classics; it has thoroughly mediated the translation, interpretation, and adaptation of Euripidean tragedy from the late 18th century to the present moment.



The dissertation argues that the claim of Euripides' untimely modernity presents a way for a self-consciously modern cultural production to think about itself and its relationship to history, emplotted through the genre of tragedy and the cultural mode of adaptation. It therefore examines the history of Euripides' modernity primarily through the adaptation of Euripidean drama in 20th-century modernism and the avant-garde. So dissatisfying to the critics of 18th- and 19th-century German classicism, Euripidean tragedy generates a uniquely enabling body of work for avant-garde adaptation: the bracing projection of a ruptural, anticipatory modernity onto Euripides produces a canon of tragedy in correspondence

with a world characterized by revolutionary upheaval. Studying adaptations by H.D., Wole Soyinka, and Heiner Müller, I explore the possible modes of tragic adaptation as fellow traveler to political movements and revolutionary desires. Intervening in the study of both classical reception and the aesthetics of the avant-garde, I argue for understanding tragedy as a genre of revolutionary historiography, and that the adaptation, translation and detournement of classical texts and cultural forms represent some of the critical devices of an avant-garde poetics and theatre.

Aviv Rosenblatt

Platonic Matters: On the Relation between the Sensible and Intelligible Worlds in Plato, Aristotle and Plotinus

Greek rationalism culminated in Plato's conception of a separate intellectual realm, grounding our metaphysics, epistemology and even ethics. However, the gap between the sensible and "intelligible" worlds spawned a host of new problems, which Plato never fully resolved: How does the sensible world "connect" to the intelligible world? In what way may sensible things, though

Graduate Dissertations (continued)

lacking intelligence, be informed by purely intellectual Ideas? Plato's most fruitful solution may be found in the myth of eros of the *Symposium*. Desire, mysteriously, knows the object of its attraction, which it yet does not possess. Aristotle's teleological hylomorphism and Plotinus's theory of emanation both draw on this theory of desire. Yet their more rigorous, systematic solutions came at a cost: in different ways, they were forced to attenuate the intellectual character of the higher world. Some famous problems in Aristotelian scholarship can be elucidated, I think, by noticing this tension. In Plotinus, desire, the will, simplicity and unity upend intelligibility at the heart of the system – with sinister implications for later Platonic and religious thought. The reconsideration of these three thinkers through a shared Platonic prism fits them into a new narrative of the rise and fall of Platonic rationalism.

Thomas Wilson

Siblings and the Fraternal Imaginary in Roman Republican Literature

Siblings, it seems, should have been important in Roman culture. After all, the Romans traced their city's origin to its foundation by twins, one of whom killed the other in that act of foundation. Pairs of brothers appear at significant moments in Roman political history, and siblings take central roles in Roman literature of various periods. In my dissertation, I contend that the earliest surviving works of Latin literature show a remarkable preoccupation with siblings alongside considerable flexibility in how they understand these relationships. The key paradox of brotherhood – its potential to evoke both harmony and rivalry – and the strong normative expectations around fraternal devotion were available to be exploited and subverted by Roman authors. I trace the deployment of this rubric in the works of Plautus, Terence, and Ennius, arguing that each author deploys the trope distinctively to meditate on questions of identity, migration, kinship, war, and enslavement, and to grapple with the implications of Rome's changing place in the Mediterranean world. The ongoing application of these frameworks to new topics reveals that siblings had enough flexibility to remain relevant, and were relevant enough to be worth reinventing.

Alumni Spotlight

(continued from page 8)

experience of slowing down long enough to listen to these works of art, to let the art speak for itself and realize that conversation is always possible. It's just a matter of asking the right questions. In Professor Haubold's words, "some questions matter more than others" (*Greece and Mesopotamia* 2013: 71); the trick is to find the questions that will enable rather than obstruct conversation. In a world that grows increasingly noisy, this is easier said than done, but I still believe in the power of the human voice, and am grateful to my education at Princeton for helping me find mine and for giving me the foundation to pay it forward.

Graduate Student News



William Dingee

My sense of what counts as "news" has shifted greatly in the past year, together with my perception of the passage of time. Despite the by-now expected quarantine setbacks (not to mention an unfortunate disagreement in August between the trunk of a large black walnut tree and the roof of my apartment), I am pleased to report that I have completed substantial work on dissertation chapters examining Petronius' engagement with literary criticism and with Stoic and Epicurean philosophical discourses. I have also enjoyed teaching Latin, both to fellow graduate students, through the graduate school's summer language program, and to undergraduates in Latin 101. The move to a virtual format has proved a challenge both to teaching and to research, and I have dearly missed seeing the department's staff and faculty, as well as graduate and undergraduate students. This time of challenge has also been a time for growth, however, and I have learned a lot about both teaching and research that will serve me well beyond the end of our current crisis.



Cait Mongrain

In January (roughly a million years ago), I presented a paper at the SCS Annual Meeting, entitled "A Pastoral *Pathicus*? Juv. *Sat.* 9, Verg. *Ecl.* 2, and Patronage at Rome," reworked from research done for Yelena Baraz's pastoral seminar (many thanks for her extensive notes and feedback!). After much reading and even more worry, I managed to pass both my generals this year. I am now looking forward to a reading course with Andrew Feldherr in Spring 2021 on depictions of disasters in Flavian literature. Precepting for Dan-el Padilla Peralta with Linda McNulty Perez on *Citizenships Ancient and Modern* has been an exceptional teaching and learning experience, and I can hardly express my thanks to them both and to the students for their insights and dedication. This year has been unspeakably long and difficult, but I'm ever more grateful for the supportive grad community here. Thank you all for all you do!

Senior Theses 2020

Alexander Deters

A Comparative Study of Athens and Rome in the Archaic Period

Adviser: Marc Domingo

Rachel Edelson

A Fickle and Ever-Changing Thing is Woman: Virgil's Dido Through the Lens of Traditional Roman and Augustan Models of Female Exemplarity

Adviser: Yelena Baraz

Christopher Howard

Sero Te Amavi: North African Church Controversies and the Maturation of Augustine's Theology of Love

Adviser: Daniela Mairhofer

Jaylin Lugardo

"And Here I Stand, A God Incognito": Optics, Religion, and Space in Philip II's Politics

Adviser: Michael Flower

Andre Mendoza

Viva Latinitas

Adviser: Joshua Katz

Hannah Semmelhack

Poets and Poet-Characters in the Epic Tradition

Adviser: Denis Feeney

Leina Thurn

The Landscapes of Pithos Production at Hellenistic Morgantina

Adviser: Caroline Cheung

Kirsten Traudt

Slavery, Childrearing, and Education in the Roman Empire

Adviser: Dan-el Padilla Peralta

Jeff Zymeri

St. Augustine and the Roman Institution of Slavery: A Phenomenological Look at a Project of Legitimation and Reform

Adviser: Harriet Flower

Undergrad Summer Research Project

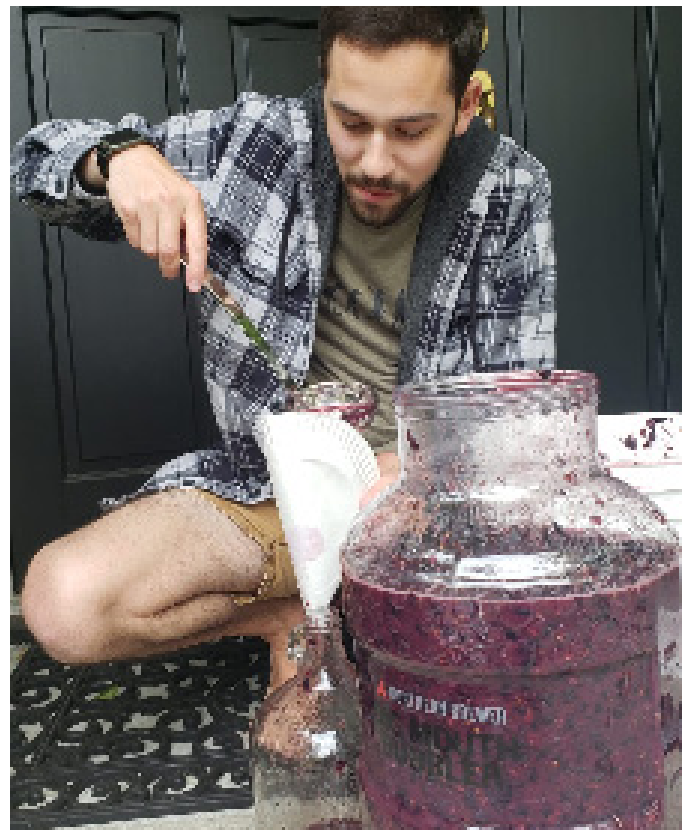
Ancient Winemaking by Clem Brown '21

When I began this project, I assumed that I would gain a better understanding of winemaking to prepare me for my senior thesis. This is true, but I also earned an appreciation for the art of winemaking itself. No step in this project was as easy as I thought it might be, but instead each part of the process was more complex and interesting than I expected.

I started by pitching yeast and grapes in a 5 gallon fermenter, leaving air space for the skins and debris to get pushed up by gas during fermentation. This was about 42 pounds of grapes to maneuver, and plenty of the must was spilled.

Every day after this, twice a day, I had to punch down the "cap" of grape solids that floated to the top of the fermenter so everything remained evenly mixed and mold-free. Cato writes about this in passing but I found it to be a laborious and stressful process. I did not leave enough space at the top, so mild explosions were frequent until I replaced the modern cap with cheesecloth, an adaptation hinted at by Patrick McGovern in his book on ancient wine. My research saved this wine from spilling everywhere!

When the most aggressive fermentation had completed, I strained the grapes through cheesecloth then squeezed what solids were left. Without a press, this was the hardest (and the messiest - no pictures survive) part of the entire process. This was a surprise to me: I expected at least 4 gallons of liquid left over, but upon further research this is reportedly a good yield.





The wine is rested in single gallon carboys (to minimize headspace) and underwent natural "malolactic fermentation" where tart and fruity malolactic acid is converted into the more familiar buttery lactic acid found in many red wines today. I chose to do this for two reasons: as a natural process, this would happen slowly in today's wines and in the ancient world if stabilizers were not added. The second reason is that Cato's recipe makes a low-acidity wine, and malolactic acid lowers acidity in the palate as well. This makes comparison between these wines in the future fairer.

I did, however, cork and label one bottle for photographing. My friend Kris Hristov designed the label (my home, Mercer Island, as a grape cluster - so creative!).

Upon tasting the wine (before aging), general consensus is that it's "definitely wine!" I imagine after three months of aging or so the reviews will be more glowing.

I can't wait to get started on Cato's recipe now that I have a better understanding of and a much better respect for wine-making.

Classics Lectures & Events 2020–21

November 3

Robert Fagles Lecture for Classics In The Contemporary Arts

Mary Alice Zimmerman
Northwestern University

"Bodies I Have in Mind: Embodying Myth on Stage"

Sponsored by Princeton's Departments of Classics and Comparative Literature, Humanities Council, Lewis Center for the Performing Arts, Public Lectures Committee, Seeger Center for Hellenic Studies, and the Program in Humanistic Studies.

February 11

Lecture

Monica Cyrino
University of New Mexico

"Screening Rome as Empire Nostalgia in Takeuchi Hideki's *Thermae Romae* (2012)"

February 23

Lecture

Chris van den Berg
Visiting Fellow - Amherst College

"Forecast Eyes: Rhythm, Vision, and Philosophy in Cicero's *Orator*"

April 1

Prentice Lecture

Josephine Quinn
University of Oxford

"Wandering Dido: Reclaiming a Carthaginian Queen"

April 15

Lecture

Adriana Vazquez
UCLA

"Receptive Tautology and Vergil's Homer in Gabriel Pereira de Castro's *Ulissea, ou Lisboa Edificada* (1636)"

April 16-17

Workshop

"Contact, Colonialism, and Comparison"

Sponsored by: the Department of Classics, Humanities Council, Comparative Antiquity, and Program in the Ancient World

May 14-15

Conference

"Specialized Labor in Classical Antiquity: Economy, Community, Identity"

Sponsored by Princeton University Department of Classics and Rutgers University Department of Classics

Department of Classics
Princeton University
141 East Pyne
Princeton, NJ 08544



Department of Classics • Princeton University

141 East Pyne, Princeton, NJ 08544
609-258-3951

<http://classics.princeton.edu>
classics@princeton.edu

Editor: Nancy Blaustein

Copy editor: Aliya Ram

Production Coordinator: Christopher Valentine

Wordmark: "Princeton \ Classics" by Binocular Design, Ltd.

In the Nation's Service and the Service of Humanity

Faculty

Yelena Baraz
Joshua Billings
Emmanuel Bourbouhakis
Caroline Cheung
Marc Domingo Gygax
Denis Feeney
Andrew Feldherr
Harriet Flower
Michael Flower
Andrew Ford
Barbara Graziosi
Johannes Haubold
Melissa Haynes
Brooke Holmes

Joshua Katz

Mirjam Kotwick
Daniela Mairhofer
Dan-el Padilla Peralta
Katerina Stergiopoulou
Erika Valdivieso

Staff

Jill Arbeiter
Nancy Blaustein
Brittany Masterson
Eileen Robinson
Christopher Valentine

Advisory Council

Kasia Allen '01
Mackenzie Bushy '08
Scott Clemons '90
Joan Breton Connolly '76
Joy Connolly '91
Carol Cronheim '86
Andrew Porter '03
Zachary Squire '08

About the Cover

Illustrated by Mali Skotheim PhD '16

Greek gods gather on Zoom in the COVID era. The desk is Poseidon's; hence the Minoan octopus mug and trident amongst his pencils.