

PRINCETON CLASSICS

Spring 2018



**Alumni Spotlight:
Danielle Meinrath *14**

Page 7

PAW trip to Northern Italy

Page 10

Fall Course Preview

Page 13

Letter from the Chair

by Andrew Feldherr

Why do people choose to study the classics? How do larger political, social, and economic circumstances affect their choices? And how can and should the work all classicists do, as teachers, students, and scholars respond to these circumstances? These questions have become as vital to our field as they are inevitable. While the answers each individual reaches will always be their own, my experiences over the last year have left me in no doubt that a willingness really to listen to different voices grappling with such issues and active efforts to further the variety and authority of these voices are fundamental responsibilities of our field and our profession. This makes me as chair especially proud of several ways in which our department has taken a leading role in advancing this conversation and meeting these responsibilities. First, I have been personally inspired by published reflections from current and former students like Ayelet Wenger¹, Erica Choi², Solveig Gold³, Yung In Chae⁴, and Mathura Umachandran⁵. These essays have not always made comfortable reading for someone like me, who made his own choice to study classics at a very different time, but I am grateful to their authors for that. In last year's letter, I praised our graduate alumna Donna Zuckerberg for helping establish in the online journal *Eidolon*, an ideal forum for people at all stages of the profession to share their thoughts on these issues. That so many of the contributions that have made me see the field differently have appeared in the (virtual) pages of that journal, makes me more cognizant of what I owe her efforts. I also want to recognize the important work done by Michael Flower and all my colleagues involved in graduate admissions in finding the most promising candidates to carry on this work in the future. Their extraordinary effectiveness in this task helps ensure that students ten years from now making their own intellectual choices will encounter an increasing diversity of models for what it means to be a classicist.

But I want to make clear that the payoffs of this conversation aren't only in the future, and that they will help determine not only who becomes classicists, but how the classical past itself is understood. To do that I want to share a couple of moments over the past year that have made me think again about authors I have studied for decades. Amy Richlin '73, whose brilliant Prentice lecture was a highlight of the last year, wrote an article entitled "Reading Ovid's Rapes" just at about the time I began to work seriously on the *Metamorphoses*. There she proposed an approach to the poetry that recognized it as pornography (and since I'm inevitably oversimplifying, let me refer you to the essay itself, now re-published in Richlin's *Arguments with Silence*, Ann Arbor, 2014). I can't say that I appreciated the point much when it first came out: it seemed to me to oversimplify the uses Ovid makes of sexual violence in his poetry and the range of perspectives on it his work invites. In re-reading the essay recently—and the subject of how Ovid should be taught has been much in the news—I became less willing to make the argument that the representation of violence was not always also the representation of violence whatever larger aesthetic or political points it also enables. Nor was interpretative complexity a goal I would want to force on students who refused to look at, or away from, violence. Then just last week at a seminar on the history of the book, Joseph Howley, a colleague at Columbia, gave a provocative presentation on the role of slaves in Roman book production. This led to a memorable debate about whether readings of Vergil that highlight the rich allusive texture of the *Aeneid* and present it as the product of his own literary genius collude in obscuring the physical and



intellectual labors of slaves who made such work possible for their Roman masters. But since the reliance on slaves is true to some considerable degree for all ancient texts, if recognizing something distinctive in his works that we attribute to "Vergil" inevitably means forgetting the realities of how books were made, what scope is left for the kind of literary criticism I have always practiced?

My current attempts to resolve that problem bring me back inevitably to *Metamorphoses*, a poem whose subject is precisely whether individual voices escape matter and time. The finite day has possession only over the poet's body—with his better part he is carried beyond the stars. Yet his words themselves never escape from being matter: the life the poet projects for himself takes form from the last word (*vivam*) of a text that survives to us because at some point a slave copied it, and the voice that substantiates Ovid's claim must inevitably have been a slave's as well. Ovid's verbal transcendence of the violence of time—anger, fire, weapons, age—can seem an answer to the divine rage that destroyed Arachne's tapestry, the fire that consumed Semele, or the sword that cut out Philomela's tongue. But like the empire that measures its extent, Ovid's miracle is only accomplished by taking possession of another's voice. The prophetic victory over time can always, only, be realized now. And, at this moment, I think that paradox best explains the struggles I face as a classicist in being responsible to the times, and to the hope to escape them.

¹ "Our Classics", eidolon.pub

² "Capturing the Elusive Universality of Classics", medium.com

³ "The Colorblind Bard", newcriterion.com

⁴ "White People Explain Classics to Us", eidolon.pub

⁵ "Fragile, Handle With Care", eidolon.pub

Inside this issue

Faculty News	3
Faculty Publications	6
Alumni Spotlight	7
Dissertations & Senior Theses	8
Graduate Student News	9
Graduate Travel	10
Certamen Tournament	11
Undergraduate Travel	12
Fall Course Preview	13
Graduate Alumna Q&A	14
Lectures & Events	15

Faculty News

Yelena Baraz

Much of my work last year was devoted to a continuing interest in the *Eclogues* of Calpurnius Siculus. Over the summer, I gave a paper at the Symposium Cumanum devoted to Vergil and elegy; my paper explored how Calpurnius integrated elegy, the genre expelled from Vergil's pastoral world, into his own bucolic poetics. In the fall I participated in a conference on the role of the teacher in three areas of ancient culture—philosophy, poetry, and grammar—that took place in Milan. The invitation gave me an opportunity to think about how Calpurnius represents his relationship to Vergil through different models and metaphors of knowledge acquisition. Since the beginning of my leave in the fall, I have been concentrating on my book, *Reading Roman Pride*. The project has taken me through much of Latin literature, from Plautus into the lengths of Silius Italicus and all the way to Ausonius, and from the walls of Capua to the pretenders to kingship suppressed by the Roman republic. I look forward to completing the manuscript and returning to teaching in the fall as the Behrman Professor in the Humanities.



Joshua Billings

I am working away on my book project on drama and intellectual culture in classical Athens. Most recently, I have been thinking about dramatic form, and especially about type scenes—the catalogue, the *agon*, the intrigue or plotting scene, and the recognition scene. These scenes suggest a dialogue across the works of multiple dramatists, and take part (my argument goes) in wider philosophical or proto-philosophical discourses. Understanding the nexus of form, myth, and thought is the project's current puzzle. Alongside ongoing work on the book, I have completed chapters and papers on opera and tragedy in the eighteenth century, German idealist poetics, and Nietzsche's philological writings. Especially recently, Nietzsche has been important to me in thinking about how we in academia address ourselves to a cultural moment that misappropriates ideas of "culture" and "humanity" for inhumane ends. His not-very-revolutionary,



but compelling (to me, at least) answer: we teach.

Emmanuel C. Bourbouhakis

This past year saw the publication of *Not Composed in a Chance Manner: The Epitaphios for Manuel I Komnenos by Eustathios of Thessalonike* (Acta Universitatis Upsaliensis, 2017), a comprehensive study of a unique Byzantine political eulogy and its enabling literary, ceremonial, and ideological contexts. Looking ahead, I wish to continue to plumb neglected medieval Greek texts. I have been steadily at work on a monograph about Byzantine epistolary culture of the 10th–12th centuries, partial instalments of which are slated to appear as articles in the coming year; while simultaneously writing essays on various other aspects of medieval Greek literary history, including "Literary Criticism and the Ancient Heritage" in the newly published *Cambridge Intellectual History of Byzantium*, and "The Byzantine Past as Text: Historiography and Political Renewal c. 900," in the forthcoming *Historiography and Identity towards the end of the First Millennium — A Eurasian Perspective* (eds. W. Pohl & D. Mahoney, Turnhout: Brepols). This summer I will be travelling to a few famed libraries in Europe, including the Vatican and Oxford, to look at manuscripts for various editorial projects which are proceeding apace and which I hope to marshal for the teaching of Greek palaeography in the coming year.



Marc Domingo Gygas

Over the next few months I will be working as EURIAS Senior Fellow at the Paris Institute for Advanced Study on a project on gift-giving in ancient Greek society. Ever since the publication of Marcel Mauss' *Essai sur le don* (1924), the topic of gift-giving has occupied a central place in the work of cultural anthropologists, sociologists, economists and philosophers. Provided one takes the term in a broad sense that includes material objects and services, interaction with other human beings can be understood as largely a process of giving and receiving gifts. As many scholars insist, gift-giving is "the cement of society," including pre-modern



and modern societies. But the significance of the practice is more easily observed in archaic communities, where the lack of a developed monetary economy and the weakness of state institutions led individuals to rely more on gifts to achieve their ends. In this sense, Greek society represents a particularly interesting case. Not only does a substantial amount of literary, epigraphic and archaeological information survive, but the rules and language of gift-giving played a significant role in daily interactions between individuals, and in the relationships between mass and elite and between communities and external agents.

Denis Feeney

Plans are firming up for the book on the magical year 338 BCE, but since I floated this idea in last year's Newsletter the big news is that Dan-el Padilla Peralta and I will be writing a book together on this critical turning point in Roman and Mediterranean history—at least, I hope that's what his entry in this year's Newsletter will be saying. Since we are both on leave in 2018–19, we ought to be able to make a good start, even though neither of us has previously collaborated on anything longer than two pages. Presumably, if two people are writing a book, it ought to take half the time? In any event, we both look forward to exploring what were the local and also the more global factors that led to the Romans achieving escape velocity in this moment. In addition, I'll be preparing a collection of my articles for publication by Cambridge University Press.



Andrew Feldherr

A couple of years ago in this space I mentioned an opportunity I had to participate in a reading group with (mostly) Italian colleagues and students from the Scuola Normale in Pisa. It has been a goal of mine since then to make this a regular part of the year not just for me and my colleagues but for our graduate students as well. In a few weeks, Yelena Baraz and I will be going to Cortona with a group of four graduate students for a repeat of that experience, a two-day intensive conversation about one of the "it" texts of Latin prose, Pliny's speech of thanksgiving to the Emperor



Faculty News (cont.)

Trajan (and he certainly seems to have had a LOT to be thankful for). Plans are in place to make this an annual event (the conference, not necessarily the Panegyric) and to ensure that the chance to participate will come around for as many graduate students as possible whose research focuses on Latin literature. A high point of the past year was a three-day visit (my first) to the University of Wisconsin, where our recent Ph.D. Mali Skotheim is currently a postdoctoral fellow. Beyond the hospitality and the chance to meet so many new (to me) faces in the field, I especially enjoyed getting to know the graduate students there and making the case for Vergil as guest lecturer in a course on Western Literature and the Arts. Other than that, as always, the most refined intellectual pleasures of the past year, as in so many before, have involved developing my thoughts on Sallust in communion with Clio and Daphne.

Harriet Flower

My new book entitled *The Dancing Lares and the Serpent in the Garden: Religion at the Roman Street Corner* was published by Princeton University Press in



September of 2017. This publication marks the culmination of more than a decade of research about religion in the Roman household and at the local street corner. The everyday religious life of slaves and freedmen is of particular concern. I am also posing a more general question about how we can understand the traditional Roman religion as it was practiced before Christianity. My book draws inspiration from and is dedicated to the memory of my dissertation adviser Robert E. A. Palmer (1933–2006), who spent much of his time studying and describing life in the local neighborhoods (*vici*) of Rome. Meanwhile, the 2017–18 academic year is my last as Head of College in Mathew College, a position that I have cherished since the summer of 2010. I am very much looking forward to returning to the department full-time after a sabbatical leave in the Fall of 2018. My new book project looks at the fragments of the earliest autobiographies written in Latin during the early first century BC in their literary and political contexts.

Michael A. Flower

After many delays, my essay called “Spartan Religion” finally appeared this spring in *The Blackwell Companion to Ancient Sparta*. At the same time, I am rounding off my work on Greek religion with two other publications: one is an essay due to appear in the April issue of *Greece and Rome*, called “Understanding Delphi Through Tibet”, and although authors are generally the poorest judges of their own work, I am guessing that it will prove to be the most controversial thing that I have yet written. Another paper, called “Divination and the ‘Real Presence’ of the Divine in Ancient Greece” will be published in an edited volume on Greek religion. Next year I will be on leave, and my plan is to complete my book manuscript, “The Art of Historical Fiction in Ancient Greece.” This project attempts to assess the nature, purpose, and tropes of fictionality in Classical Greek historical writing. By employing various modern conceptual models (possible-worlds theory) and categories (parafiction and the documented historical novel), I attempt to explain the techniques of fictionality that are employed by the Greek historians and how those techniques establish the parameters of fictional narrative in terms of plot, dialogue, and action.



Andrew Ford

The main focus of my research at present is an edition and commentary on Aristotle’s *Poetics* for Cambridge’s “green and yellow” series. Recent publications: “Alcibiades’ *eikôn* of Socrates and the Platonic Text: *Symp.* 215a–222d,” which leads off the collection on *Plato and the Power of Images*, ed. R. G. Edmonds III and P. Destrée from Brill, 2017 (pp. 11–28) and an “Afterword” which concludes the collection *Paths of Song: The Lyric Dimension of Greek Tragedy*, ed. Rosa Andujar Thomas Coward, and Theodora Hadjimichael, just out from De Gruyter (pp. 365–78). I was commissioned to write an appreciation of “M. L. West’s *The Making of the Iliad*” for ΠΟΙΗΣΙΣ: POIESIS, *A bibliography of Ancient Greek Poetry* which appeared in December and an essay entitled “Linus: the Rise and Fall of Lyric Genres” for *The Genres of Archaic and Classical Greek*



Poetry: Theories and Models, ed. M. Foster, L. Kurke, N. Weiss, is with the readers of Brill. Lastly, visiting the *Classical Philology* website, one notices that “The Purpose of the *Poetics*” has at long last ceded the top spot on the “Most Read” list to “Carthage and Rome” by a certain Denis Feeney.

Brooke Holmes

This past year witnessed the publication of articles on the vegetal analogy and the human-plant continuum in Hippocratic and Galenic embryology; on the concept of the “body” in antiquity, for Oxford Philosophical Concepts; and on animals as sources of medical knowledge in Pliny. My essay on “liquid antiquity” appeared in my edited book of the same name published by the DESTE Foundation for Contemporary Art and the corresponding video installation “Liquid Antiquity: *Conversations*” was exhibited in the antiquities galleries of the Benaki Museum. It’s traveling to London in March to form part of the exhibition “The Classical Now” at Kings College London and the Courtauld Institute; I spoke about the project at Harvard in April and in London in November. I co-organized two workshops bringing together artists and classicists to experiment with new forms of classical reception—one on “atopia” at the Villa Empain in Brussels, in May; and one under the auspices of “Liquid Antiquity” at the Princeton Athens Center, in September. I also gave talks on sympathy at Penn, Berkeley, Utah Valley University, and Yale, wrapping up the year at a comparative conference on fluids in different medical traditions at the Australian National University in Canberra, where I debuted a collaboration with the sculptor Martha Friedman.



Robert Kaster

As I write, I and hundreds of other people who intended to be in Boston for the meetings of the Society for Classical Studies are enjoying unexpected staycations, courtesy of the “bomb cyclone” lashing the northeast. But thanks to friends and their smart phones, I’ve been able to see bound proofs of my latest venture—Charles Murgia’s edition of the Servian commentaries on *Aeneid* 9–12, which I completed and readied for publication—at the OUP booth there, and I’m eager to



hold the book itself in my hands in a few months. Meanwhile, I'm about two-thirds of the way through my current project—revised drafts of annotated translations of Cicero's *Brutus* and *Orator* are in hand, with the introduction and various supporting bits still to go—and I'll also be collaborating with Sam Huskey during the year, writing our chapter on editing Latin texts for the *Cambridge Critical Guide to Latin Studies*. Above all, I'm looking forward to retiring come June 30, and to what comes next: more scholarship, for sure, but also learning to speak Italian (finally!), renewing my cooking and piano chops, some volunteer work, traveling with my wife, enjoying our grand-daughter, and who knows what else?

Joshua T. Katz

I write from Paris, where a “Chaire Internationale” is giving me the luxury of a month at the Laboratoire d'Excellence “Fondements Empiriques de la Linguistique,” under whose auspices I am holding a series of seminars on “Marginal Linguistic Phenomena” at Paris Diderot University (a.k.a. Paris 7). The seminars range widely, from the identification of an ideophone in Ancient Greek to the application of historical linguistic principles in experimental English fiction; papers on both topics are in press and should be appearing in the course of 2018. Later this year I will be spending two months at the Institute of Classical Studies in London thanks to the Dorothy Tarrant Fellowship. There I will be thinking and writing about Archaic Greek poetry, especially the two main works of Hesiod, on which a few further papers are in press. As for 2017, two pieces of mine appeared: “Reconstructing the Pre-ancient World in Theory and Practice” and “A Revised History of the Greek Pluperfect,” the latter written together with my former teacher, Jay H. Jasanoff (Harvard), under whose direction I produced a senior thesis on the Greek pluperfect over a quarter of a century ago. As always, so many plans, so little time!



Daniela Mairhofer

Much of 2017 was spent editing, organizing, and proof reading: I put final touches on my co-authored book entitled *Der Oxforder Boethius. Edition und Studie*; co-organized a



manuscript and papyrus exhibition at the National Library in Vienna, which ran from May 2017 to January 2018, and published an essay volume accompanying it (*Handschriften und Papyri: Wege des Wissens*, Vienna: Nilus 24, 2017). I also managed to somehow survive several rounds of proofreading of my two-volume book à la almost 2000 pages, *Medieval Manuscripts from the Mainz Charterhouse in the Bodleian Library, Oxford* (Oxford, 2017), which turned out to be a real test on my patience and almost sent me into early retirement. Additionally, I published a few articles, attended a conference at the abbey of Admont in Styria, Austria (to discuss and date the Abrogans fragment), spoke at the opening ceremony of the above-mentioned exhibition in Vienna, did some exciting work for The Sinai Palimpsests Project, and attended a great 10-day conference in Xi'an (China) on Text and Material, where I gave a six-hour lecture. Other than that, I am still devoted to *Totum nihil* and plan to remain so a little longer. In my first four terms at Princeton, I have been teaching both classical and medieval courses, which I really enjoy; I am also part of the organizing committee of a very interesting interdisciplinary seminar on Materiality, Textuality and Reading Practices, which meets every other week.

Dan-el Padilla Peralta

Last year's vow to have the manuscript for *Divine Institutions* shipped off to PUP proved elusive to fulfill, but by the time you read this newsletter the book should be landing in a very patient editor's inbox. On a happier note, the volume that I co-edited for Cambridge (*Rome, Empire of Plunder: The Dynamics of Cultural Appropriation*) has finally appeared, as have a short article on Varro in *CP* and a torturously long article on the religiosity of Roman slaves in *CA*. Copropolitics remain alive and well as a fixation and will feature prominently in a talk scheduled for Oxford later this year; so does the reception of classics in the Hispanophone Caribbean, with two articles waiting for their time to shine in edited-volume land and several others rounding into shape. When not giving SCS talks on the death of classics as a discipline, I've been lecturing on histories and imaginaries of citizenship. As the inaugural Stanley and Annabelle Ko Classics Visiting Scholar, I traveled to Taiwan in January and spent a few delightful and invigorating days at the Taipei American



School. Here in Old Nassau, I learned and continue to learn from the graduate students who enrolled in my seminar on slave subjectivity in the fall, and from the undergraduate Latinists who joined me on a rollicking ride through Suetonius and Tacitus in LAT 339; this spring I've launched a new course on the global history of slavery that has reacquainted me with the depths of my ignorance. I've also co-organized three convenings: a two-day conference on religion and the state in classical Greece and Rome, with Amit Shilo (UCSB); a one-day workshop on Archaeology for the “Place of Greece” series that my colleagues Brooke Holmes, Josh Billings, and I are running this year; and “Racing the Classics,” a two-day conference generously underwritten by a New Initiative Grant from the Humanities Council, in collaboration with Sasha-Mae Eccleston (Brown). Next year, the green pastures of sabbatical beckon: I'll be spending part of my time off from teaching working up my citizenships material into a short monograph; then I'll team up with my colleague Denis Feeney to get cracking on a co-authored book that will explain once and for all why 338 BCE was the most important year of the first millennium BCE.

Katerina Stergiopoulou

I joined the Classics department in September 2017, after three years of teaching in the Literature department at Claremont McKenna College. I did my graduate work at Princeton (Comparative Literature and Hellenic Studies), so it has been wonderful to be back. Since returning to Princeton I have been on research leave; I finished an article on the American poet George Oppen, but mostly I have been hard at work on my book manuscript. I am writing on “Modernist Hellenism”; I focus on the American poets Ezra Pound, H.D., and T.S. Eliot, and their idiosyncratic approach to and formative use of Greek throughout their career in both their “original” work and their translations and adaptations of Greek tragedy specifically. I have taken advantage of my leave in order to visit research archives, where I studied manuscript drafts of poems and translations, unpublished letters that shed light on my authors' work, as well as my authors' own notes in their Greek books! I'm also developing a new project, which will center on the Greek poet C.P. Cavafy and specifically look at his practice of



Faculty News (cont.)

intralingual citation, but will also situate Cavafy's work in a broader modernist context. I spoke on Cavafy and H.D. at the Modern Greek Studies Association Symposium this past October. Finally, I'm already thinking about my courses for next year. In December I was delighted to guest-teach a session of CLG 213 on twentieth-century versions of the Helen myth in Modern Greek and American poetry, and I can't wait to get back into the classroom in Fall 2018!

Christian Wildberg

After twenty-one years of working at Princeton University, I am going to retire at the end of this spring semester 2018—but I am not yet retiring from what I love most: research and teaching. As Andrew W. Mellon Professor of Classics at the University of Pittsburgh, with joint appointments in the Departments of Philosophy and History & Philosophy of Science, I shall continue to serve the study of the humanities, and the subfield of ancient philosophy. If you live in Western Pennsylvania, or ever come that way, I am not that hard to find. I would be delighted to see you, reminisce about way back when, and compare notes about our respective "lives after Princeton." Meanwhile, allow me to use this opportunity to thank all those of you who were my students, every one brilliant in his or her own way, for your probing intellectual curiosity about the meaning of life, at times so surprisingly encoded in the fine points of Greek grammar.



Emeritae/i News

Brent Shaw

I've just experienced the first half year of my 'retirement' and I must say that life has not become as dramatically different as I had anticipated. There is much continuity of purpose and work. After a lot of the latter expended on the global history project with my colleagues in History, the fifth edition of our *Worlds Together, Words Apart* has just appeared. After two decades of work, we can now justly say that we have become the guide to world history. In a similar endeavor of producing new 'editions,' I also managed (finally) to get the second edition of my little reader on the Spartacus slave war to print. An article that I wrote a few

years back on the 'myth' of the Neronian persecution of the Christians continues to provoke interest. One of the responses, by Christopher Jones, provoked me to take yet another tilt at the problem in the current *New Testament Studies*. As pointers to forthcoming research interests of mine, I delivered the Hyde Lecture at the University of Pennsylvania and the tenth Michael Rostovtzeff lecture at Yale on the problem of Roman perspectives on the future.

It was a great pleasure to see some of my last graduate students launched on their successful ways, including Anna Bonnell-Freidin with her dissertation on the risks of giving birth and Katharine Huemoeller

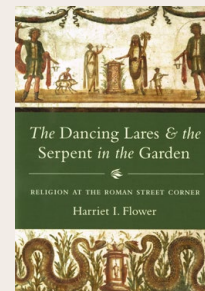
for her study of sex and slavery in the Roman world. I am excessively proud of both. Finally, I would like to take this opportunity to thank all of my colleagues who were responsible for the organization of a quite marvelous celebration of my scholarly interests and career. There are many that I must thank, but I would especially like to note Andrew Feldherr and Harriet Flower. Former students, among them Carlos Noreña and Kyle Harper, and others whose place in the firmament is far above me (I have always been able to look up to them) among them Erich Gruen and Peter Brown, were among the speakers. I was truly honored and very grateful for the extraordinary occasion.

Faculty Publications

Harriet Flower

*The Dancing Lares and the Serpent in the Garden:
Religion at the Roman Street Corner*
Princeton University Press (2017)

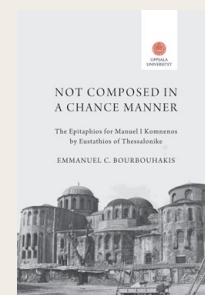
The most pervasive gods in ancient Rome had no traditional mythology attached to them, nor was their worship organized by elites. Throughout the Roman world, neighborhood street corners, farm boundaries, and household hearths featured small shrines to the beloved *lares*, a pair of cheerful little dancing gods. These shrines were maintained primarily by ordinary Romans, and often by slaves and freedmen, for whom the *lares* cult provided a unique public leadership role. In this comprehensive and richly illustrated book, the first to focus on the *lares*, Harriet Flower offers a strikingly original account of these gods and a new way of understanding the lived experience of everyday Roman religion.



Emmanuel Bourbouhakis

*Not Composed in a Chance Manner:
The Epitaphios for Manuel I Komnenos by Eustathios of Thessalonike*
Acta Universitatis Upsaliensis (2017)

This is a critical edition, with translation and commentary, joined to a broad analysis of one of the longest and most ambitious political eulogies of the Byzantine era. The *Epitaphios* for the emperor Manuel I Komnenos (r.1143–1180) by the well-known classical scholar bishop, Eustathios of Thessalonike, represented an effort by one of the empire's most accomplished authors to wed virtuoso displays of style and erudition with political memorialization. Prefaced by an extensive introduction which ranges from questions of aesthetics to palaeography and the performance of oratory, the present study is intended to offer a comprehensive analysis of the text and its enabling literary, ceremonial, and political contexts.



Alumni Spotlight

by Danielle Meinrath, Ph.D. '14

The first Latin I ever translated was wrong. It was the opening line of the Cambridge Latin Course, *Caecilius est pater*, and I translated it as “Caecilius’ father,” which isn’t even a complete sentence.

Luckily, things improved after that. I passed sixth-grade Latin, went on to study Classics at Cambridge, Oxford, and Princeton, and somewhere along the way, figured out the difference between a linking verb and a possessive noun. These days, I teach the Cambridge Latin Course at an independent school in New York City, where I introduce *Caecilius est pater* to a fresh batch of students every September and am reminded annually that my Classics career is built on a lie.

The painstaking, puzzle-piece nature of translating Latin appealed to me from the beginning. Mostly, I just really enjoyed underlining main verbs. And despite, or perhaps because of, my healthy fear of sight translation, the satisfaction which came from deciphering a particularly torturous sentence was unparalleled. That the deciphering process revealed a piece of literature, which I could then analyze as I did in English (until then my favorite subject at school), was the icing on the cake.

“The experience of seeing the same child in class four times a week, over a period of years, is a particular and unexpected source of joy.”

I came into the graduate program at Princeton with a sense that I was primarily interested in teaching at either the university or high school level, and my time in East Pyne confirmed this. More fun and fulfilling to me than research were the experiences of serving as an Assistant in Instruction for Andrew Feldherr’s course, “After Vergil: Transformation and Tradition in Latin Epic,” Janet Downie’s “Classical Mythology,” and Bob Kaster’s “Latin 101.” I was, and continue to be, deeply grateful for the support and feedback I received from all three professors. I also worked as a graduate Head Fellow at the Princeton Writing Center, and designed and taught a freshman Writing Seminar called “The Meaning of Monsters.” In my final years of the program, I decided to forgo the academic job market in favor of applying only to positions in secondary schools, so that I could teach full-time.

Though working with Princeton’s wonderful undergraduates initiated me into some of the mysteries of teaching, there are plenty of moments in my current career for which I doubt any Ph.D. program could have prepared me. I think particularly of the experience of walking into an all-girls’ school the morning after the 2016 election, when so many of the Seniors had been so proud and excited to cast their first-ever vote for the first female US president. More mundanely, I’ve also had to think on my feet when confronted with a contraband hamster which a student had smuggled into school. And every winter, like clockwork, my twenty classes per week take their toll on my voice, and I spend a few days teaching via a talking feline avatar (pictured), which the eighth-graders have named “Dr. Meincat.”

Some of the best people (and dogs) I met at Princeton had their

offices in East Pyne. My dissertation was on exemplarity in Ovid’s *Metamorphoses*, and the extent to which my thinking, reading, and writing about role models was complemented by my interactions with my own exemplary teachers—particularly my dissertation advisor, Andrew Feldherr; committee members, Yelena Baraz, Denis Feeney, and Bob Kaster; and unofficial mentor, Janet Downie—is not lost on me. My ties to the Classics Department remain strong, and not just because I currently teach an eleventh-grade class on the *Metamorphoses*. Dan-el Padilla Peralta, whom I first met during our graduate study at Oxford in 2006, has visited my school twice in recent years, capturing the upper-schoolers’ imaginations and sense of purpose with his talks on Classics and social justice.

Teaching in a secondary school is a rewarding career in ways that are different, perhaps, from teaching in the academy. Many of my students are considerably younger than undergraduates, but they’re equally bright, funny, and creative. The experience of seeing the same child in class four times a week, over a period of years, is a particular and unexpected source of joy. And despite my focus on teaching, I haven’t given up writing altogether. In my spare time, I write online biographies to help homeless cats in shelters get adopted. Petfinder.com is no *Zeitschrift für Papyrologie und Epigraphik*, but it does have better pictures.

[Danielle Meinrath received her Ph.D. from Princeton in 2014 and currently teaches 7th, 8th, 9th, and 11th-grade Latin at an independent school in New York City.]



Dr. Meincat, the feline alter-ego who occasionally subs for Dr. Meinrath

REUNIONS 2018

The Department of Classics is pleased to host the annual alumni breakfast during reunions weekend.

Friday, June 1

10–11:00am

Prentice Library 143 East Pyne

We look forward to welcoming you back to Classics!

Dissertations 2017

Hanna Golab

Postclassical Choral Performances

In this work, I demonstrate that postclassical chorality, either in its performative aspect or in its physical presence on stone inscriptions, engaged a significant part of the ancient society and constituted a fundamental way of communal interaction with sacred spaces, the divine, foreign cultures and political transformations. Choruses also often served as a ritual carnival, which brought entertainment and comic relief to their audiences. Contrary to the common opinion among Classics scholars, chorality remained the core of ancient Greek social and ritual life at least until the beginning of the Late Antique period. My inquiry into choral rituals of the postclassical era underscores their adaptability. They were often reshaped and created anew, albeit sometimes under the pretense of reviving old customs. Moreover, encounters with non-Greek cultures and subsequent diversification of performers' identities exerted their influence on choral performances which became more eclectic. Despite drastic changes that were brought about by the Macedonian and, later, Roman conquests, chorality did not forfeit its political and religious significance. On the contrary—it remained one of the important ways in which the Greeks coped with the new developments.

Amanda Klause

Loss and the Boundaries of the Self in Statius' Silvae

My dissertation is a study of the consolatory poems included in the *Silvae*, Statius' collection of occasional poetry. I examined Statius' depiction of the nature of the suffering caused by bereavement and the remedies that he proposed for the alleviation of that pain. The bereaved figures whom Statius consoles mourn the losses of their parents, slaves, and wives. Statius acknowledges that these deceased individuals had been vital to the mourner's self-definition. The deaths, therefore, of these figures resulted in the temporary dissolution of the mourner's sense of self. I propose that Statius' consolation consisted in helping the mourner to readjust to his changed circumstances and to reconfigure the network of relations that define him, whether through "replacement" or through continued contact with the deceased. I also situate Statius' consolations in the broader tradition of Roman consolation and Stoic ethics.

Senior Theses 2017

Ayesha Ahmed

Tactius' Women: A study of Female Exemplarity in Annals XV & XVI

Visala Alagappan

Under His Lyre: Classical Reception in the Verse of W.H. Auden

Max Bedford

The Power of Paideia: How Imperial Greeks and Christians Constructed Present Identity through the Greek Cultural Past

Christopher Cook

Aristotle in the Antebellum South: The Role of Antiquity in the Justification for Slavery

Neyat Fiseha

Anatomical Votives in Republican Italy

Sarah Gianakon

The Hellenic Covenant: Heraclitus & Πίστις in Clement of Alexandria

Solveig Gold

Deus Ex Machina: Saint Augustine's Life Upon the Wicked Stage

Georgina Claire Elizabeth Howe

The Origins of Politicized Christianity and Nationalist Thought in the Russian Primary Chronicle

Arthur Imperatore III

The Persian Expedition "Pilot"

Erynn Kim

Anatomy of a Tragedy: The Theatrical Body in Aristophanes

Selena Kitchens

De Puellis Doctis Roman Reactions to Learned Women

Thomas Kloehn

Vestigia Dei: Francis, Bonaventure, and the Appreciation of Nature in the Middle Ages

Sophie Natasha Molson

The Falling Female: A Literary Comparison of Lucretia and Cleopatra's Suicides

Javon Ryan

Ammianus Marcellinus and religion in the Res Gestae

Ayelet Wenger

"They Began to Speak in Other Tongues" Greek in the Arukh of Nathan ben Jehiel

Graduate Student News

Kay Gabriel

In spring 2017 I submitted the prospectus for my dissertation, “Euripides, *Moderniste*: Adaptation and Avant-Garde Classicism in the 20th Century.” The project confronts the post-Romantic history of interpreting Euripides as a contemporary of modernity, and does so by a study of adaptations of Euripidean drama in modernism and the avant-garde. In May 2017 I won an IHUM fellowship in support of the dissertation research, which has allowed me to deepen my engagement with modernist studies. In January 2018 I presented at the SCS for the first time. My paper, which has been nominated for the 2019 Lambda Literary Caucus Graduate Student Paper award, argues that the poetics of Ezra Pound and H.D. form the vanishing mediator of the contemporary interpretation of Sappho within Anglo-American classics. I've got an article on the production of space in Wole Soyinka's *Bacchae* out for peer review, and a short piece forthcoming on, or more provocatively against, the poetics of Anne Carson's *Bacchae* translation.



Emily Hulme

I continued my work on *techné* in the Platonic dialogues this year: in the spring, I was invited to talk about my work on the *Statesman* at a conference in Madrid, and then about my work on the *Protagoras* at the University of Lisbon. After seeing an exhibit at the Acropolis Museum in Athens, I had become very interested in the oracular tablets from Dodona as a resource for social history, and discovered a number of these tablets were quite interesting from the perspective of *techné* and their practitioners. I have written up my analysis of them in an article forthcoming in *Greece & Rome*: “Another *Peri Technes* Literature: Inquiries about One's Craft at Dodona.” This past fall, I have been on a fellowship from the University Center for Human Values, where I've enjoyed getting to know colleagues across the university with interests in ethics, politics, and literature.



Sarah Johnson

I started in the Program in the Ancient World in Fall of 2017, and so far, am studiously avoiding having to focus on one thing. I participated in the annual PAW seminar, and presented a paper on erotic violence in Ovid's *Metamorphoses* and early Christian female martyr narratives at the Oxford/Princeton Exchange. In addition, I wrote on the ways in which Roman slave owners perpetuated an eternal childhood on their slaves, and the ways in which slaves internalized this traumatic treatment. Despite my less-than-jolly research topics, I am enjoying my first year at Princeton immensely. This spring is shaping up to be as challenging and rewarding as the last, and I am looking forward to ending this first year on my *cursus honorum* with a return to excavation at Hadrian's Villa this summer before spiriting off to Germany to learn the language. I am supremely grateful for my wonderful cohort of fellow first-years, a constant source of support, laughter, and inspiration.



René de Nicolay

Although expectations were already high, my first seven months in the program have been wonderful. Apart from classes, I have tried to carry through two projects: preparing for Latin literature generals, which I will take in May, and finding my way in the vast literature on Aristotle's *Politics*, a work that has been of interest to me lately. Both projects have been really enjoyable, and the feeling of slowly making some progress in both directions is rewarding. After the end of Spring term, I will fly to Bologna, to study for three months with Professor Giovanni Giorgini, a specialist of Ancient political thought working at the Università di Bologna. I will of course try to make the most of my stay, and visit the magnificent cities surrounding Bologna, as well as pay a visit to the friends I have in Pisa.



Marco Santini

I started my second year at Princeton participating as a respondent in the conference ‘Religion and the State in Classical Greece and Rome’, organized by Dan-el Padilla Peralta and Amit Shilo, to whom both I am grateful for the kind and very welcome invitation. During the Fall, I have pursued further my two main lines of research. Within the first one—the interaction between Greeks and other cultures in the ancient Mediterranean—I followed two avenues: the study of an Aramaic letter on papyrus from Saqqâra (Egypt), dating back to the Persian period, concerning some situation of turbulence raised by ‘Ionians and Carians’; and the (re)interpretation of the dedication of Phrygian belts and fibulae in Greek sanctuaries in the Archaic age. My second line of research—the cultural history of Hellenistic Halikarnassos and Caria—brought me to the SCS/AIA Annual Meeting, which was held in Boston in early January. There I co-organized with a colleague from NYU-ISAW a panel on the topic ‘Collective Identities and Memory: The Epigraphic Evidence’, and presented a paper on ‘Colonial Narratives and Cultural Memory: Views from Halikarnassos’. In the meantime, I have been benefiting (for the second year) from the opportunities offered by the Exchange Scholar Program, thanks to which I am taking courses in Akkadian at the University of Pennsylvania.



We want to hear from you.
Send your news to:
nbarthel@princeton.edu

Graduate Travel: PAW Trip to Northern Italy

by Bryson Sewell and Sarah Johnson

Mosaic: the feature most prominent on this year's Program in the Ancient World (PAW) trip, which took us to the glories of Northern Italy, is also the best descriptor of the nature of this trip. Composed of many discrete pieces during our non-stop itinerary to the most sparkling features of Milan, Brescia, Ravenna, Venice, Aquileia, and Verona, the 2017 PAW trip can only be described as a beautiful collection of rich experiences which, when taken together, form an even more beautiful and rich memory, the colors of which will forever tinge our thinking about cultural transformation in Late Antiquity. Among the individual tesserae of our trip were a variety of stunning ancient churches and basilicas, including (below the stunning Duomo in Milan, which began construction in the 14th century) the remains of the baptistery where St. Augustine was baptized by St. Ambrose, whose body was also on display (note: there is nothing quite like seeing the corpse of one of the most famous Christians in history, who lived 1500 years ago, to bring that historical reality out of the dusty pages of books!). In Ravenna, we all hurt our necks from gazing into the otherworldly (and world famous) mosaics from Late Antiquity, which still capture the mind and emotions of us mere mortals; and some of us also stood in the shadow of Dante's tomb). In Venice we avoided falling into one of the many canals as we visited churches, libraries, museums, and the palace of the medieval Doge of Venice. In Sirmione, near the end of our trip, we walked the remains of a massive ancient villa, and listened to a beautiful recital of Catullus in Latin (thanks Ian!).

For some of us, though, the highlight was our visit to Verona's Biblioteca Capitolare, where we were permitted to handle—that's right!—the oldest manuscript of St. Augustine's *City of God*: the work itself was published around 417, and the codex over which we salivated (without, of course, contributing any water damage to the manuscript!) dates to 425. Yes. You read that correctly. The codex was copied while Augustine was still alive, only seven or eight years from the time when he finished its composition, and five years before his death. Like looking upon the corps of St. Ambrose, physically holding this codex in one's hands made the reality of the late antique world truly come alive, and made the distance between us and its mysteries that much more profound—and very, very human.

We'd like to thank our two Professors, Alberto Rigolio and Helmut Reimitz (we will never forget the tomb of Theodorici!), for planning and executing the perfect trip to help us get a real sense of the Late Antique world. Likewise we'd like to thank Nino Luraghi, the director of the Program in the Ancient World, and our wonderful staff, Barbara Leavey and Susan Godfrey, whose efforts made the PAW trip a flawless experience. On behalf of all of us, we the writers (Bryson Sewell and Sarah Johnson) offer you our sincere thanks.



Certamen Tournament

by Tashi Treadway, Class of 2019, and Joonho Jo, Class of 2021

On February 24, McCosh Hall was a flurry of classical excitement as the Department of Classics hosted the First Annual Invitational Certamen Tournament. Approximately 200 high school students of Latin, along with their magistri, traveled from around the country to compete in a classics quiz bowl known as Certamen which emphasizes Roman history, culture, mythology, Latin grammar and literature. Three preliminary rounds, a semifinal round and a final round are played in this “struggle” which requires both knowledge and speed. The event was primarily organized by members of the Classics Club.

To begin the day of festivities and contest, Professor Dan-el Padilla Peralta delivered the keynote address and discussed his own personal journey with Classics. The students were thoroughly engaged as they gained new perspectives on Classics, and contest winners were awarded trophies. The Classics Club wishes to thank the Department of Classics for their support, the undergraduate and graduate volunteers, as well as alumnus Tim Eicher '04, also a former Certamen competitor, who contributed to the success of the event.



To make a contribution to the Department of Classics, please contact the Office of Development at 609-258-8972.

Undergraduate Summer Travel: Graffiti as Art

by Sylvie Thode, Class of 2020

We've seen a lot of perfection during our time in Greece. The foundations of the Acropolis are engineered to be slightly curved, so that they appear perfectly straight to the human eye. The Ancient Theater of Epidavros, the largest of its kind, is built with perfect acoustics—from the top row of the theater, you can hear a coin being dropped on the stage. Even our next door neighbor, the Kallimarmaro, a stadium built for the first modern Olympic Games, is visually perfect, the lines of its seats entrancing you with their aesthetic elegance. Many Greek sculptures are made with perfect proportions, so much so that it becomes almost eerie: you are faced with something that looks so human that it feels almost intrusive, like something of you has been stolen by the artist.

That being said, my favorite works of art that I've seen in Greece have not been the perfect ones. It's been the street graffiti, perhaps the most *imperfect* form of art there is.

The sheer surplus of graffiti in Athens was one of the first things that struck me on my first few walks through the city. Wherever you looked, there was a bright explosion of spray paint somewhere in your periphery. As I looked closer, it became evident that Greek street art almost always has a social or political message. One particularly striking piece of political graffiti was on a crisp white wall near Baumstrasse, the creative home of our Greek acting director Martha Frintzilla. The graffiti showed a golfer, where on the left a golfer was finishing his swing, sending a golf ball flying into a group of refugees who were trudging across the golf course from the right. Underneath the striking image was the caption “ΓΚΟΛΦ, ΤΟ ΠΙΟ ΕΥΓΕΝΕΣ ΣΠΟΡ ΣΤΟ ΓΚΟΣΜΟ!” or “Golf, the most elegant sport in the world!”



Another powerful piece of street art was on a grander scale, painted on the side of a building facing “The Sacred Way,” a highway built over the same route that led out of ancient Athens to the sacred site Eleusis. The graffiti was of a female bust (not unlike those we had seen in countless historical sites and museums), with the caption “FREE SANAA TALEG, ΧΑΡΤΙΑ ΣΤΟΥΣ ΜΕΤΑΝΑΣΤΕΣ”, which translates to “Free Sanaa Taleg,

Give Papers to Immigrants!”

Finally, I can't possibly discuss Athenian graffiti without mentioning the omnipresence of the Anarchist symbol, an “A” surrounded by a circle that was probably scribbled somewhere



on every street in Athens, if not on every building. This symbol was often paired with an illustration of a specter-like man wearing a gas mask. Curious, I did some research on the meaning of this illustration. It turns out that the gas conveyed by the gas mask symbolized the oppressive omnipresence of modern Greek nationalism and the current political party in power.

Seeing all this street art made to protest the various crises facing Greece right now was also a nice complement to what we learned in class. Our seminar focused on ancient Greek drama and comedy, so being able to walk outside and see art that reflected modern Greek times was street learning that filled in the gaps left by our book learning.

However, graffiti in Athens is hardly a new development. At every ancient site we visited, our guide, the indomitable Sophia Theona, would point out the centuries of hastily-scratched engraving onto the ancient limestone or marble. A highlight of this type of graffiti was at Sounion, the ancient Athenian temple to Poseidon, where Lord Byron carved his name during the time he spent in Greece.

While this vandalism was messy and unrefined, it added a personal element to these monolithic structures—thousands of years worth of people had been where we were, stood where we stood, and felt the same awe we felt. These signatures in themselves were a type of art, one that encouraged audience participation akin to the oral tradition of ancient Greek literature.

All these pieces of graffiti were powerful to me because they were inherently imperfect. Graffiti *is* vandalism—it's taking the surface of a building that is not yours, and adding your own art over it. However, this contraband art gives beauty, meaning, and poetry to what would otherwise be a simple wall. It may not be perfectly drawn or composed, but it adds something that was not there before, and challenges its audience, who are simple passersby rather than art critics, to think.

Fall Course Preview

CLA 212 / HUM 212 / GSS 212 / HLS 212

Classical Mythology (LA)

Barbara Graziosi

An introduction to classical myths in their ancient contexts and in their application to wider human concerns (such as the origin of the universe, the place of men and women in it, and the challenges posed by living together in families and larger, political communities). This course will focus on some of the greatest works of ancient literature and art in order to investigate the inherent flexibility and continued relevance of classical myth. It will also consider how the category of ‘myth’ was defined in antiquity and how it relates to later celebrations of the human imagination.

CLA 216 / HIS 216

Archaic and Classical Greece (HA)

Marc Domingo Gygax

We will examine the social, political, and cultural history of ancient Greece from ca. 750 B.C. through the time of the Peloponnesian War (404 B.C.). Special attention is paid to the emergence of the distinctively Greek form of political organization, the city state, and to democracy, imperialism, social practices, and cultural developments. Emphasis is placed on study of the ancient sources, methods of source analysis, and historical reasoning.

CLA 335 / HLS 335 / MED 335

Studies in the Classical Tradition:

Translating the Classics (HA)

Katerina Stergiopoulou

“Literature is news that stays NEWS”: In this course we will test Ezra Pound’s dictum by examining the history, theory, and practice of translation of classical texts. Are ancient texts still new? What is translation’s role in the formation and transmission of culture? To what ideological uses has antiquity been put? What is lost in translation and what may be gained? Bringing together readings from linguistics, literary criticism, and philosophy, we will focus on case studies from ancient languages across different genres and in different media and pay special attention to literary translations and adaptations in the 20th and 21st centuries.

CLG 213

Tragic Drama: Euripides’ *Trojan Women* (LA)

Johannes Haubold

This course focuses on the tragedy *Trojan Women* by Euripides: Troy has fallen, and its women are about to be led off into captivity. Students will gain an insight into the development of Athenian tragedy in the late 5th century BCE, when Athens was worn down by a long war with Sparta; and into its rich and varied reception from antiquity to the present day. Students will need to read selections from Homer and other relevant texts (e.g. Gorgias’ *Helen*) in translation in order to investigate ancient ideas about suffering and the power of rhetoric.



7 Questions with Hanna Golab

Can you tell us a little about your experience as a graduate student at Princeton?

It's been fun! I came from an environment which for a long while was isolated from Western scholarship. As a result of systematic oppression under the communist regime (the new order should not concern itself with the old) Classics in Poland have inherited a great deal of nihilism and inertia, so it was refreshing to see that it is possible to be excited about the ancient world, and that there are new directions in which we can evolve. The library dazzled me—it actually had books; and if it did not, they would ship them to me for free! After six years here, I take it for granted, but it is good to look back sometimes and be reminded of my current privileged position.



What are some of the biggest challenges as an international graduate student?

I am not sure if I can speak about being an 'international' student, as challenges differ depending on cultural background. As a Polish person I can say that, at first, I could not tell whether American scholars were genuinely interested in my ideas or merely being polite. I wish everyone was so enthusiastic about my work as they seemed to be, but I suspect that at least some of them were just well-mannered. This was quite a paradox, because as I mentioned I was thrilled to see the American enthusiasm about Classics, but my Eastern European background made me somewhat suspicious of it. Also, somehow, I did not realize that American graduate students have to take general exams, so I was in for a surprise.

In September, you were one of the first recipients of the Dean's Completion Fellowship, awarded to sixth-year graduate students in the Humanities. This is a pilot program. What can you tell us about the program, and your experience so far, this academic year?

The Dean's Completion Fellowship provides an additional and generous form of financial support to promising sixth-year students in the form of fellowship, allowing them to focus on completion of the dissertation. Students who complete their studies before the end of the semester are offered a Postgraduate Research Associate position with a possible additional appointment as Lecturer. The program is an excellent opportunity for graduate students to smoothly transition from ABD, that is 'all but dissertation' status, to having a Ph.D. in hand and employment. Recently, those two components are especially valuable on the job market. I greatly appreciated this opportunity and the financial stability the fellowship offered, especially since international students have particular financial requirements they must meet to be able to remain in the States.

You developed a new course which you will teach in the spring. What was the process of creating a new course like for you, and what advice can you give current students about developing a new course?

This spring I am teaching a course 'Performing in the Ancient World' which covers not only ancient drama, but also other

spectacles such as gladiator games, drinking songs, and pantomime. The process of developing this course was really stimulating. I think it is a great advantage to test my teaching ideas in real life, but still with the safety net that Princeton gives us. It takes time to have a new course approved by the dean, so I started to work on the syllabus already in the summer. Emmanuel Bourbouhakis was the department's representative at the time and helped me a lot with revisions. My only advice would be to teach something that they are passionate about. Students can sense when the teacher is bored with the subject or, simply, inexperienced in it, so for the first independent course I think it is fine to stay in the comfort zone of their scholarly interests, as long as they are not too esoteric.

What do you think about the future of the classics?

I was afraid I would get this question, but I guess I should try answering it anyway. Every year new papyrological, epigraphic, and archaeological discoveries add to our knowledge of the ancient world. This means that our discipline which already spans at least eleven centuries, two ancient languages, and three continents is becoming enormous. On the other hand, many Classics departments are scaling down because of financial difficulties. I think that the biggest challenge for my generation will be to balance the two opposing trends. Perhaps one of the solutions is to advance the interdisciplinary side of the Classics (admittedly making them even bigger!) and through a constant dialogue make ourselves indispensable for the Humanities at large.

Is there anyone that you remember having been particularly influential?

Shortly before I was born, my paternal grandfather went deaf and could not communicate comfortably with others anymore. I never knew him when he could hear properly, so it did not bother me at all. As a result, we quite enjoyed each other's company. He taught me the ancient Greek alphabet and a few words when I was very small. To be fair, he tried to teach me all of his wisdom—how to play card games, how to catch crayfish, and how to bake potatoes in a campfire—but the Greek stuck with me well enough that I ended up getting into Princeton. And while I was here, my other grandfather wrote me long handwritten letters to encourage me and push me forward.

What might someone be surprised to know about you?

I have a green thumb! I love growing plants and I am quite good at it. If I did not choose an academic career, I would like to become a florist or a gardener. This runs in my family—my grandmother and my mother can make a dry stick flower. All neighbors are jealous. So far, my biggest achievement is a passion fruit that lives in a pot in Boston (pet name 'Monster'). It overtook the whole ceiling of a room that now looks like a jungle.

[Hanna Golab received her Ph.D. from Princeton in December 2017. She is currently a Postgraduate Research Associate and Lecturer in the Department of Classics.]

Classics Lectures & Events 2017–2018

September 8–9

Conference

“Culture and Society in the Lyric Age of Greece”

September 15

Felix Mundt

Humboldt Universität

“Between Heaven and Stage — Boundary Crossing in Plautus’ *Amphitruo* and its Reception”

September 21

Faber Lecture

Amy Richlin

University of California, Los Angeles

“Blackface and Drag in Early Roman Comedy”

September 22

Conference

“Religion and the State in Classical Greece and Rome”

September 27

Johanna Hanink

Brown University

“Place of Greece” Lunch Series

October 2

Robert Eagles Lecture for Classics in the Contemporary Arts

Alice Oswald

“Long-winged Phrases”

October 20

Norman Sandridge

Howard University

“The Humanities as Proto-leadership: A Conversation on How to Talk to Others about the Importance of the Humanities for Teaching Leaders and Leadership”

October 23

Mark Janse

Ghent University

“Medieval Greek Songs: Oral Transmission and Dialectal Variation”

November 9

Shane Butler

Johns Hopkins University

“The Youth of Antiquity”

November 10

Workshop

“Classics in Queer Time”

November 16

Stathis Gourgouris

Columbia University

“Place of Greece” Lunch Series

December 5

Sarah Nooter

University of Chicago

“Does the Heart Beat? And Other Questions About Rhythm, Bodies and Time in Archaic Greek Poetry”

February 22

Yannis Hamilakis

Brown University

“Place of Greece” Lunch Series

February 23

Workshop

“Archaeology”

March 7

Prentice Lecture

Christopher Smith

University of St Andrews

“The Roman Kings: Genealogies of Power”

March 9

Christopher Smith

University of St Andrews

“Varro’s Encyclopedia”

March 16–17

Conference

“Racing the Classics”

March 27

Deborah Steiner

Columbia University

“Choral Fabrications: Weaving, Cloth-making and Choral Song and Dance in Archaic and Early Classical Greece”

March 30

Philip Hardie

University of Cambridge

“Ovidian Renovations and Renaissances”

April 3

Frederik Vervaeet

University of Melbourne

“Subsidia Dominationi: The Early Careers of Tiberius and Drusus Revisited”

April 4

Allyson Vieira

New York University

“Place of Greece” Lunch Series

April 11

Gabriel Danzig

Bar-Ilan University

“Let Us Alter and Corrupt the Maxim: Socrates and Aristodemus in the Prologue of Plato’s *Symposium*”

April 13

Symposium

“How Literatures Begin: A Comparative Approach to Problems and Methods”

April 20

Conference

“Women in Classics, Women on Classics”

April 27

Kathleen Coleman

Harvard University

“Commenting on the *Siluae*: The Visual Dimension”

May 1

Esther Eidinow

University of Bristol

“Sensing Divinity?”

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