LETTER FROM THE CHAIR

TENTS, ANCIENT AND MODERN, have been much on my mind this year. Katherine Backler (Oxford) gave an excellent lecture on festival encampments in ancient Athens: “Who’s your tent-buddy? The social worlds of Athenian women” emphasized the importance of shared physical space in the creation of enduring networks. Meanwhile, as I write this, students are dismantling the tents that made up the Princeton Gaza Solidarity Encampment on Cannon Green. Other tents are going up to host reunions and soon Cannon Green itself will bristle with chairs, ready to accommodate families and friends, as we celebrate our graduating class of 2024. I am grateful that we can do so in person, also because this is the same class who, back in 2020, concluded their high school career online, in isolation. I am also heartened to see how one and the same campus can support different uses and occasions, some focused on university business, some looking at what is happening in the world beyond. We have all been affected by events beyond our campus—even if in different ways and with vastly different degrees of gravity. One thought that has sustained me is that we ought to be able—on our campus—to express our disagreements in a way that increases the attractiveness of our offerings stems, more generally, from a combination of controversy and care. Controversy attracts attention and there is no doubt

MARCH 19 Lecture
Kenneth Yu  TOronto
“Competing Visions of Paideia in Imperial Greece”
that the legacies of ancient Greece and Rome can be assessed in many different ways. Care, meanwhile, is equally important, even if it often goes unnoticed. Classics, as a discipline, is built on practices of care that have ensured the survival of the texts and artifacts we study. Through the ages, people have arrived at different views about their meaning, ethics, and beauty—while learning to value what remains of the past in the present, not least for the sense of perspective it provides. Two senior theses this year shared the Keynes Prize. In different ways, each focused on practices of care. John Freeman, the Salutatorian of the Class of 2024, wrote about the repatriation of looted objects currently housed in various museums, asking when and to whom they become objects of concern. Desi Devaul significantly developed the use of Artificial Intelligence for the restoration of ancient texts, showing that even as methods change, making sense of lacunae and imperfectly transmitted texts still requires human care.

As student interest in the study of the ancient world grows, our department grows with it. I am delighted to announce the appointment of Prof. Ilaria Marchesi as our First Director of the Classics Language Program and our first University Lecturer in Classics: a distinguished scholar of Latin literature (her latest monograph, *Women in Martial* comes out this fall from Oxford University Press), Prof. Marchesi is also an innovator in the pedagogy of ancient languages, with an outstanding record of outreach. Another key development is the award of a Mellon Foundation grant to Prof. Dan-el Padilla Peralta and Prof. Sasha-Mae Eccleston of Brown University, which will support a multi-year fellowship program designed to mentor graduate students and early-career researchers as they center critical race studies in their classical scholarship and teaching. This is the largest externally awarded grant in the history of our department, I believe, and another record-breaking event!

I am also pleased to report that Dr. Melissa Haynes has been promoted to a Senior Lectureship and Prof. Mirjam Kotwick to an Associate Professorship: these marks of recognition are a straightforward source of happiness for us all. I also need to announce the bittersweet news of Prof. Ilaria Marchesi as our first Director of the Classics Language Program and our first University Lecturer in Classics: a distinguished scholar of Latin literature (her latest monograph, *Women in Martial*, comes out this fall from Oxford University Press), Prof. Marchesi is also an innovator in the pedagogy of ancient languages, with an outstanding record of outreach. Another key development is the award of a Mellon Foundation grant to Prof. Dan-el Padilla Peralta and Prof. Sasha-Mae Eccleston of Brown University, which will support a multi-year fellowship program designed to mentor graduate students and early-career researchers as they center critical race studies in their classical scholarship and teaching. This is the largest externally awarded grant in the history of our department, I believe, and another record-breaking event!

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**LETTER FROM THE CHAIR**

**FACULTY NEWS**

Yelena Baraz

Last year I completed a manuscript of a book that examines how an imperial pastoral poet, Calpurnius Siculus, inflects different features of the pastoral genre, drawing energy from the changes in Roman literary culture in the time after Vergil to create a distinctive poetics. Because the corpus is not well known, I will be doing a new translation of the poems, to be published with the monograph. I have also continued working with Jhumpa Lahiri on our translation of Ovid’s Metamorphoses for Modern Library, and the project continues to be challenging and exciting, as we bring our perspective together to inflect this version of Ovid’s poem. Some shorter projects, too, have been very stimulating: in June, I traveled to Naples to take part in the Enoch Seminar’s conference on Sibylline oracles, bringing my work on female prophecy in Lucan into conversation with work on Jewish and early Christian oral traditions. And in July, I co-organized a panel on Rome’s forgotten poetry at the Celtic Classics Conference in Coimbra. In the fall, I presented an expanded version of my own paper for that panel, on popular verse about Julius Caesar, at Rutgers. I am looking forward to exploring in more depth what popular verse can do as a way of thinking about interactions between elite and popular culture in the public sphere and in the realm of literature.

Joshua Billings

With two big editing projects finally published (the *Cambridge Companion to the Sophists* and a special issue of *Helios* on “Non-hermeneutic Reading”), I am looking forward to the freedom of leave in 24–25 to concentrate on a *Hippolytus* commentary for Cambridge’s “Green and Yellow” series. I had the pleasure of teaching the text to undergraduates for the first time this fall, and came away full of ideas and questions to explore. Fortuitously, *Hippolytus* was also the play that opened the Athens Epidaurus Festival in summer 2023, which I attended along with a group of graduates from Princeton Classics and Greek universities, as the culmination of a week-long workshop at the Princeton Athens Center—a program we intend to repeat this summer and beyond. In non-Hippolytus news, co-editing *TAPA* continues to be a rewarding experience, and spring 2024 brings the immense privileges of co-teaching a graduate seminar, *Divinity in Greek Philosophy and Literature*, with Mirjam Kotwick on campus, and an introduction to Drama with Paul Eberwine (among others) in the East Jersey State Prison.

Emmanuel C. Bourbouhakis

Since the last instalment of this newsletter, I devoted the better part of a Fall sabbatical to progress on a book about the stylistically baroque yet rather humane epistolary habits of Byzantine intellectuals, parts of which I presented at the University of Mainz last January in a lecture titled “Byzantine Epistolography and the Limits of Literature.” While there, I held a workshop on “The Spectre of Rhetoric in the Study of Byzantine Texts.” I returned to the classroom in the Spring to teach one of my favorite courses, CLG103: “An Intensive Introduction to Ancient Greek,” revealingly dubbed “tubo Greek” by some; as well as a new graduate seminar, co-taught with my Firestone colleague, David Jenkins, CLA 562. “From Parchment to Print: An Introduction to Greek Paleography and Textual Criticism,” where the students exceeded all our expectations for this hands-on course. In other news, Poetry in Byzantine Literature and Society (1081–1204), edited by my colleagues in Vienna, Baukje van der Berg and Nikos Zagklas, to which I contributed a chapter titled “Wishing to Imitate the Poet’s Prose and the Study of Ancient Poetry in the Twelfth Century,” will be out by the time this newsletter goes to print. Earlier this year, I also published an essay about John Witherspoon, the revolutionary-era president of Princeton, and the contribution of classical oratory to the college curriculum, titled “John Witherspoon and the Rhetoric of Reputation.” This stemmed from a colloquium hosted by Princeton’s Humanities Council, on “John Witherspoon in Historical Context,” in response to the controversy surrounding calls to take down a statue of the university’s sixth president.
Caroline Cheung

The academic year 2023-24 has seen several projects come to completion as well as the beginnings of new work. Dolia: The Containers that Made Rome an Empire of Wine (Princeton University Press) appeared in April. Several articles have come out or will be out soon: “An Environmental and Cultural History of the Roman Expansion in Italy in the Journal of Interdisciplinary History (54:1-4), a collaborative project with twenty-one co-authors (including our own Dan-el Padilla Peralta); “Making Dolia and Dolum Makers” in the special issue “Archaeologies of Labor” edited by Kim Bovens in World Archaeology; and “Working, Learning, and Living Environments: The View from Dolium Repairs” in World Archaeology. In May, I spent several happy weeks during the winter working on a new book project on imperial marble portraits, first in Los Angeles to visit the Getty Villa and then in Rome as a Visiting Scholar of the American Academy in Rome to visit the Vatican Museum, the National Museum of Rome, and the Capitoline Museum. I am looking forward to returning to Italy this summer to continue my research and to participate in the Pompeii 145 Project.

Marc Domingo Gygax

In 2023, I published several articles, including “Center, Periphery and Networks in the Poleis of Late Classical and Early Hellenistic Lycia,” in M. Angelucci (ed.), Urban Space in Historical Geography: Collective Perception and Territoriality, 2022 (2023); “Myllaena under Ptolemaic and Seleucid Rule: The Royal Officer Sophron in I. Laebraun 3,” Ancient West & East, 22; “Democrazia—oligarquia—monarquia: contestos, límites y paradojas de la terminología política griega en el Debate Constitucional de Heródoto,” in C. Fornis et al. (eds.), La democracia griega y sus intérpretes en la tradición occidental; and a review on R. Grau’s book Les Opciones de Barcelona en Catalán historiografía for El País. Additionally, I worked on the publication of an edited volume on Colonial Landscapes and on the organization of a new conference at the Princeton Athens Center: Greek Colonisation and Indigenous Communities—Rethinking Encounters in the Ancient World. One of the most rewarding experiences of the year was collaborating with Damián Fernández and Julián Gallego to create an extensive podcast on ancient Greek democracy for the Asociación Argentina de Investigadores en Historia. In the Fall, I traveled with the students of the PWM seminar and Helmut Reimitz to Southern Spain (Hispania Baetica), and in January, we participated in the PWM Workshop in Oxford, where we once again enjoyed the hospitality of our former Princeton colleague Nino Luargi.

Andrew Feldher

Although my carbon footprint is nothing to be proud of, one of the great pleasures of the last year has been a physical return to the wider world of Latin studies. Two conferences of which I was co-organizer introduced me, first, to fascinating new work on the relationship between historiography and rhetoric in Rome (including a terrific paper by recent grad. alumu Luuk de Boer), and then to ideas about Ovid and Myth (atop the veriginous streets of Cambria). Peter Kelly and I both attended the third European conference of the International Ovidian Society, at the Humboldt University in Berlin, planting the seeds for future collaboration. The return to Princeton brought the sobering task of writing up all these conference papers, but amid the inevitable frustration of discovering that what, at the moment of presentation, had seemed a great insight torpedoes by the reality of evidence, I have especially enjoyed both graduate teaching (and that means you, Latin Survey) and the opportunity to work with a wonderful team of colleagues in the HUM sequence last fall.

Michael A. Flower

I spent the first half of 2023 in Santa Fe, New Mexico (my ancestral State) and the second half back in Princeton. During the fall semester of the 2023 academic year I taught full time after seven years of administration. I was exceedingly glad to be spending more time in the classroom after such a long hiatus. In 2023 my first German language publication was published: “Religion, griechische” in Militärgeschichte der griechisch-romischen Antike, Lexikon Der Neue Pauly, Supplement 12 (Metrzler-Verlag). Another succinct, but highly provocative piece, is “Teaching the Anabasis in the Twenty-First Century: Challenges and Prospects,” in Melina Tamialaki and Tim Rood, eds., Xenophon’s Anabasis and its Reception. Two rather long essays are in volumes published by Cambridge University Press: “Omens and Portents Foretelling Victory and Defeat: Ontological, Literary, and Cognitive Perspectives,” in Roger Woodard, ed., Divination and Prophecy in Ancient Greece and “Seven Types of Fiction in the Greek Historians,” in K. Scarlett Kingsley, et al., eds., Revisiting Authority and Tradition. Lastly, I completed a full draft of Experiencing the Gods in Ancient Greek Religion. An Ontological and Comparative Investigation (under contract with Cambridge University Press), for which I was awarded a Loeb Fellowship.

Harriet Flower

2023 was a year full of change and new opportunities for me. The first half of the year I spent on sabbatical in Santa Fe, New Mexico, where I completed an initial draft of a book entitled Intellectual Property: Learned Freedmen in Republican Rome. This manuscript considers the education, accomplishments, and life experiences of educated freedmen in Rome during the later second and early first centuries BC. After returning to Princeton in August, I had the wonderful opportunity to teach a Roman Epigraphy seminar again, which is one of my favorite graduate classes. In the Fall semester, I travelled to Brown University (a familiar campus), and to the University of Texas at Austin (on a first visit) to deliver lectures on imperial rhetoric from my new book manuscript. Lively audiences in each place helped me to develop the kinds of questions I ask. In October, I served as a member of a two-person evaluation team for the venerable Corpus Inscriptionum Latinarum project of the Berlin-Brandenburgische Akademie der Wissenschaften in Berlin, an enterprise started by Theodor Mommsen in 1853, which still produces the standard publications for Latin inscriptions. So I have enjoyed a heavily epigraphical Fall semester!

Barbara Graziani

Classics, Love, Revolution: The Legacies of Luigi Settembrini is out! It has been a joy to write this book together with my friend and colleague Andrea Capra and we now hope it might please some readers too: it is short, offers a new perspective on our field, and tells a moving love story (or two, or three…) along the way. The deck is now clear for new work and I am grateful to have been offered the Leventis Visiting Professorship in Helenistic Studies at University of Chicago in Fall 2025, because that position will offer the ideal circumstances in which to complete a book on Sappho, as well as develop further work on embodied receptions of ancient literature. For now, I am grateful that my duties as chair leave me enough time to teach some of my favorite courses ("Homer" this year and the "Humanities Sequence" next fall) and to continue work on Logion: Machine Learning for Greek Philology, supported by a Humanities Council Magic Grant. I have now advised my first senior thesis in Computer Science, as well as John Freeman’s award-winning thesis in Classics. At the same time, I am working with our graduate students and colleagues, based in Princeton and at the Scuola Normale Superiore in Pisa, towards an edited volume on the challenges and rewards of working at the intersection of machine learning and philology. I am excited by the potential of this work for editing premodern texts, but also for the opportunity it provides to reflect, more broadly, on the cultural impact of Artificial Intelligence. I was honored, this year, to deliver the Danziger Distinguished Lecture in the Humanities at the University of Chicago, titled What is a Classic? Care and Community in the Age of AI. Last but not least, I was delighted that the first two Princeton graduate students I advised from admission to completion moved straight on from our program into rewarding, long-term jobs: Linda McNulty Perez has begun work as a senior scholar at Historical Research Associates, one of the oldest and history and archaeology consulting firms in the United States, and Sherry Lee recently accepted an Assistant Professorship at the University of California, Berkeley. I could not be happier for them!

Johannes Haubold

This year, I continued working on the three main areas of study to which my research is currently devoted: Babylonian literature, cultural contact in the ancient Mediterranean, and Greek philology and machine learning. Volume I of the Library of Babylonian Literature, on the Babylonian epic of creation, is scheduled to appear in October 2024 as an Open Access publication. I would like to thank the Department of Classics for making this possible with a grant from the Magic fund. Volume II of this second, and the project Sufferer (also known as the “Babylonian Job”), is now under contract with Bloomsbury. In the wider field of cultural contact in the ancient world, I have written two book chapters: “Catastrophe, Repeated,” for a volume on Mediterranean myth, with a team of graduate students, and “The Making of the Chaldeans,” forthcoming in R. Shayegan, ed., The World of Ancient
Brooke Holmes
I spent the first half of 2023 as a Director’s Fellow at the Center for Ballet and the Arts at NYU, where I presented my research on sympathy and organized, with Anurima Banerji, “Unsettling Classical Bodies: Padiglione d’Oro on Contemporary Dance and Worlds of Contemporary Dance,” followed by a day-long workshop on Chettur’s work. The sabbatical enabled me to submit my (oversized, ten-chapter) manuscript, Sympathy and the Tissue of the World: Life, Community, and Nature in the Ancient Mediterranean, to readers. Focusing on the book has meant me to shorter essays, reviews, and criticism, including a contribution to the digital exhibition “Comparative Guts” on six contemporary artists; a short essay, “Unleaming Limits,” for the cluster “Rethinking Classics” in American Book Review, a review of Caroline Vout’s Exposed in the TLS, and an essay written with the artist Isabel Lewis, “Sediments, Sympathy, and Spiral Flow,” part of our collaboration for Isabel’s site-specific work in Córdoba, Walking Spirals, realized in November 2023 through TBA21 Thyssen-Bornemisza Art Contemporary. I also gave a keynote at the Noveno Coloquio Internacional del Centro de Estudios Helénicos, at the Universidad Nacional de La Plata in Argentina in June, and papers in Barcelona, Thessaloniki, and Padua, as well as (virtually), Kiel and the Berggruen Institute in LA. A highlight of Fall 2023 was co-teaching a seminar in Biology of Ancient and Modern with Dr. Joseph Fins, Director of Medical Ethics at Weill Cornell and Old Dominion Visiting Fellow in the Humanities Council.

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My research has reached a number of milestones over the last year. My book on the intersection of poetry and philosophy in Ovid and Plato is now under contract with Cambridge University Press. My ongoing work with the Greek poet, and dear friend, Yiannis Doukas has resulted in a collected volume on Ekphrasis in Ancient and Modern poetry, which brings together creative and academic contributions. This in turn has helped establish a new international partnership between the Classic departaments in Princeton and the Humboldt University, which will involve a series of workshops on ekphrasis over the next two years. I have begun a new project on the environment in exile which will involve a comparative reading of Ovid’s exile literature and the late work of the Irish poet Derek Mahon. I tested the waters for this project with an article ‘Ovid among the Floating Garbage: Derek Mahon on Recycling and Exile’, which should be out soon with Dictionary. These ideas have spilled over into my creative work, which includes a series of poems that look at the climate and refugee crises in Europe from the perspective of Ovid’s statue in Romania. But perhaps the most fun I have had this year has been in the classroom; during my Freshman seminar in the Fall, we put Galileo back on trial using the Reacting to the Past teaching method and I have spent the last couple of months designing a new game about bannering Lucretius in Renaissance (coming to a Classics classroom near you soon!).

Mirjam Kotwick
It has been exciting to return to the classroom in 2023/24 after being on research leave the previous year. In the fall, I enjoyed teaching Dreams in Classical Thought (CLAC338) and co-teaching with my colleague Hendrik Lorenz in Philosophy an Introduction to Greek and Roman Philosophy (PHI205). Besides teaching, I continue to work on my book manuscript: The Ancient Interpretation of Dreams, which is now under contract with Princeton University Press. In addition, I have been collaborating with Christopher Moore (Penn State) on a source book entitled Public Philosophy in Classical Greece: 470–370 BCE, for Cambridge University Press. In the context of this project, we held a two-day workshop in December, bringing to Princeton many of our collaborators for lively and productive discussions. Otherwise, I sent off to the editors of Der Fragmentierte Aristoteles a contribution on the fragments of Aristotle’s exoteric writings within the commentary tradition, and to the editors of the Oxford Handbook of Ancient Greek on papyri and mystery cults. I am delighted that my chapter “Interrogating the Gods” appeared as part of the Cambridge Companion to theSophists, co-edited by my colleague Joshua Billings and Christopher Moore.

Jesse Lundquist
This year I was delighted to launch my career at Princeton, having survived the move from my farmhouse in northern New England and having learned that uprooting with three young children is no energizing feat. But the rougher landing was smoothed by a welcome reception from colleagues and an excellent experience of the classroom during my first semester at Princeton. Apart from teaching and course preparation, I have helped re-institute a work-in-progress seminar to offer faculty and students a chance to share work in an informal setting (I was happy to present this year’s first paper) and have sought to bring in a lively group of external speakers. Of academic highlights in my first semester, I organized a panel at University of Maine on the literary pastoral and the living rural tradition in New England. Later in October I published an article on Homeric morphology and how it gets re-shaped within the hexameter (specifically compounds with -stems as second members, such as -an-ik-id-‘unwarlike’). At this year’s Annual UCLA Indo-European Conference I delivered another paper on Homeric morphology, this one on how some old verbs in the perfect rule and was crushed, but then found ways of reasserting myself in a more collaborative mode. I am currently revising both talks for publication. My work on Greek philology and machine learning includes a graduate workshop held in Pisa, in collaboration with Graziosi and Luigi Battezzato; and an edited volume with contributions from student participants from Princeton and Pisa. Meanwhile, I have continued work on the text of Michael Psellus, who serves as a proof of concept for the Princeton-based language model Logion (www.logionproject.princeton.edu). The main output here is an article in Byzantinoslavica 2024, co-authored with Stratis Papaioannou.

Anurima Banerji, “Unsettling Classical Arts at NYU, where I presented my research on sympathy and organized, with Anurima Banerji, “Unsettling Classical Bodies: Padiglione d’Oro on Contemporary Dance and Worlds of Contemporary Dance,” followed by a day-long workshop on Chettur’s work. The sabbatical enabled me to submit my (oversized, ten-chapter) manuscript, Sympathy and the Tissue of the World: Life, Community, and Nature in the Ancient Mediterranean, to readers. Focusing on the book has meant me to shorter essays, reviews, and criticism, including a contribution to the digital exhibition “Comparative Guts” on six contemporary artists; a short essay, “Unleaming Limits,” for the cluster “Rethinking Classics” in American Book Review, a review of Caroline Vout’s Exposed in the TLS, and an essay written with the artist Isabel Lewis, “Sediments, Sympathy, and Spiral Flow,” part of our collaboration for Isabel’s site-specific work in Córdoba, Walking Spirals, realized in November 2023 through TBA21 Thyssen-Bornemisza Art Contemporary. I also gave a keynote at the Noveno Coloquio Internacional del Centro de Estudios Helénicos, at the Universidad Nacional de La Plata in Argentina in June, and papers in Barcelona, Thessaloniki, and Padua, as well as (virtually), Kiel and the Berggruen Institute in LA. A highlight of Fall 2023 was co-teaching a seminar in Biology of Ancient and Modern with Dr. Joseph Fins, Director of Medical Ethics at Weill Cornell and Old Dominion Visiting Fellow in the Humanities Council.

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Dan-el Padilla Peralta
A residency at the American Academy in Rome in May and June 2023 enabled me to finish up the manuscript for Classicism and Other Phobias, lecture on the in-progress 338 BCE book, and gain several pounds in the process. Making the Middle Republic: New Approaches to Rome and Italy, c. 400 – 200 BCE (Cambridge; co-edited with Seth Bernard and Lisa Mignone) appeared the month before my arrival at the AAR. Six book chapters and articles appeared, one co-authored with twenty (!) other contributors; another seven pieces are in the pipeline for 2024–25. Other 2023 highlights included a September visit to Dickinson College in September to lecture on “Bodega Poetics” for the Clarke Forum for Contemporary Issues, an October trip to Amherst College to give the Hugh Hawkins Lecture, and a November swing down to the Walters Art Museum for the Boshell Lecture on “Blackness in Antiquity.” A response paper for the
Katerina Stergiopoulou

I’m excited to report that my monograph Modernist Hellenism: Pound, Eliot, H.D., and the Translation of Greece is coming out from Cambridge University Press this summer. I have also been finalizing an edited collection on the ancient and modern reception on Sappho (forthcoming by Brill), my own contribution in the volume focuses on the surprising non-engagement, or apparently critical engagement, with Sappho by three major women poets of the last 50 years: Sylvia Plath, Adrienne Rich, and Harryette Mullen. Though this has been a teaching-intensive year for me (three new courses plus a spring break trip to Athens with my fourth course, my Freshman Seminar on “Modernity and Myth”), I have also been working on progress on my Oxford Classical Text of the Tusculan Disputations, to the extent that if I happen to fall under a bus tomorrow, the pieces (of the edition, at least) can be assembled to make a whole. I’ve also been at work putting together some of my dear friend and colleague Ted Chadlin’s astounding writings in a book—Tibetius and His Age: Myth, Sex, Luxury, and Power—that Princeton University Press will publish in November, making both Ted and me very happy. And after saying—with a regularity my friends and family began to mock—that the OCT would be my swan song (cf. Tusc. Disp. 173 etc.), I’ve decided to follow it up with an annotated translation of the same, along the lines of my Brutus and Orator.

Robert Kaster

This year has been a pleasant mix of work and play. Summer in the great state of Maine combined a good measure of each, and a winter cruise up the coast of Norway, beyond the Arctic Circle in search of the Northern Lights (they were seen, though not much by me), was pure relaxation. Under the heading of work, I’ve made good progress on my Oxford Classical Text of the Tusculan Disputations, to the extent that if I happen to fall under a bus tomorrow, the pieces (of the edition, at least) can be assembled to make a whole. I’ve also been at work putting together some of my dear friend and colleague Ted Chadlin’s astounding writings in a book—Tibetius and His Age: Myth, Sex, Luxury, and Power—that Princeton University Press will publish in November, making both Ted and me very happy. And after saying—with a regularity my friends and family began to mock—that the OCT would be my swan song (cf. Tusc. Disp. 173 etc.), I’ve decided to follow it up with an annotated translation of the same, along the lines of my Brutus and Orator.

Froma Zeitlin

Froma Zeitlin celebrated her 91st birth- day last May and is still here. This fall I published a volume of selected essays, The Retrospective Muse: Pathways Through Greek Literature and Culture, with Cornell University Press in a series curated by Gregory Nagy et al, entitled Myth and Poetics. At the risk of self-praise, I refer you to the blurb (pg. 16), which enumerates the rationale for this project. I still haven’t given up on my long-term project, tentatively called The Visual Uncanny, but have been distracted lately by a host of other issues. Stay tuned though . . .

In the first week of the 2023–2024 academic year, we sat down with Prof. Jesse Lundquist, an expert in ancient linguistics and the latest addition to the faculty of Princeton Classics, to ask him about his work, the value of teaching, and how he came to learn so many languages.

You’ve just started your first week as a classics professor at Princeton. So why don’t we start with your professing—what is it you study?

Well, I study classics as you said, with special attention to language and linguistics. Latin and Greek, of course, but also Sanskrit, the Anatolian languages once spoken in today’s Turkey, as well as Old English and the history of English. Then within the classical languages, I focus on archaic Greek going back to its prehistory and its connections especially with Sanskrit (a particularly close relative) and the two languages’ shared poetic tradition. And similarly, the languages of ancient Italy, which was a much more linguistically diverse place than is usually appreciated. There was a whole Italic subfamily of languages—like Faliscan, Oscan, and Umbrian—few people even know exists! Not a few early Latin authors very likely spoke these as native languages. More broadly, I’m deeply interested in literature, the way language is used to create a poetic text, a strategy for thinking about a complex world.

That’s quite a list! Can I ask where that enthusiasm came from? Did you always have a gift for languages?

Oh, I definitely did not.

Really!

No, I know this department has many multilingual people, but I think in some ways my interest came because I wasn’t that. I wasn’t raised in a multilingual country like Switzerland but a monolingual suburb north of Boston. And so I was fascinated by how another language can promise so much, a different way to articulate the universe, express literary concepts, song and poetry, and that kind of thing. Like many people, I first encountered the classics in translation, in my high school, and almost despite myself. I didn’t like the class (or school) at all but I kept reading the Odyssey compulsively—I just wanted to know what happened next! And eventually, I was drawn from that to authors who had engaged with the Odyssey, in particular James Joyce and Ulysses. And I realized that he had a much more profound appreciation of literature and other languages than I did and I tried to follow in his footsteps. I learned Latin. I thought Joyce knew Greek so I learned Greek. Then one of my early Latin teachers turned out to be a Sanskritist in disguise and told me that if I liked Latin and Greek, I should really learn Sanskrit. So I did—I thought that was just the normal thing to do! And from that point on, all I wanted to do was study Indo-European, to get at that what seemed to me like the heart of language, of languages in general. And at the heart of languages, the study of how they all work, what their differences are, and why those differences arise.

Clearly your teachers had a profound effect on you, and this semester you’re teaching Latin 101. Now,
I really like it. I enjoy undergrad teaching. And every single time I’ve taught, it’s felt like I’m the student too. That might sound pat or cliché, but you’re always learning because people have a different way of coming at it than you do. And often with these introductory classes, you think they’ll be easy because you’re used to looking at nitty-gritty problems in obscure authors, something like the origins of the Latin perfect or an odd turn of phrase in Livius Andronicus, and that’s never going to be what you’re expected to teach in Latin 101. But you will have to talk about the language from the ground up. You will have to talk about why languages have different ways of expressing syntax, for instance, or different ways of cutting up time or imagining future realities. Why do languages differ? That’s a very natural thing to ask in a year one class that you wouldn’t necessarily think of once you’ve got years of Latin under your belt and you’re teaching something supposedly more advanced. But that’s actually a very hard question to answer. Why does Latin or Greek or whatever say it that way and not the way I do in my native language? So I appreciate the first-year class, this time around Latin 101. I hope to do Greek 101, someday soon Sanskrit 101, Old English 101, and Anatolian 101. The vision of classics at Princeton is broadening out from the borders of Greece and Rome and I’m happy to engage in that effort. So there’s a lot of good in this teaching and I’m enjoying it so far.

Right, we’ll ask again at the end of the semester. I’m fascinated by that answer, though, because you’re talking not only about linguistics but about the broader implications of learning these languages.

Exactly. For a lot of very good linguists, the study of the structure of language is the end to itself. But you can also take that study and use it as a practical tool to learn about languages that are endangered or have a relatively small written record. I like to use linguistics to clarify something in a text, using the background we gain from a comparative study to look at the most ancient texts we have and show how they work in a way you couldn’t see without that background. I say this because this is not what most linguists do. For many, the goal of the study is to reconstruct the proto-language. For me, it’s the opposite: the reconstructed language is the tool that lets you say something about problems in an actual text—the text is the goal. It has to come back to something you’re trying to explain, some odd form, some odd shape that doesn’t make sense to you otherwise, but where the historical background can shed a unique light. Linguistics as a tool for literary criticism. That’s what I’m after.

So what linguistic piece of literary criticism are you working on at the moment?

My immediate book project is on Homeric words, how they were inherited from Proto-Indo-European, and especially how poets were forced to reshape words to match the meter. Because that’s not always easy to do as a poet. Sometimes they reshaped an old word to fit into the hexameter (the meter of classical epic) but then that word fell out of use, so it’s only preserved as an archaism within Homer, nowhere else in Greek. These are the words I love. I love investigating these words that you realize must have resonated as poetry, must have been part of this loveliest register of the literary language, kindling the imagination of the audience who clearly were wild about Homeric heroes and the vastness of the epic world. To get to touch that at all is a privilege, and to think that I get to spend a career doing that, you feel very lucky that that’s your life.

That’s really inspiring to hear. I think we should end on how to get to that life. What advice would you give to an aspiring classical linguist?

Love words. Learn your languages well. I think that’s the best thing you can do. Linguistics as a field may become ever more theoretical, more drawn towards the hard sciences, crunching data, and that’s fine. But you can’t ever replace the love of language. That curiosity that will buoy you your whole life may become ever more theoretical, more drawn towards the hard sciences, crunching data, and that’s love words. Learn your languages well. I think that’s the best thing you can do. Linguistics as a field you give to an aspiring classical linguist? That’s really inspiring to hear. I think we should end on how to get to that life. What advice would you give to an aspiring classical linguist?

"I made it my mission to take as many of her classes as possible," said Classics major John Freeman ’24, who took six courses with Haynes. "I owe her so much as a scholar and as a mentor and cannot stress enough how much value she brings to the Princeton community and its Classics Department.”

For Freeman, recently named the Class of 2024 salutatorian, Haynes’s commitment to intellectually engaging students proved key to his Princeton experience: “I can confidently say that she is the most impactful educator I have had the pleasure to learn from.”

Many others have agreed. In 2020, the Princeton chapter of Phi Beta Kappa presented Haynes its annual award for excellence in undergraduate teaching. Her next new course, this fall’s Magic and Witchcraft in the Ancient World (CLA 234), has already enrolled 120 students.

Fellow instructors credit Haynes’s success to her broad knowledge of the ancient world and her skill in making it interesting and accessible to all students.

“Her courses provide multiple points of entry into the field,” said Yelena Baraz, who worked closely with Haynes as Director of Undergraduate Studies. “Her new lecture classes are excellent examples, but she does things like bring inscriptions into her beginning language courses, finding striking examples of reception for her seminars.”

Baraz further praised Haynes as “an exceptional advisor for independent work.” In the words of one advisee, Nicolette D’Angelo, “Professor Haynes changed my life!” D’Angelo, a former Rhodes scholar now pursuing a PhD at UCLA, recalled thesis meetings often running to two hours. “The generosity and dedication that Professor Haynes brings to students at Princeton is special; singular, and deserving of every accolade.”

Haynes received her doctorate in Classical Philology from Harvard University and previously served on the faculties of Bucknell, Temple, and the University of Wisconsin. While in grad school, she recalls “having to fight harder to do the type of work that I thought I wanted to do” in order to bring the field’s attention to women and gender studies, an experience documented in a recent interview with the Daily Princetonian.

Today, those same interests help guide her innovations in teaching and connections with students. “Haynes’ pedagogy is one of care and curiosity rather than shame,” said D’Angelo. “In my own teaching and research, I can only aspire to the example set by Professor Haynes, and I count myself among the many whose intellec tual lives she has supported and fundamentally transformed.”
ILARIA MARCHESI

WE ARE OVERJOYED to welcome Prof. Ilaria Marchesi to our faculty as University Lecturer in Greek and Latin and inaugural Director of the Classics Language Program. An expert in both Latin literature and pedagogy, Prof. Marchesi comes to the Department as Princeton University’s first ever externally appointed University Lecturer.

“I could not be more grateful to the Dean of the Faculty and the Provost for working with our Department to create an entirely new position,” said Classics chair Barbara Graziosi. “At a time when many humanities departments, nationally and internationally, are suffering cuts, it is a real pleasure to announce an expansion. I am delighted that Prof. Ilaria Marchesi accepted our offer of this position. She is a leading authority on Latin literature, an innovator in the field of ancient-language pedagogy, and someone with an outstanding track record in program building and outreach. We are lucky to have her.”

In addition to her published research on Horace, Petronius, and the classical tradition in the Middle Ages, Prof. Marchesi is a leading expert on Pliny the Younger, on whom she has published two books: the landmark monograph The Art of Pliny’s Letters (Cambridge, 2008) and the edited volume Pliny the Book-Maker (Oxford, 2015). Educated at Rutgers and the University of Florence, she joins us after serving as Professor of Classics and Comparative Literature at Hofstra University, where she directed the Classics Program and taught such courses as Latin Poetry, Greek Tragedy, and Origins of Medical Terminology. Her latest book, Women in Martial: A Semiotic Reading, will be published by Oxford University Press later this year.

DEI COMMITTEE REPORT

by Caroline Cheung

IN FALL 2023, the Classics Department’s Committee on Diversity, Equity, and Inclusion hosted a series of lunchtime conversations that aimed to create contexts where we could have informal conversations among ourselves about how our field is changing, isn’t changing, and might be changing. We hoped these conversations would help us become more inclusive and to create professional and intellectual environments that respect and protect the rights of all its members. Josh Billings, Johannes Haubold, Dan-el Padilla Peralta, and Andrew Feldherr selected readings from different recent publications that prompted stimulating conversations. The first two meetings reviewed articles from last year’s special issues of the American Journal of Philology, edited by Emily Greenwood, on Diversifying Classical Philology. The final meeting discussed Anana Gonzalez Stokas’ Reparative Universities and Alice König’s “Teaching Classics as an Applied Subject.” In our conversations, we discussed what it means to teach more accessible courses, how to discuss sensitive topics in the classroom, and the importance of outreach, including the role of museums, in this work. The series of lunchtime conversations was a wonderful way to bring our community together, and we look forward to continuing this program next year.

CLASSICS, LOVE, REVOLUTION: THE LEGACIES OF LUIGI SETTEMBRINI

Andrea Capra & Barbara Graziosi

Oxford University Press, 2024

Capra and Graziosi intervene in current debates about classics and its relation to revolutionary ruptures, nationalist movements, and identity politics today. They begin with The Neoplatonists, an explicit love story posing as the work of an imaginary ancient Greek author, but actually written by the Neapolitan revolutionary and classical scholar Luigi Settembrini (1813–1876). Offering the first English translation of the tale—which, because of its celebration of homosexuality, long remained censored and unpublished—they read it in the context of Settembrini’s life, scholarship, and revolutionary politics. Drawing strength from his legacies, Capra and Graziosi go on to tackle the nostalgias of post-truth politics today, demonstrating the queer, reparative potential of various strands of classical scholarship. On the basis of archival research, combined with literary and philosophical analysis, they argue that a commitment to social justice and an investment in the study of Greco-Roman antiquity can—and even should—be rooted in egalitarian, embodied, and joyous forms of love.

Dolia: The Containers That Made Rome an Empire of Wine

Caroline A. Cheung

Princeton University Press, 2024

The average resident of ancient Rome drank two-hundred-and-fifty liters of wine a year, almost a bottle a day, and the total annual volume of wine consumed in the imperial capital would have overflowed the Pantheon. But Rome was too densely developed and populated to produce its own food, let alone wine. How were the Romans able to get so much wine? The key was the dolium—the ancient world’s largest type of ceramic wine and food storage and shipping container, some of which could hold as much as two-thousand liters. In Dolia, classicist and archaeologist Caroline Cheung tells the story of these vessels—from their emergence and evolution to their major impact on trade and their eventual disappearance.

Drawing on new archaeological discoveries and unpublished material, Dolia uncovers the industrial and technological developments, the wide variety of workers and skills, and the investments behind the Roman wine trade. As the trade expanded, potters developed new techniques to build large, standardized dolia for bulk fermentation, storage, and shipment. Dolia not only determined the quantity of wine produced but also influenced its quality, becoming the backbone of the trade. As dolia swept across the Mediterranean and brought wine from the far reaches of the empire to the capital’s doorstep, these vessels also drove economic growth—from rural vineyards and ceramic workshops to the wine shops of Rome.

Placing these unique containers at the center of the story, Dolia is a groundbreaking account of the Roman Empire’s Mediterranean-wide wine industry.
DEPARTMENT PUBLICATIONS

Katerina Stergiopoulou
Cambridge University Press, 2024

Modernist Hellenism argues that engagement with Greek was central to the evolution of mod- ernist poetics throughout the first half of the twentieth century. It shows that Eliot, Pound, and H.D. all turn to Greek literature, and increasingly Greek tragedy, as they attempt to grapple not only with their own evolving poetics but also with changing sociocultural circumstances at large. Revisiting major modernist works from the perspective of each poet’s translations and adaptations from Greek, and drawing on archival materials, the book distinguishes Pound and H.D.’s work from Eliot’s and argues for the existence of a specifically modernist hellenism (rather than, say, classicizing or idealizing, decadent or heretical), which is personal, political, and uncon- strained by institutional standards, but also profoundly textual, language-based, and engaged with classical scholarship.

The Retrospective Muse: Pathways through Ancient Greek Literature and Culture
Froma I. Zeitlin
Cornell University Press, 2023

The Retrospective Muse showcases the celebrated work of Froma I. Zeitlin. Over many decades, Zeitlin’s innovative studies have changed the field of classics. Her instantly recognizable work brings together anthropology, gender studies, cultural studies, and an acute literary sensibility to open ancient texts and ideas to new forms of understanding. A selection of her luminous essays on topics still timely today are collected for the first time in a volume that shows the full range and flair of her remarkable intellect. Together, these illuminating analyses show why Zeitlin’s work on ancient Greek culture has had an enduring impact on scholars around the world, not just in classics but across multiple fields. From Homer to the Greek novel, from religion to erotics, from myth and ritual to theatrical performance, she expounds on some of the most important works of ancient writing and some of modernity’s most significant critical questions. Zeitlin’s writing still sheds light on the current state of production and storage and celebrates the remarkable ceramic stor-
size variations, the book distinguishes Pound and H.D. from Eliot’s and argues for the existence of a specifically modernist hellenism (rather than, say, classicizing or idealizing, decadent or heretical), which is personal, political, and uncon- strained by institutional standards, but also profoundly textual, language-based, and engaged with classical scholarship.

Ovid’s Metamorphoses
Translated and Edited by C. Luke Soucy
University of California Press, 2023

Centuries of conservative translators have robbed the Metamorphoses of its subversive force. In this boldly lyrical translation, C. Luke Soucy revives the magnum opus of Rome’s cleverest and creative poet, faithfully matching the epic’s wit and style while confronting the sexuality, violence, and politics so many previous translations have glossed over. Soucy’s powerful version—the first ever in line-for-line blank verse—breathes new life into Ovid’s mythic world, where canonical power dynamics are challenged from below to drain heroes of their heroism, give victims their say, and reveal an earth holier than heaven. Bringing fresh insights to this boldly lyrical translation, C. Luke Soucy revives the magnum opus of Rome’s cleverest and creative poet, faithfully matching the epic’s wit and style while confronting the sexuality, violence, and politics so many previous translations have glossed over. Soucy’s powerful version—the first ever in line-for-line blank verse—breathes new life into Ovid’s mythic world, where canonical power dynamics are challenged from below to drain heroes of their heroism, give victims their say, and reveal an earth holier than heaven. Bringing fresh insights to

First off, of course, congratulations on your first book, Dolia, which is beauti- ful, beautifully written, and officially out today! So, to begin at the begin- ning, what are dolia and why are they special—can we start there?

Sure! Basically, dolia were the largest type of pottery in the ancient world. They were difficult to make, incredibly expensive, but very useful for wine fermentation and storage. Which is why they’re so large, they’re meant to be buried in the ground to stabilize the temperature during fermenting. But they’re so large that no dolium is identical to another one, because they’re all handmade, which would take months. Because archaeologists find them everywhere, we think of an- cient potteries as throwaway, you know, cheap objects. But these were very expensive! According to Dio’s price edicts, about 1000 denarii, which would have been about the average unskilled laborer’s 40 days’ worth of their wages. So serious investments.

This doesn’t sound like something you can throw on a potter’s wheel.

No, it isn’t. And that’s interesting, too, because this type of pottery produc- tion is so specialized. I mean, Plato in his discussion of governance even says, you wouldn’t have a novice potter try to make a pitcher—and a dolium’s even bigger! So it takes a lot of skill to make one. There are only a few people who still make pots that size today.

How big are we talking? Can you stand up in one?

Oh, yes. The exact size varies, though. Most of them are 500–800 liters, some are smaller. But then you have some very large ones that are 1000 liters, some that are even over 3000. So that’s like 4000 bottles of wine in a single pot, which is a sign that, at this point in Roman history, there’s much more wine that’s being made. And I argue in the book that the emergence of this type of vessel comes out and drives the huge wine industry you see across the Roman Empire.

And that has major implications for Roman culture? Or the Roman economy?

Both, absolutely. The average Roman drank about a bottle of wine a day, meaning there were huge economic opportunities for people investing in the production of these vessels. And then for the winemakers, they have the capacity to store a lot of wine, maybe to age it, maybe to hold on to the wine until prices were more profitable. So it opens up speculation and new eco- nomic endeavors. But it also plays into status, too. I think being able to have something like this shows that you are able to produce a lot of wine, store a lot of wine. There’s even some really interesting examples of villas where spaces with dolia were actually dec- orated, like with mosaics. So it seems they were actually making a spectacle of production and storage and cele- brating these pots.

So, both a technological innovation and a kind of economic destabiliz- er—I love that! But if dolia were so useful, what happened to them?

Well, everyone switched to barrels eventually. In the book, I hypothesize that dolia are really a very, very spe- cialized storage system in the ancient world. And in some ways, it’s very inef- fective. You actually have to pour from container to container, ladle things out, siphon things out or pump things out. And so that’s what makes me think of the people behind it. Because some poor person has to make sure all 2000 liters of wine in that dolium is put into amphorae!
And that’s what interested you in the topic? The people behind the pots?

Right, I’ve been working on this for ten years. When I first started looking at dolia in Pompeii, I was interested in food storage more broadly, but I became interested in dolia specifically because I think the dolium as an object offers a lens through which to study different aspects of the ancient world together. Again, we think about pottery as being cheap, thrown away when broken, but people were using metal to fix valuable pots, which was astounding for me. So—agriculture, wine production, craft production, economy, social history, thinking about the people behind them. Also thinking about object biographies: how are these things made, used, and repaired? That’s what got me hooked.

Then perhaps we should end there, which is about what your book ends, with a beautiful meditation on an Ursula K. LeGuin story where she proposes reframing history as beginning with the container. Isn’t that about what you’re saying?

When I read that short story, I thought, it’s literally advocating for something that I’m doing! I mean, we have containers all around us. I’m drinking water out of this container. We bring lunch or leftovers in containers. When you go to the store we use bags, we use boxes. Containers shape the kinds of actions we can do, and the storage of food and distribution of food are so important for society. So I’m really interested in thinking about the role of containers, and how by focusing on containers, you can really think about the texture of the material record and the people you will generally not learn about. We only have what we have from the ancient world, and—that is what I love about studying classics— you have to slow down, and really think, there are people behind everything that we still have today, and it’s important to look closely to understand what they’ve done.

FROM I. ZEITLIN ON THE RETROSPECTIVE MUSE

interviewed by Mary Kate Connors

How did you get the idea for this project?

Over the years, I published a number of essays that are scattered in a variety of publications, especially collective volumes, whether on a particular topic or in a Festschrift for other scholars, or included in assorted periodicals, handbooks, etc. Judging by the frequency of their citation, many continue to attract attention, whether regarding Classical literary genres (tragedy, comedy, romance) or explorations of relations between human and divine, as well as cultural formations, mythic scenarios, and above all, of gendered approaches which I think are foundational to understanding the human, and the polytheism of Greek literature has proved fundamental to the Western imaginary; ‘Urban Mythographies’ investigates how the city represents itself and that, of the most pressing questions of modern thinking about the city. ‘Reception: later echoes’ speaks immediately to the biggest growth topic in classics, namely, the study of what used to be called the classical tradition.

How has your project developed through the research and writing process?

I reviewed a long career from 1965–2023 with some surprising conclusions. I revised several essays, brought the bibliography up to date, added further addenda, and confronted intellectually a long career of publications, both those included and those that were not. I rethought and reconsulted in light of thought about the people behind the pots. I reevaluated also to fit within the series, “Myth and Poetics,” published by Cornell University Press. How has your project developed through the research and writing process?

I reviewed a long career from 1965–2023 with some surprising conclusions. I revised several essays, brought the bibliography up to date, added further addenda, and confronted intellectually a long career of publications, both those included and those that were not. I reevaluated also to fit within the series, “Myth and Poetics,” published by Cornell University Press.

What questions for future investigation has the project sparked?

Confrontation with what this selection of essays is not, in terms of trendy theoretical outlooks. Some useful, some less so (I was also) to return to a long-term project, “Vision, Figuration, and Image from Theater to Romance” where, as the title suggests, I engage another long-term interest in the visual arts or more precisely “art and text.”

Why should people read this book?

I will quote one of the reader’s reports. The topics are at the cutting edge of the Classical field of study. ‘Erotics, Myth and Gender’ opens to view the hearty interface of fantasy, desire and the narratives we live and love by. ‘Encounters with the Divine’ reminds us that what is beyond the human is integral to understanding the human, and the polytheism of Greek literature has proved fundamental to the Western imaginary. ‘Urban Mythographies’ investigates how the city represents itself and that, of the most pressing questions of modern thinking about the city. ‘Reception: later echoes’ speaks immediately to the biggest growth topic in classics, namely, the study of what used to be called the classical tradition.
This course introduces concentrators to the study of classical antiquity. Students will become acquainted with different fields of study within the Department, including literature, ancient history, linguistics, and the long reception of antiquity in the middle ages and modernity, acquiring understanding of the discipline’s history and place in the twenty-first century.

(BCL 101) BEGINNER’S ANCIENT GREEK J. Lundquist
An introduction to Greek as read and spoken in 5th–4th century BCE Athens, its vocabulary, grammar, and syntax. Work focuses on Greek as a literary language but also opens a window onto the dynamic cultural, social and political world where authors lived and wrote.

(LAT 101) BEGINNER’S LATIN M. Haynes
An introduction to the basic grammar, syntax, and vocabulary of Latin designed to enable students to read and understand simple Latin prose and verse.

(CLG 101) BEGINNER’S ANCIENT GREEK I. Marchesi
An introduction to Greek as read and spoken in 5th–4th century BCE Athens, its vocabulary, grammar, and syntax. Work focuses on Greek as a literary language but also opens a window onto the dynamic cultural, social and political world where authors lived and wrote.

(CLG 105) SOCRATES E. Bourbouhakis
This course aims to improve students’ proficiency in Classical Greek prose, expanding vocabulary and honing grammar and syntax, while simultaneously becoming acquainted with Plato’s unique style of philosophic exposition in the account of Socrates’ Apology.

(LAT 105) INTERMEDIATE LATIN: CATULLUS AND HIS AGE I. Marchesi
This course aims at increased facility in reading Latin prose and poetry while introducing the literary culture of Republican Rome. Selections are from Catullus, Caesar and Cicero.

(LAT 201) WRITING LATIN IN LATE MEDIEVAL ITALY S. Marchesi
This course focuses on the close reading in the original Latin of a wide selection of 13th and 14th Century Italian writers of hagiographic texts, Church documents, scientific inquiries, and epic poetry, as well as of treatises about linguistics, poetics, ethics, and historiography. The course affords an opportunity to explore a representative selection of writings from Dante, Petrarch, and Boccaccio, three canonical medieval Italian writers, whose success as vernacular authors often effaces their remarkable and remarkably successful Latin works.

(CLG 201) TRANSFORMATION AND TRADITION IN LATIN EPIC I. Marchesi
An introduction to the rich tradition of Latin epic and the study of allusion as a literary technique. We focus on the motif of descent to the underworld, from Vergil to late antiquity (Claudian) and the renaissance (Petrarch, Vida), emphasizing Vergil’s account of Aeneas’ journey to consult the shade of his father, and the epic of the early empire (Lucan, Statius, Silus). The pace is designed to allow students to build skills in reading Latin epic poetry.

(CLG 214) THUCYDIDES E. Bourbouhakis
This course will introduce students to Thucydides’ History of the Peloponnesian War, a work whose often formidable yet unforgettable manner of expression has made it a perennial touchstone of historical analysis, much as its author intended when he described it as a “possession for all time.” We will read from Books II and VII, from, in Greek, including the deservedly famous funeral oration of Pericles, as well as some parts of each book in English.

(CLQ 302) GREEK TRAGEDY M. Flower
This course will offer a multidisciplinary introduction to Antigone, one of the most famous and influential of all Greek tragedies. We will discuss its major themes, investigate how it might have been understood by its original Athenian audience, and consider some examples of its reception in modern times. Most importantly, we will read the Greek carefully and at a pace that will allow us to appreciate Sophocles’ stylistic eloquence and literary art.

(LAT 333) HORACE A. Feldherr
Close reading of Horace’s Odes and Epodes, with attention to his poetic program and techniques, ancient and modern theories of lyric, and the contemporary Augustan context.

(ITA 302 \ LAT 302) WRITING LATIN IN LATE MEDIEVAL ITALY S. Marchesi
This course focuses on the close reading in the original Latin of a wide selection of 13th and 14th Century Italian writers of hagiographic texts, Church documents, scientific inquiries, and epic poetry, as well as of treatises about linguistics, poetics, ethics, and historiography. The course affords an opportunity to explore a representative selection of writings from Dante, Petrarch, and Boccaccio, three canonical medieval Italian writers, whose success as vernacular authors often effaces their remarkable and remarkably successful Latin works.

(CLA 340) JUNIOR SEMINAR: INTRODUCTION TO CLASSICS A. Feldherr
This course introduces concentrators to the study of classical antiquity. Students will become acquainted with different fields of study within the Department, including literature, ancient history, linguistics, and the long reception of antiquity in the middle ages and modernity, acquiring understanding of the discipline’s history and place in the twenty-first century.

(CLQ 214) WRITING OVID IN THE MODERN IMAGINATION AND THE MODERN IMAGINATION E. Bourbouhakis
This course focuses on the close reading in the original Latin of a wide selection of 13th and 14th Century Italian writers of hagiographic texts, Church documents, scientific inquiries, and epic poetry, as well as of treatises about linguistics, poetics, ethics, and historiography. The course affords an opportunity to explore a representative selection of writings from Dante, Petrarch, and Boccaccio, three canonical medieval Italian writers, whose success as vernacular authors often effaces their remarkable and remarkably successful Latin works.

First off, I should say congratulations! You’ve recently received a grant for a workshop series on ekphrasis in the modern imagination, so shall we start there? Why ekphrasis?

Well, the short answer is I’m interested in far too many things, and ekphrasis is one that connects many of my research areas. These workshops are an extension of a project I’m doing with the Greek poet Yiannis Dousakis, we are currently creating a volume, bringing together contemporary poets who use ekphrasis in their work, as well as more academic essays that look at ekphrasis between modern and ancient literature, especially Ovid. And it was going down that avenue, bringing the academic and creative into conversation, that I started to see that the major force of Ovid in that context was environmentalism, which is another book that I’m working on.

I remember last fall you gave a paper on ecocritical readings of Ovid. Can I ask, have you always had that impulse, this drive toward the interdisciplinary?

I guess so, but in Calway where I started, the department was so small you almost had to be. My doctoral supervisor was an expert on Homer and Gilgamesh, but he was more than willing to supervise a Ph.D on Ovid—I mean, it’s all epic literature after all! So the lines there between disciplines or within the discipline felt very open. And now at Princeton, both within Classics and in the university at large, the sheer number of people I can collaborate with, develop projects with—that’s a huge advantage for somebody “with a lot of different interests.” I hope the ekphrasis workshops will include many of our grad students and undergrads. And I have another project with Environmental Humanities and the High Meadows Institute, which will be focused on ideas of exile, but the plan is also to include the creative side, so we get artists involved, we get poets involved, and we get them into discussion with people doing fantastic things in the Department here. And the reality is that Princeton sees value, and the Department sees value, in those kinds of activities and supports them to no end. It’s one of the fabulous things about being here, to get that kind of support.

That’s excellent to hear. But I feel like I already need a recap: you have the ekphrasis volume, the ecocritical reading of Ovid, the workshop series, and the environmental exile project. I know you’re working as well, and I do want to talk about your teaching. But have I missed anything?

Working poet… that depends on who’s asking—I’m working on a small collection. But I’ve also just finished a book on the influence of Plato on Ovid [forthcoming from Cambridge University Press], which is, in a general sense, about the meeting of poetry and philosophy, and how the borders between what we consider to be natural philosophy, science, and poetry were much
more open in the ancient world. Ovid’s worldview is much more complex than was once realized, and he can provide us insights that get to the heart of how we’re interconnected with the world we occupy, what human identity is, if we can conceive of it, and how the formation of the world occurred. So I hope to get that out soon.

More congratulations! And again, the interdisciplinarity, which I wonder how much plays into your teaching. You taught LAT 210 last semester, right?

“Inventive,” yes. And also a freshman seminar called “Re-enacting the Scientific Revolution: RPGs in the Ancient and Early Modern Worlds.” We put Galileo on trial. In an RPG, a role-playing game? How did that happen?

Back when I was teaching at Oregon State, the Vice Dean of the Honors College was doing very innovative teaching at the time, using established role-playing games. And during a meeting with her I saw a copy of “The Trial of Galileo” on her desk. I thought, this is fascinating, and I don’t know very much about Galileo, but I’m kind of interested. And I’m also interested (see, far too many things) in the early modern reception of ancient literature. I have an article hopefully nobody can find on reception of Lucretius in Galileo—

I’ll put up a link.

Oh, no. But this class was eye-opening, it completely shifted my thinking about what teaching can be and what creativity within the classroom can look like. Because it empowers students to take charge of their learning experience. It’s one of these—to use a buzzword—experiential opportunities, right? But it really is very genuinely powerful. I start out teaching them, give them the whole historical backdrop, we dive into some texts, do a bit of close reading, and then I distribute roles to each student. And they take over. They hold debates in the Vatican over whether Galileo should be put on the index of forbidden books in that period. And I do plan on using that game when I teach Lucretius this semester. That said, some of the most positive experiences I’ve had as a learner have been language courses where you spend a lot of time very carefully working your way through a text. Obviously there’s significant linguistic value in that, but also for establishing research skills, analytical skills, and reading things in real fine grain so you can draw connections with the other things you’re working on. Those traditional methods can be extremely enriching even for creative work, where you have to really know stuff inside and out. And so, you know, the two have to go hand in hand and reinforce each other. It’s about finding the appropriate way to introduce those elements to language teaching.

Makes sense to me. Just to conclude then, I wondered if, from one year in, you have any reflections to share on your time so far at Princeton.

Sure, sure. I’ve tended to shy away from the personal when operating in the academic world, but I’m becoming more aware all the time that what empowers us is being able to recognize that what happens in our daily lives directly affects how we work. So it’s been a difficult year because I lost my mother and that made the move to Princeton very difficult. However, throughout that, I have received ongoing support from everybody within this department, and the plan is that I don’t know if that’s too on the nose, but it’s an honest answer.

Well, we thank you for it. And, as part of the department and as the person asking the question, I’m respectively sorry and delighted to hear that. And I very much look forward to these many, many projects coming to fruition.

Believe me, so am I.

into the ethical significance of some of the ideas being expressed, etc., etc.

Really wonderful. But I’m curious, since you also taught LAT 210, can you teach a course like that the same way?

It’s a good question. In this case, the last part of the Galileo class we switched things up and had the students design a new game, which was on whether Lucretius’s De Rerum Natura should be put on the index of forbidden books in that period. And I do plan on using that game when I teach Lucretius this semester. That said, some of the most positive experiences I’ve had as a learner have been language courses where you spend a lot of time very carefully working your way through a text. Obviously there’s significant linguistic value in that, but also for establishing research skills, analytical skills, and reading things in real fine grain so you can draw connections with the other things you’re working on. Those traditional methods can be extremely enriching even for creative work, where you have to really know stuff inside and out. And so, you know, the two have to go hand in hand and reinforce each other. It’s about finding the appropriate way to introduce those elements to language teaching.

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by Princeton University president Christopher L. Eisgruber, writing in support of the group’s Mellon proposal. “The Racing the Classics initiative engages the complexities of race, ethnicity, and racism with the academic study of ancient Greek and Roman cultures, and challenges foundational assumptions about knowledge production,” Eisgruber continued, in his institutional endorsement of the project. “The proposed program will transform the study of classics in significant ways and build a sustainable community of scholars committed to inclusive and collaborative scholarship.”

According to current plans, applications for the first round of Racing the Classics fellowships will open in the spring of 2025.
LIKE MOST COLLEGE STUDENTS, I chose to study abroad for life experience and cultural exposure, not to mention scratching a few countries off my bucket list. As a Classics major interested in Greco-Roman antiquity, I was infatuated with the ancient Mediterranean, so I naturally gravitated towards this region when deciding where to go abroad. Having spent countless hours translating and analyzing ancient Greek and Latin texts, I imagined that being in this part of the world might contextualize the understanding I cultivated from academic articles, books, and lectures in Princeton classroom. Never did I imagine that my experience would completely revolutionize my perception of Classics, in large part because of the experiential learning that proved to be invaluable.

My first semester abroad, spring of my junior year, was in Greece through College Year in Athens. One course—Robert Pitt’s “The Topography and Monuments of Athens”—was unlike any I’d taken at Princeton. Rather than having class in the classroom, every Tuesday and Thursday morning we would meet bright and early at the archaeological site we were learning about, whether the Kerameikos, Agora, or Acropolis. There, we learned about the location on-site, covering its use in antiquity, how that changed over time, and the process of its excavation in the modern era. This experiential learning was engaging in an entirely new way that made the ancient history come to life. For the first time, I saw the Themistoclean city walls and the stoas frequented by Socrates. I witnessed the houses the ancient Greeks lived in, the theaters they performed in, and the temples they worshiped in. We even got to go behind the ropes at the Temple of Hephaestus in the Agora, the Propylaea on the Acropolis, and (my favorite) the Parthenon itself. Everything was vibrant, with a life that cannot be found in a textbook.

Field study trips organized by the program further enriched my understanding. The first trip took us to Delphi, the seat of the most renowned oracle in antiquity. The breathtaking natural beauty incited in me a natural awe, explaining the significance of its remote location and high elevation. Later in the semester we went to the Peloponnesian site of Mycenae, where I saw the Lion Gate at Mycenae, Agamemnon’s mythical home, and the large tholos tombs there. We also visited Sparta and Olympia, as well as my favorite archaeological site at Messene, an expansive city where we could run (or rather frolic) around the park freely. I felt as if my experience would be transported 2,500 years in the past to observe what life was like at that time.

Experiential learning was my primary motivation for a second semester abroad, this time in Rome, Italy through the Intercollegiate Center for Classics. Although my knowledge of the Roman Empire was surprisingly limited, I learned at an incredibly accelerated rate. The program’s hallmark Ancient City course took us to archaeological sites and museums for on-site studying three days a week, one of which being a full-day field trip often outside of Rome. We also had week-long field study trips, one to Sicily and two to Campania (yes, we visited Pompeii twice). I cannot hope to list all the places ICCS took me, but my most memorable are Herculaneum, also destroyed by Vesuvius’ eruption but even better preserved than Pompeii, and Ostia, Rome’s port city that we took a boat along the Tiber River to get to. The astonishing preservation of these sites, complete with streets and multi-story houses, made me feel as if I were truly experiencing a glimpse of life in the Roman Period. Another highlight were the Greek temples at Selinunte in Sicily, where I gave my own on-site oral presentation, a project that functioned as one of the course assessments. Here I was able to utilize my prior experience in Greece, which helped me identify the distinctly Greek influences on this multicultural island.

I became something of an expert simply from going to so many archaeological sites. This was actually one of the goals for the program: for our final exam, they took us to an unknown site and had us determine what the different buildings were (e.g. baths, houses, restaurants, basilicas, latrines, theaters, amphitheaters, etc.). At the beginning of the semester, this task seemed daunting, but by the end I was shocked by how easy it was, simply because we had seen so many examples of these features from visiting so many sites. It is beyond incredible how much one gains by being present in the place that one is studying. This kind of immersion was comparable to the linguistic immersion that accelerated my study of Greek and Italian. Just as being surrounded by language contextualized my language learning, so did being surrounded by archaeology contextualize my Classics learning. I returned from study abroad with a clear vision of what the Greco-Roman world looked like, not to mention a repertoire of ancient comparanda on which to draw.

The last aspect of my experiential Classics learning that I want to highlight here is its impact on my independent work. I wrote my second Junior Paper while in Greece, and even before departing I knew that I wanted to use that to my advantage. Interested in repatriation debates and museums as institutions, I wandered the Acropolis Museum early in the semester in search of inspiration, and I found it while trying to locate the pieces of the Parthenon that had been reunified. I noticed that these fragments, coming from Germany and Sicily, were not well-labeled in the exhibit, and this became the foundation for my JP: furthered by my own observational research as well as connections with Greek archaeologists and scholars made through my contacts at CVA. The immense depth of my engagement with this issue was facilitated by my being abroad, and similarly so for my senior fall in Rome, when the Ancient City course took us to Cerveteri, an area north of Rome with many Etruscan tombs. It was during this visit to the Archaeological Museum of Cerveteri that I was first introduced to the Sarpidon Krater, looted from the area, bought by the Met, and repatriated to Italy in 2008.

This inspired my senior thesis on the repatriation of Greco-Roman art and serves as one of three case studies to highlight the detriments of looting and the importance of local provenance. My abroad experiences elevated my scholarship by allowing me to engage with the material. I am forever grateful for these opportunities to grow as a student and as a scholar.

John Freeman graduated in May with a degree in Classics and certificates in German and Hellenic Studies. The Salutatorian for the Class of 2024, he is considering a career in art and cultural heritage law.
THINK FOR A MOMENT about how many textile products are around you right now at this very moment. Your shirt, a sock perhaps, a carpet, a couch, a curtain, a kitchen towel. Day in and day out we are quite literally surrounded by cloth. They are ubiquitous, common even. So common in fact that it has become rather easy for us not to notice that every single fiber, every single thread, every single bit of cloth around us is broadcasting a story to the world. Each of the textiles that surround us, if you know how to look, tells its very own history of the world. A history that began thousands of years ago at the dawn of prehistory and lives on through us all here and now.

In pursuit of the skill needed to see and make sense of such long and complex histories, nine participants from around the world gathered in Leiden during the first week of September to partake in the Intensive Textile Course at the Textile Research Centre (TRC). Together we made up quite a merry lot—museum specialists, academics, amateurs, craftspeople. Gathered under the direction of Dr. Gillian Vogelsang-Eastwood, we journeyed towards an understanding of textiles through a series of daily practical and theoretical investigation. The schedule saw us studying one topic each day. First fiber, then thread, woven textiles, non-woven textiles, and finally decoration. As satisfying as it would have been to say we left each 8-hour day having completely exhausted all there was to know about each topic, we hardly came close! Who would’ve thunk it, but eight hours is not enough time to say all there can be said about single threads.

The research center is also home to a truly incomparable collection of textiles. The scope of their collection is, well, everything! From the neolithic to now, from the Cameroon to China, the TRC is positively bursting at the seams with a collection that features samples of the ingenuity of human craftsmanship from all over the world. Each afternoon we would use this collection to put our newfound knowledge to the test, analyzing the techniques, impact, and cultural history of a wide array of objects first-hand. The goal was to learn how to read and listen to the stories that each item was telling. From the silly to the sober—from the so called “cellulite fabric,” a brand-new type of cloth that, yes, looks just like it says on the tin, to the infamous lotus shoes, which can break your heart at a single glance—each object in the collection has a tale to tell.

Too often textiles are disregarded as too feminine, too frivolous, or too fleeting to be objects worth reflecting on. The TRC is one of the few institutions left that does the critical work of bearing witness to an entire genre of human technology that has, by no exaggeration of the word, been with us from the beginning. Textiles are an art that cannot be ignored for the cultural impact they have had on global societies and more expert study must be dedicated to them if we hope to understand either our past or our future. And, while we certainly didn’t exit this intensive course as experts of the study and trade, I think it is safe to say that we all now have the knowledge (and extensive sample swatch books!) needed to take informed first steps down along whatever journey of textile-based inquiry comes our way. be that understanding ancient Cypriot textiles, conserving Estonian national treasures, or even identifying which type of towel is best for drying our pets after a bath.

Pria Garcelle is a Ph.D. candidate on the Program in the Ancient World track. Her dissertation investigates ancient textiles and their varied sociological roles in the archaic and classical periods of Greece.
Linda McNulty Perez

**Homer: Ritual Performance and Popular Theology**

In the field of Classics, Homer's poetry is generally understood as sacred—that is, lacking in religious authority or significance—and, in a separate strand of scholarly discourse, as aristocratic. But the views of Homer espoused in antiquity by figures such as Plato, Xenophon, Heraclitus, and Herodotus contradict both stances. The historical performance contexts for Homer's epic at massive religious festivals of the archaic and classical periods likewise presents a challenge to the prevailing view of Homer in modern scholarship. This dissertation identifies the festivity setting as key for making sense of the association that existed in antiquity between Homer, the popular masses, and religious ideas. I analyze key passages in Homer where humans and gods interact with one another through prayer and sacrifice, examining how non-elite festival audiences received the poems' content in light of their immediate festival surroundings. In this way, I conclude, we can identify tenets of popular Homerite theology. As a result, understandings of Homer as secular and aristocratic are overturned, and Homer emerges as a newly viable source for the study of Greek religion.

Ian L. Silva

**Out of Roman Time: Temporal Displacement in Cicero's Letters and Vergil's Eclogues and Aeneid**

This dissertation analyzes the representation of displacement in the Letters of Cicero and the Eclogues and Aeneid of Vergil. I argue that Vergil's fictional portrayal of displacement in Eclogues 1 and 9 and in the first half of the Aeneid can plausibly be read alongside the documentation of real Roman displacement that Vergil's near contemporary Cicero provides in his Letters. My reading of Cicero's displacement shifts the focus away from scholarly treatments of space to emphasize what I call temporal dislocation—the displaced person's experience of time away from Rome. Cicero's separation from Rome reveals the ways in which time plays a key role in the orator's connections to Rome. In the Eclogues Vergil shows a similar dynamic at play with his displaced herdsmen, only now under the emerging time of the Julian calendar. The Aeneid further explores these dynamics with Vergil's representation of the displaced Aeneas' “return” to Italy and the ways Augustan time informs Aeneas' shift from displaced person to Roman/Augustan ancestor. A brief epilogue at the end of the dissertation argues that inserting Vergil within the more normal pairing of Cicero and Ovid (real exiles) highlights how Ovid constructs his persona as a displaced person under the reign of Augustus and Augustan time.

Dr. Ian Silva cutting the cake!
Princeton Classics is also proud to congratulate three of the department’s recent graduate students—Dr. Thomas Davies ’20, current PhD candidate Cait M. Mongrain, and Dr. Marco Santini ’21—on securing faculty teaching positions in the field of Classics. Davies has been appointed to the University of Melbourne, where he will teach as Lecturer in Classics and Archaeology. Mongrain joins the faculty of Colorado College as a Visiting Assistant Professor. Santini has been hired by the University of Edinburgh as a tenure-track Lecturer in Ancient History. A native of Vasto, Italy, he is currently a Fellow by Examination in Ancient History at Magdalen College, Oxford.

In TOM DAVIES’ words, his permanent, research-oriented position (equivalent to Assistant Professor in the United States) will see him teach the history, cultures, and literatures of Bronze and Iron Age Afroeurasia, building “the existing discipline of Classics and Archaeology into a comprehensive program on the ancient Afroeurasian world.”

According to Dr. Davies, who called the job “a wonderful fit for me,” his new position draws directly on his work at Princeton Classics, which “focused on setting early Greek philosophy in a broader context of cosmological inquiry in Egypt, Mesopotamia, Iran, and India.” “I’ll also teach Akkadian language,” said Davies, “which I first learned on an iHUM Fellowship year at Princeton and later studied with Johannes Haubold.”

Davies received his doctorate in late 2020 for his dissertation “Greek Cosmology and Its Bronze Age Background,” which rewrote the history of ancient Greek thought by uncovering its naturalistic antecedents in philosophical traditions across the ancient Mediterranean. In addition to co-advisors Brooke Holmes and J.T. Katz, his committee included Haubold and Benjamin Morison, who wrote that the thesis was “a fantastic achievement... Tom has produced a work of massive erudition.”

Originally from New Zealand, where he studied at the University of Otago, Davies returned to campus in November of 2022 to deliver a talk titled, “Horses, Wheels, and Languages: Indo-European in the Ancient Near East.”

CAIT MONGRAIN credits her success to “the flexibility of the Princeton Classics program and the kindness and support of my faculty mentors, which allowed me to follow a course of study reflective of my changing interests and develop a dissertation I can be proud of.” That dissertation, titled “Constructing Flavian Divinity Through City Destinations” and advised by Andrew Feldherr, caps off an impressive career at Princeton, where she has distinguished herself as a teacher, baker, and active participant in the Prison Teaching Initiative, leading two courses as instructor of record.

Originally from Lubbock, Texas, where she studied at Texas Tech University, Mongrain worked as an editorial assistant at the American Journal of Philology before coming to Princeton with a Presidential Fellowship in 2018. More recently, Mongrain served as head assistant instructor for the popular new course “Ancient Sport and Spectacle” (CLA 227) and co-taught “Dining and Food in the Roman World” (CLA 326) with Prof. Caroline Cheung. Her courses at Colorado next year will include a version of the latter class, as well as a new offering on “Consumption and Conservation in the Roman World.”

I’m so grateful for the time I spent at Princeton,” said Mongrain, “but I’m also excited for my next role and to start working with my new colleagues in Colorado.”

MARCO SANTINI says his teaching is “largely informed by methods and debates that made up a substantial part of my training as a doctoral student at Princeton.” Among these are the biases in concepts like the “Orient” and “dialogue” between early Greek and Mesopotamian cultures that he investigated in his 2021 dissertation “Rulership in the Making: Greece, Anatolia, and the Levant, 12th–6th Cent. BC.”

While at Princeton, Santini participated in numerous scholarly exchanges and was awarded a Merit Grant from the Center for Human Values, as well as the Donald and Mary Hyde Fellowship for Research Abroad and the A. Watson Armour III ’33 Centennial Fellowship. In addition to his Edinburgh appointment, Santini has also been invited to give the Evans-Pritchard lectures in indigenous social relations at All Souls’ College, Oxford, in Spring 2026. In the words of department chair Barbara Graziosi, “I would like, first of all, to congratulate Prof. Billings for seeing it through... he went about it in a spirit of true academic inquiry, starting with a conference in which we asked ourselves and a wide range of external interlocutors what a good doctoral education in classics should offer.”

Consequent group discussions resulted in concrete suggestions for reform.

“These seemed to me to point in two directions,” Graziosi explained. “In terms of intellectual content, we want to offer a program that puts the civilization of ancient Greece and Rome at the heart of far reaching dialogues, tracing their connections to many ancient civilizations in Asia, Africa, and Europe, and simultaneously tracing their influence on later literary, scientific, artistic, political, philosophical, architectural, and economic developments globally. At the level of pedagogy, we sought to balance the aspiration to provide students the means to shape their individual projects and intellectual agendas with the desire to affirm the study of classics as a collective and collaborative endeavor.”

The reforms will go into effect starting in 2025.
WHEN IN MEDIEVAL ITALY ...

IN MARCH OF 2024, Princeton Classics parents, followers, and community members eagerly tracked the travels of Prof. Daniela Marihofer’s “Introduction to Medieval Latin” (LAT 232) class as they wound their way on a spring break trip across Italy. Here, Classics concentrator Mary Christian McCoy ’26 reminisces on their journey:

We arrived in Milan for our first afternoon in Italy on March 9th. After settling in, our tour guide, Santa, took us to one of the newer, built-up neighborhoods before we had our first group dinner at Mahubay. For our first full day in Italy, we spent a rainy morning in Pavia visiting two writers whom we translated: St. Augustine and Boethius. Both looked great, but after a stop at Pavia’s Duomo and lunch, we headed out of rainy Pavia to Bobbio. This small town is where St. Columbanus founded a local abbey, and the town was arguably a fan favorite. That first afternoon, we visited Columbanus’ original abbey and the local museum. After spending that afternoon and following morning in wondrous churches, we took our last look at Bobbio on the local Ponte Vecchio, which reaches across the famous river Trebbia.

Our next stop (after some panini) was Ravenna. Given our proximity, several of us made a trip out to the Adriatic Sea to stretch our legs, look at the sea, and potentially discuss some Greek tragedy. The first event was at the Ravenna archives where we saw centuries old papyri and parchments. The focus of this lesson was on paleography and dating manuscripts, so we attempted to decode the Latin ourselves to varying degrees of success. After a productive morning learning about how the writing itself affected Latin, we spent our afternoon visiting some of the most famous sites for Early Christian art. We saw Galla Placidia, San Vitale, the Orthodox Baptistery, and Sant’Apollinare Nuovo. Interwoven with our own marveling, we also learned about the history of Ravenna and the late Roman empire that illuminated the works we were seeing.

The next day, however, we were up early to drive to Verona. There, we spent the entire day poring over manuscripts from St. Augustine to purple vellum to palimpsests. The next morning, we took an official tour to the Roman amphitheater, through the frescoed buildings, and into the house of Juliet while learning about the House of Della Scala and their influence. Some stopped to take a picture with the famous statue before we were off the Grotte di Catullo in Sirmione. We went off on our own through the remains of a second-century villa. We wandered through the remnants of terraces, cubicula, and a private bath while looking out over Lake Garda.

After a long week of exploring both ancient and medieval buildings and manuscripts, we headed back to Milan for our final days in Italy. We saw works by Titian and Raphael’s humongous sketch of the School of Athens at the Ambrosiana. We took a small tour through the Castello Sforzesco and saw many neighborhood cats during a lesson about Napoleon’s original plans for the castle. We ended our tour on top of the Duomo. Although slightly terrifying, we could see the incredible detail of the Duomo’s roof and learn about its construction firsthand. That night, we had our final group dinner before we prepared for our final flight back to Princeton with a view of the Alps from our gate.

... a LAT 232 spring travel diary
phasizing that with God as monarch of a returned golden culture and Virgil specifically; I wanted to highlight the cal culture and Virgil specifically; I wanted to highlight the art performance in gap-infilling compared to a previous model created by Google DeepMind. I wrote about depictions of the Sibyl of Cumae and her re, which directly ties Socrates to the philoso- cal life. I intend only to impart his moral philosophy.

Every Good Man is Free stands out among Philo’s other works in that he consistently and wholeheartedly endorses tragedy and poetry in a moral and educational con- text. He writes that these arts provide a vast corpus of moralizing condemnation of tragedy, much of which is no doubt familiar to him. In my thesis my goal is not to review all of what may be considered Philo’s “cin- sencies” regarding his stance on tragedy. I intend only to propose an explanation for both the motivation behind Philo’s characterization of the poets as educators for all mankind, and his subsequent references to tragedy to empower his moral philosophy.

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JOHN FREEMAN
ADVISER: Barbara Graziosi
Complexities and Communities of Care: Greco-Roman Antiquities as Objects of Concern

I wrote about depictions of the Sibyl of Cumae and her rela- tionship to the golden age in Eclogue 4 and Aeneid 6. I then looked at Minucius Felix and his relationship to Classi- cal culture and Virgil, especially with respect to the development of the groundwork which Minucius laid that allowed later Church Fathers to appropriate figures like Virgil’s Sibyl. I then looked at instances when Lactantius and Augustine used Virgil’s Sibyl in their apologetic works. I argue that Lactan- tius (a pre-Constantinian author) unabashedly uses Sibyline Oracles in defense of Christianity but that his use of Vir- gil’s Sibyl has a specific agenda of promoting a golden age governed by a monarch—a Christian god. For Augustine (a post-Constantinian writer) I discuss the development of his attitude towards the Sibyl of Cumae from distrustful to trusting. I argue that he too picks up on Virgil’s advocacy of one man in the Sibyline prophecy of Eclogue 4 by em- phasizing that with God as monarch of a returned golden age people will prosper.

NOAH KREIKE-MARTIN
ADVISER: Janet Kay
Rock, Paper, Coins: Comparing Evidence of the Roman Imperial Cult in Gallia Comata, Hispania, and Britannia

My thesis explores the complexities of Greco-Roman cultural heritage disputes through the framework of artifacts as objects of concern, which shifts away from the popu- larization idea of ownership, a necessary but limiting lens through which to approach these issues, and towards the recognition that multiple communities care about cultural objects. Each artifact is a gathering of people, places, and other objects to which it is connected, and these associa- tions both complicate and inform decisions over where individual objects should be located. The three case studies of this thesis (the Sarpedon Krater, Lasi̇n Apoxomene, and a collection of coins from Antioch) highlight different yet overlapping nuances of localized communities of care, the instability of place in the ancient and modern world, and the unification of objects through found context. Ulti- mately, the thesis is an appeal to approach cultural objects in a way that embraces the complexities of each case and seeks reconciliation through the cooperation of the multi- ple communities of care involved.

STINNECKE PRIZE
The Stinnecke Exam Prize is given to the sophomore or junior in any department who passes the best examination based on the Odes of Horace, Eclogues of Ver- gil, and the Latin Grammar and Prosody, as well as the Analects of Xenophon, or Plato’s Euthyphro, Crito, Apology, and Phaedo, and the Greek Grammar. The winner receives a one-time stipend of $3,000 in addition to any scholarship or other financial assistance they may be receiving. The prize was established at Princeton in 1870 by the will of the late Henry A. Stinnecke, Class of 1861. The exam lasts three hours and involves translation of Greek and Latin passag- es as well as grammatical questions on both languages. Students are expected to have at least 108-level competence in both languages.

This year’s Stinnecke Prize recipient is: Desi DeVaul

John Freeman

JOHN J. KEANEY PRIZE
The John J. Keaney Prize is the depart- mental prize for the best senior thesis. Given in fond memory of Professor John Keaney, who served the Department as colleague, teacher, and mentor for 41 years from 1959 to 2000, the award was established in 2010 to replace the Atkins Prize for the best senior thesis, which was awarded until 2009. Initial funding has been provided by a grateful alumnus, one of the many who learned so much from Professor Keaney.

This year’s Keaney Prize recipients are:

Desi DeVaul
John Freeman
Memento Mori: Reimagining the Tragedy of Sisyphus for the Modern Day

Reimagining the Tragedy of Sisyphus for the Modern Day is an original one-act play script based on fragments from Aeschylus and other mythological sources, accompanied by in-depth analysis and commentary. A production of the play was staged in the Lewis Center for the Arts’ Drapkin Theater this past April.

NATHANIEL NOFTZ ADVISER: Harriet Flower

Immolation; Christian Persecution Under Nero (Screenplay with Commentary)

The screenplay follows a family who recently converted to the new religion called Christianity. When the Great Fire of Rome hits, the whole city is devastated, including their home. They must work to stay united as a family to overcome this battle, while also fighting for their friends against the emperor Nero: a man seeking to shift the blame onto any person but himself. The commentary discusses the various writing processes that led to the completion of the script, along with several different historical arguments that are made throughout the script. It closes by bringing the importance of providing a voice to those who are unable to use theirs to the forefront of the reception of this script.

HOPE PERRY ADVISER: Dan-el Padilla Peralta

Risking your life to live the dream: exploitation in Roman chariot racing and American college football

My thesis places Roman chariot racing in conversation with American college football to explore the similarities in how the two sports disproportionately recruit men from marginalized backgrounds to participate in competitions that put them at extreme risk. The thesis explores how this system was/is reinforced by physical structures, social ideas, and literary sources.

CAMPBELL SCHOUTEN ADVISER: Mirjam Kotwick

Out of Place, Out of Mind: Tracing the "Ecstatic" in Classical Greek Thought

In my senior thesis, I explore the concept of the “ecstatic” as it is developed across Classical Greece. Through a focus on the terms ekstasis and existemi, from which our word “ecstasy” comes, I examine how these terms develop the idea of the “ecstatic” as it moves from meaning physical displacement to meaning the out-of-self or out-of-mind and even madness. This thesis looks across a variety of texts from the 5th-4th century BCE, including the Hippocratic corpus, Euripidean tragedies, and Plato’s Phaedrus. As I trace the ecstatic across this time period, I find that even these two terms hold a variety of meanings and reveal ideas about the mind within the broader intellectual discourse of the Classical period.

CATHLEEN WENG ADVISER: Katerina Stergiopoulou

Fathers, Flytraps, and Fish: an exploration of gender, sexuality, and family in Asian American classical reception

A look into how Asian American authors have utilized and transformed the Classics to think about their place in relation to their diasporic histories, focusing primarily on the issues of gender, sexuality, and family through the works of Ocean Vuong, Sally Wen Mao, and Vi Khi Nao.

NOTE: Cathleen Weng also received the Asher Hinds Thesis Prize for most outstanding work in the humanities from the university’s Effron Center for the Study of America

As you set out for Ithaka, hope your road is a long one. [. . .]

Ithaka gave you the marvelous journey. Without her you wouldn’t have set out. She has nothing left to give you now.

And if you find her poor, Ithaka won’t have fooled you. Wise as you will have become, so full of experience, you’ll have understood by then what these Ithakas mean.
WHETHER DISCUSSING CELSUS and his four cardinal signs of inflammation or explaining the meaning of complex Greek and Latin medical terminology, I use my Classics knowledge every day as an Emergency Department Physician. When I am not working in the ER, I use my medical background to help teach and inspire my Latin students at the schools where I teach. I have not always had dual careers, however. After graduating Princeton in 1996 as a Classics major, my desire to keep Classics as a part of my life was lost for a while as I pursued my career in medicine — partly by plan, partly because of the inevitable lack of free time we all experience as we leave college and start our lives “in the real world.”

Entering high school, the plan was simple. Make good grades and go to the best “pre-med” college we could afford. By working at my parents’ gas station and mowing lawns, I could save up enough money to help pay tuition. I was sure that everything would go according to plan. Then I took Latin.

Thanks to my Latin teacher, Donald Peet, I discovered a whole new world of excitement. I loved everything about the classical world — the language, the literature, the history, the art. I also discovered Certamen (“Latin Quiz Bowl”) and the Junior Classical League (JCL). Through Mr. Peet, I learned about Princeton, and suddenly I had a new plan. I wanted to go to Princeton, work as a doctor for twenty years, then retire and become a Latin teacher.

At Princeton, I took all the required classes to be a pre-med student, completed my major in Classics, and spent a year teaching Latin as part of the Teacher Prep Program. Then, I spent four years in medical school and three years in residency. Certainly, I would find time to go back to JCL conventions, moderate a Certamen round, or at least read some Vergil or Catullus. But alas, more than ten years had gone by, and I could barely translate “Dei sub numine viget.”

As my kids got older, I knew I wanted them to study Classics, so my wife and I decided to enroll them in a school which requires Latin. Finally, I dusted off my books and started relearning everything I used to know in Latin. Soon afterwards, I was given the opportunity to teach an afterschool seminar to 3rd and 4th graders studying for tests sponsored by Education Through Classics. By the time that my daughter Amanda started taking Latin, my desire to teach had returned, and I didn’t want to wait until I retired from medicine to do so. She and I worked with the school to bolster their extracurricular program, and I started teaching and coaching Certamen. Now, ten years later, I teach, coach, and chaperone Latin students throughout Wisconsin while I teach my patients in the ER the Latin roots for their illnesses. Amanda has now graduated from Swarthmore with double majors in Classical Studies and Art History. She has continued her Classics involvement after college through the National Senior Classical League (SCL), for which she is currently the President. My son David is a P’27 ORFE major, but he still plans to take a Classics course next fall.

Classics is a unique group of people who often have varied interests. Many of you probably already have careers in academia or use Classics in your everyday lives. For those of you who may have forgotten your joyful days in East Pyne, I encourage you to reinvigorate your Classical roots. There are multiple opportunities through the ALC (American Classical League), SCL, and JCL to volunteer, learn, or even find work. Princeton itself often hosts Certamen competitions for high school students, and you could ask to volunteer. Perhaps you could start your own podcast or host trips to Rome. The possibilities are endless. Aut viam inveniam aut faciam.

Ron Roessler, MD – CLASSICS, P’96
Martin was born on in 1938 in Bogalusa, Louisiana, one of seven children. Her parents, Bruce Whittington Martin, a paper manufacturing engineer and executive, and Edna Poyas Hall Martin, a homemaker, were both graduates of Louisiana State University. Martha received her bachelor’s in the history and literature of the Middle Ages at Radcliffe College in 1961. At Michigan, she received her master’s in classical studies in 1963 and earned her Ph.D. in medieval Latin from Harvard University in 1968.

After four years as an instructor and assistant professor at Harvard University, including a year as a fellow of the American Academy in Rome, Martin spent the rest of her career at Princeton. The Latin, literature and history of the Middle Ages remained at the center of her teaching and scholarship at the University. Her edition of selected letters of Peter the Venerable was published by the Pontifical Institute of Mediaeval Studies in 1974, and there followed a series of papers on the reception and circulation of classical literature in mediæval Europe and a study on the text and music of Hildegard of Bingen.

In the classroom, she brought medieval Latin and literature, the classical tradition, and Latin paleography and textual criticism to students. From undergraduate courses on the tragic heroine and women's writings to a graduate seminar on feminist literary theory and the classics, her teaching helped open new vistas in the field.


Daniel Turkeltaub, a 1996 classics major who also earned a certificate in medieval studies, said the “insightful guidance” he gained from Martin as his senior thesis adviser still influences his work with students as an associate professor and the chair of the classics department at Santa Clara University.

“Professor Martin was a gracious, generous and flexible mentor who would support her students while giving them the freedom to pursue their own interests,” said Turkeltaub, who took her medieval Latin class senior year. He remembered how she took advantage of the small class size, choosing “fascinating readings for us that were unusual but suited the personal interests of her students.”

When Turkeltaub had trouble deciding on a senior thesis topic, Martin gave him a book she thought would interest him, Ernst Curtius’ “European Literature and the Latin Middle Ages.” A paragraph on page 30 gave him the idea that jumpstarted his thesis. “She helped me build the confidence to write a senior thesis on the rationale of the Gods of Medieval Troy—The Gods of Medieval Troy: An Analysis of the Depictions of the Classical Gods in the Texts of Dares and Dictys”—even though it was not something she had explored before. I have to emulat her flexibility and graciousness still today when I advise my own students, even when they bring me ideas for their senior capstone projects that are just as unusual and novel to me as the idea I brought to her 28 years ago.”

Angela Bell, a classics major and member of the Class of 1993, now the vice chancellor for research and policy analysis at the University System of Georgia, took courses in Roman satire and medieval Latin with Martin. “Professor Martin was very passionate about these topics and her enthusiasm for them shone in her teaching,” said Bell. “In particular, she ensured we got and enjoyed the humor in the satire, and the medieval Latin course provided the opportunity to learn about women authors. Her high standards pushed me to work hard and deepen my essay responses on exams. Her feminist reading of Classical texts was influential as I carried out my independent work at Princeton and even as I taught high school Latin for many years.”

Martin’s many contributions to the University community include more than a decade’s service on the executive committee of the Program in Medieval Studies, as well as serving as a founding member of the Women’s Studies Committee and an associated faculty member with the Program in Women’s Studies (now the Program in Gender and Sexuality Studies). She was also a longtime member of the American Philological Association and the Classical Association of the Atlantic States.

Martin is survived by her brother James, her sister Nancy, five nephews and two nieces.
Faculty
Yelena Baraz
Supratik Baralay
Joshua Billings
Emmanuel Bourbouhakis
Caroline Cheung
Marc Domingo Gygax
Andrew Feldherr
Harriet Flower
Michael Flower
Barbara Graziosi
Johannes Haubold
Melissa Haynes
Brooke Holmes
Peter Kelly
Mirjam Kotwick
Jesse Lundquist
Ilaria Marchesi
Dan-el Padilla Peralta
Katerina Stergiopoulou

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Cover: Mali Skotheim PhD ’16

About the Cover
by Mali Skotheim PhD ’16
The cover imagines a tent scene the day after a Dionysiac festival. The women are based on Greek terracotta figurines, which often have very brightly painted clothing. The hydria (water vessel) and drinking cup are likewise inspired by real objects depicting female figures, prompting the reader to contemplate women using objects depicting women.

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