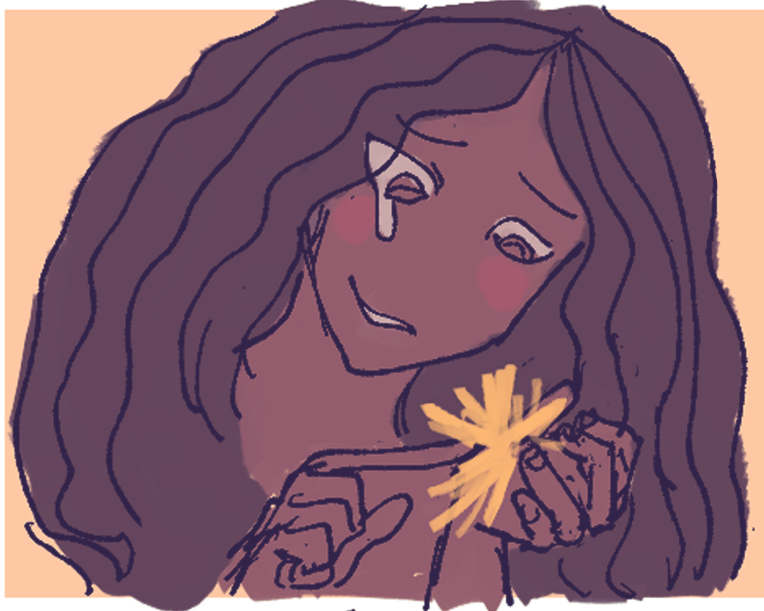


Northwestern
University
Department
of



CLASSICS

2020-21 NEWSLETTER



Chair's Note



Taco Terpstra

Chair of the Department
of Classics; Associate
Professor of Classics and
History

As I write this,

we are completing a second academic year dominated by the COVID-19 health crisis. Who in March 2020 would have thought that fifteen months on we would still be living with the pandemic, meeting only virtually? I did not, although in the early days of the summer of 2020 it became clear to me that the pandemic would affect Fall term. As it turned out the whole academic year was virtual, despite elaborate plans before each quarter to resume in-person interaction. To say that it has been a difficult year would be to state the obvious, but sometimes the obvious needs to be stated. It has been a difficult year for students, faculty, and staff alike.

It is therefore somewhat of a paradox that for the Department of Classics it has also been a great year. For one thing, in 2020-21 we had a bumper crop of graduating students. No fewer than thirteen majors and eighteen minors received their degree. We had a bumper crop also of honors students; no fewer than four received departmental honors, the most I have seen during my time at Northwestern. We had solid enrollments in our classes while teaching went smoothly, as students and faculty adapted to the online format. Our students did excellent

work in their classes, despite being physically separated both from their professors and each other. Inspired by the ancient texts, some unleashed their full creative potential, as they demonstrated to great effect at the Classics Expo in June.

Furthermore, the pandemic did not prevent the Department of Classics from hosting communal events with stellar invited speakers. Professors Amy Richlin, Glenn Most, and Curtis Dozier gave wonderful papers; thought-provoking, intellectually stimulating and sometimes witty. And of course we had a premier event in an online performance by Theater of War Productions, a New York-based theater company, which presented dialogue from Aeschylus' tragedy *The Suppliants*. The play's themes of migration, alienation, and compassion were timely and stimulated lively discussion among our students.

As the academic year draws to a close, we can also look back at a successful administrative change. Mel Keiser, Steven Adams, and Mary Clare Meyer did a fantastic job taking Classics under their wing as our department assistants. Finally, we hired a Visiting Assistant Professor, Dr. Anna Darden, who will be joining us in the Fall. The arrival of Dr.

Darden does, however, also signal that our beloved faculty member Dr. Jonah Radding will be leaving us. He will be missed, although we can draw consolation from the fact that he will only be moving a short distance, joining the Department of Classics at the University of Chicago. With Dr. Radding as a crosstown connection, we can look forward to more intellectual exchange with our Hyde Park-based colleagues.

On the whole, then, it has been a good year for the Department, a year worth celebrating. Moreover, prospects for the future are brightening. As we emerge from the COVID-19 crisis, slowly but surely we are leaving our online bubbles and dusting off delayed plans. In-person conferences and campus visits are set to resume for our faculty. Our students are preparing to study overseas again, after a year when all study abroad programs were canceled. With the pandemic receding we have every reason to feel optimistic. The Department of Classics thrived last year, despite the adversity we faced.

Next year will be even better.

From the Classroom

Learning to Teach in Hybrid

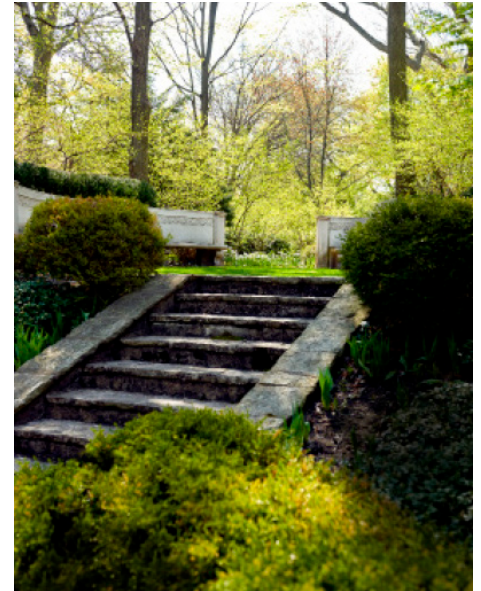
Jonah Radding

Visiting Assistant Professor of Classics

This year has been a challenging one for everyone at Northwestern—students, staff, and faculty alike. In the midst of all that has happened, I feel truly fortunate to have had the opportunity to teach in a variety of live and hybrid settings. In Fall 2020, I met outside once a week with a dozen students from my class on Ancient Greek and Roman Drama at the Marjorie Weinberg Garden on the Evanston campus—a delightful circular setting with ample seating around the outer edge. While the format demanded a certain amount of hardiness (and jackets)—fall in the Midwest can be chilly—I believe we all savored the opportunity to meet in-person on a regular basis. In fact, this was the first “live” class in which any of us had participated

since Winter 2020, and even as the weather got colder, students voted every week to continue meeting outdoors—all the way up until the day before Thanksgiving! On the basis of these experiences, I believe I will try to incorporate outdoor meetings in the future as well, as both the setting and the relative lack of screens helped increase our focus on the discussions of the day.

In Spring, I taught both of my courses—'Comedy and Culture Wars in Antiquity' and 'Oral Poetry from Homer to Hip-Hop'—in hybrid format, with half of the students following the course in a fully remote format, and the other half meeting live, twice a week, wearing face masks in a socially distanced setting. In this case, the technology provided by Northwestern was crucial, as remote students were able to simultaneously see the images that I projected, me speaking, and their fellow students in the classroom, with audio provided by a personal microphone for myself and microphones in the ceiling for the rest of the class (special thanks to Natalie Gillespie and her team at IT Services and Support for teaching me how to use the equipment and helping out with hiccups along the way!). All this was not without its challenges, since the technology was new to me, as was the experience of dividing my attention between two



The Marjorie Weinberg Garden where Professor Radding met with students during nice weather.

different groups of students, but I believe that we all made the most of our time together in the classroom, and that those students who joined us over Zoom were easily able to follow and indeed be a part of the discussions that took place in the classroom. Best of all, as the quarter progressed, all of us began to feel more comfortable with our new roles and with the technology, allowing for robust conversations and engagement!

My experiences this year have taught me so much: how to better handle an array of A/V resources; the value, both to me and my students, of being able to meet in person; the importance and indeed possibility of making the most of whatever format we have at our disposal; and perhaps most of all, the benefit of approaching all of these challenges with creativity, flexibility, and the generosity of spirit that characterized all my students this year.

Professor Radding's hybrid course where some students attended remotely and some in-person.



Introducing New Faculty Member

Anna Darden



The Department of Classics is pleased to welcome **Dr. Anna Darden**, Visiting Assistant Professor in Greek Language.

Dr. Darden holds a Ph.D. in Classics from the University of Chicago and specializes in Greek tragedy and the visual arts of fifth-century Athens. She will begin teaching in Fall 2021.

What initially piqued your interest in the study of Greek tragedy and the visual arts of fifth-century Athens? When and how did they become the subjects you knew you wanted to pursue?

I've always loved mythology. When I first read Greek tragedies in translation in high school, I knew I wanted to learn more about them. I visited Athens for the first time after I graduated high school and was really struck by the theater of Dionysus and the idea of the performance of tragedy right in the heart of the city. I studied Greek in college, but as I learned more about the whole institution and performance of tragedy, I really felt like I was missing a piece without knowing more about the visual world of ancient Athens.

In your opinion, which Greek topic or text should everyone engage with at least once in their lifetime? Why?

It's probably not a great fit for everybody, but I'm fond of recommending Euripides' *Ion*. It is not very

widely read, but it's very complex and really runs against a lot of assumptions about tragedy. The play is named for Ion who is, at the opening of the play, a slave serving at Apollo's temple in Delphi. The audience knows that Ion is, in fact, the son of the god Apollo and the Athenian princess Creusa. At the beginning of the play, his mother has come to the oracle of Delphi to find out about the baby she abandoned years before. Through a miscommunication engineered by Apollo, Ion is believed to be the illegitimate son of Creusa's husband. So, Creusa, playing the part of the evil stepmother, tries to kill her own child. There's a lot going on in this play: thoughtful political discussions about democracy, moments of comic miscommunication, a beautiful ekphrastic description of the temple of Delphi, an illegitimate child living unrecognized as a slave in his father's house, a genuinely shocking song about a young girl's experience of rape, and an ostensibly happy ending that is still discomfoting.

Tell us something about the classes you will teach next year? Which are you particularly excited about and why?

I'm teaching a class about popular

culture in the Greco-Roman world in the Fall. We'll be looking at a wide range of subject matters from various sources over a long stretch of time with an eye toward concepts like spectacle and celebrity, and how popular culture intersects with class and gender. A lot of the material will be familiar from its modern reception, such as the Olympics, gladiators, or theater, though I believe that on a closer examination there is a lot more strangeness to these institutions than people expect. I will also be teaching a class on Helen of Troy in spring. I've always found Helen to be a very complicated



Bust of Helen of Troy by Antonio Canova at Victoria and Albert Museum in London.

Dr. Anna Darden

and multifaceted character. She is alternately a desirable bride, an unfaithful wife, an avatar of authorial voice, a tool of the gods, a protective goddess, and the most beautiful woman in the world.

How have digital tools transformed your teaching and research?

Digital tools have been hugely helpful for me in bringing objects

into discussion in my teaching. For my research, the biggest advantage of digital tools is being able to access and manage a lot of information at once. For example, this past January, I gave a talk at the Society for Classical Studies' annual meeting about the use of a specific term in Euripides' *Bacchae* (the term being ξανθός—*xanthos*—yellow, fair). With the help of digital tools, I was able to easily find and collate all extant examples of Euripides' use

of the term to support my argument that long-held assumptions about the effeminate connotations of the word were not justified and that, in fact, the word had an emphatic connotation of youthfulness that was often downplayed or ignored by translators, commentators, and other scholars.

What fun fact would you like people to know about you?

My full first name is

Angharad, which is Welsh, but I have always gone by Anna instead. Despite the name, I am not actually Welsh. I was named for a character from Richard Llewellyn's *How Green Was My Valley*, the movie adaptation of which beat out *Citizen Kane* for 1941's Best Picture at the Academy Awards. I have never actually met another Angharad.



Classics congratulates **Prof. Platte** on receiving the 2020 Excellence in Foreign Language Teaching Award!

Receiving this award is no small feat. All Northwestern language teachers are eligible, yet only one can be the recipient. Moreover, the award is given out by other language teachers, with former winners sitting on the Award Committee. The judges are thus the most exacting on campus, applying the highest standards to applicant dossiers, which include letters of support from colleagues and students.



The criteria for nomination ask that an instructor:

- creates and maintains a learning environment that allows students to find a personal connection to the target language and culture;
- experiments with different technologies, techniques and methodologies that effectively engage the students in and outside of class;
- inspires students in their studies of language, literature and culture and has a reputation for helping students to achieve;
- is known for sharing teaching ideas, materials and strategies;
- maintains a positive and supportive demeanor that helps to create community within the department;
- is always ready to help on projects in the department, college or university;
- sets high goals and works tirelessly to achieve them.



Evidently, Professor Platte not just met these criteria but exceeded them. The Department offers him its warmest congratulations on his achievement!

Events

Theater of War

The Department co-sponsored an incredibly important and exciting event, a virtual

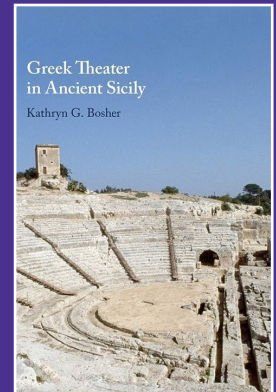
performance of the Theater of War's *Suppliants Project*. The Theater of War has pioneered the performance of ancient Greek tragedy to stimulate community-based discussions around important social and political issues. This year they pivoted to online performances with astounding success, garnering glowing reviews and high-profile press coverage. This particular project involved performances by renowned actors of scenes from Aeschylus' *The Suppliants*, followed by a student-oriented discussion of the work's themes of immigration and political refuge, and their significance in our current times. In the absence of in-person, communal activities this year, this event brought everyone together not only to enjoy a stellar performance but also to reflect critically on the power and enduring significance of ancient drama. The *Suppliants Project* not only fostered lively discussion at the event itself but also in our classroom conversations long after.



Book Launch

Beloved Northwestern Professor

Kathryn Boshor's posthumous book *Greek Theater in Ancient Sicily*, edited by Edith Hall and Clemente Marconi, was published with Cambridge University Press. The Department honored the publication with an online book launch.



Featured Events



Amy Richlin - University of California Los Angeles
 Curtis Dozier - Vassar College
 Glenn Most - University of Chicago

Amy RICHLIN (UCLA)
 Northwestern Classics
 "Subalternity in the Roman Metropole"
 "It is a curious fate to write for a people other than one's own, and it is even stranger to write to the conquerors of one's people."
 —Albert Memmi, *The Colonizer and the Colonized*
FRIDAY October 30 4pm CDT
 RSVP to Classics@Northwestern.edu
 For the Zoom link

CURTIS DOZIER Northwestern Department of Classics
 "The Values of Athens" in Contemporary White Ethnonationalism
 Thursday, 4/22/21 5pm CDT
 Zoom Online
 To register, RSVP to whitethinking@northwestern.edu

Organized by the Classical Receptions Workshop
Glenn MOST Scuola Normale Superiore di Pisa University of Chicago
 "What is a CLASSIC TEXT?"
FRIDAY FEB 5 1:30-2:30pm (CT)
 ZOOM ONLINE
 Northwestern Department of Classics
 RSVP to classics@northwestern.edu

Community

Global Antiquities Group

Faculty from Classics collaborate with faculty throughout Northwestern to form the Global Antiquities Group, bringing together scholars of antiquity regardless of their regional or disciplinary specialties. This serves as a forum for sharing ideas and fostering scholarly community. Traditionally this work takes place through in-person meetings, symposia, and hosting of invited scholars.

This year however, we created an entirely online program of events, with faculty sharing new and exciting research that proceeded despite the pandemic.

Loubna El Amine (Political Science), presented her research on “The Political Status of Women in the Ancient Confucian Classics,” and Professor Oya Topçuoğlu (Middle East and North African Languages) spoke about the illegal antiquities trade in “Going, going,

gone!: The Online Market in Mesopotamian Antiquities in Times of Conflict.” Finally, Professor Ann Gunter (Art History) spoke about “A Culture of Empire and the Neo-Assyrian World.”

We look forward to the return of in-person events but are very happy to have successfully carried on our mission this year when the need for continued intellectual collaboration was felt so keenly.

Classics Undergraduate Advisory Board 2021 Update

Despite the challenges of the 2020-21 academic year, the Classics Undergraduate Advisory Board (CUAB) was successful in organizing events that kept the Classics community engaged and connected. At the end of Fall quarter, the CUAB hosted its second Classics Trivia Night, albeit virtually. The event was well-attended, and a \$15 gift card was awarded as a grand prize to

Classics major Garrett Louie. In the Spring Quarter, the CUAB contributed to the discussion following the performance of Aeschylus’ *The Suppliants* by Theater of War Productions, which it co-sponsored with the Classics Department. Our executive members also continued to do amazing work outside of organizing events. Our former co-president, Anusha Ebrahim, graduated having completed her senior honors thesis in Classics. She was also selected as Senior Marshal, carrying the Classics banner at the Weinberg convocation ceremony. Peter Seymour, our treasurer, received a Prize for Undergraduate Achievement by a Classics Major at this year’s Murley Award Ceremony. Finally, the CUAB welcomed two new members, Justin Jasperse and Michael McHugh, who will join us as Student Outreach Chair and Communications Chair, respectfully. As we prepare to return to campus in the fall, the CUAB looks forward to hosting exciting in-person events again for our community of antiquity-loving students and faculty.

Undergraduate Spotlight

Grace DeAngelis

Class of 2023

Tell us a little about yourself, your background and a fun fact about yourself.

I am a (rising) junior from the western suburbs of Chicago. My interest in Classics was sparked when I read the *Percy Jackson & the Olympians* series by Rick Riordan as a pre-teen, and really blossomed when I started taking Latin in high school. A fun fact about me is that I can recite the Pledge of Allegiance in Latin!

What made you decide to major in Classics?

I decided to major in Classics when I was a sophomore in high school, during my second year of Latin. We had just finished learning the rules of grammar and started reading unabridged Latin literature. The very first selection we read was the episode of Phaethon from Ovid's *Metamorphoses*, and it caused me to fall completely in love with Latin literature. I was enthralled by the characters, the tragic plot, and the beauty of the language—the poetry seemed less like writing, and more like a work of art. But my future as a Classics major was cemented

when we learned about how Ovid's narrative of Phaethon and the Palace of the Sun was keyed into the contemporary religion, socio-politics, and cityscape of Augustan Rome. I was amazed by the depth of meaning that lay behind the seemingly innocuous myth, and it made me want to read as much Latin as I could get my hands on, and learn everything that I could about the ancient world. After Phaethon, every subsequent piece of literature that I read, and every lesson about Roman civilization, only made me more curious and more passionate.

Are you more drawn to Greek or Latin, and what other Classics study areas interest you?

I am more drawn to Latin, but that is probably because I started learning it six years ago, whereas I just started Greek during the last school year. I love reading Latin literature—particularly poetry—and I'm very excited to be able to read Greek literature. Having both Greek and Latin makes me appreciate more deeply the similarities and idiosyncrasies between the two. One area of interest for me is the linguistics

of Latin and Greek—both how we conceptualize and describe the languages today, and how the ancient speakers themselves conceptualized and described them. I am also really interested in the gender and sexuality of the ancient world, and especially how those constructs can be expressed, enforced, and challenged by literature.

What advice would you give to a student who is considering Classics as their major?

Take a variety of courses within the department! Classics has so many sub-disciplines, and you are bound to find something that clicks with you. The beauty of Classics is that it brings together people who are all passionate about a ton of different topics, like archaeology, languages, sociology, mythology, history, art, to name only a handful. The Classics major seems broad, but you can really tailor it to fit your personal academic path—and the field of Classics will benefit from your unique interests!

Do you have any long-term career goals?

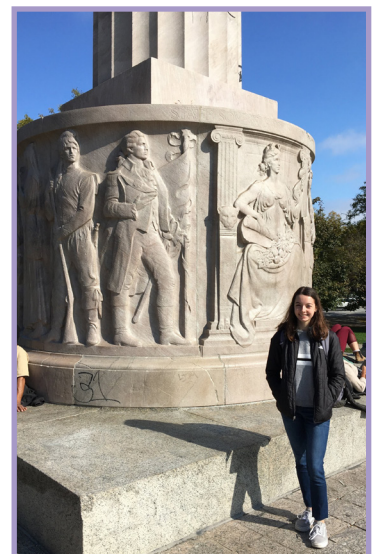
I hope to go to graduate school for Classics. I find the languages, people, literature, and societies of the ancient Mediterranean world extremely fasci-

nating, and I have a strong passion for researching, reading, and writing about them. Whatever my future career holds, I know that I will continue to be engaged with Classics as much as I possibly can.

What is your favorite thing that you have done for a Classics class?

Writing a Homeric hymn as an assignment for Professor Platte's mythology course is probably one of my favorite things that I've ever done for any course, Classics or otherwise. It was so much fun to adopt the voice and style of ancient prayer language, and allowed me to feel like I was not just a student of mythology, but a real part of classical society. It was such a unique assignment and I really enjoyed applying my own creativity to Classics.

What is the most interesting or



Undergraduate News

important thing you've learned in Classics so far?

The most important thing that I've learned from Classics is that, as students, we can (and should) question the ancient world, and not unconditionally glorify it. It's tempting to view the societies of ancient Greece and Rome through rose-colored glasses, especially because the

dominant narratives and sources tend to focus on the positives, like military victories and technological advancement, and downplay or exclude the negatives, like the reality of life for slaves and for women. It's our responsibility now to examine those narratives more closely and work towards a more accurate representation of life in the ancient world—a representation that is informed by all perspec-

tives, and does not shy away from unfavorability.

What do you look forward to most in your future Classics study?

I am looking forward to studying abroad in Rome! I have never visited Rome (or anywhere in the Mediterranean), and I am beyond excited to experience the places that inspired, and featured prominently in, so much of my favorite liter-

ature. I am so grateful for the opportunity to study Latin, Greek, and Roman history in the city itself. But beyond that, I'm honestly just looking forward to reading more Latin and Greek literature. There is so much still out there to read, learn, and discover, and, as I continue studying Classics, I'm eager to engage with the ancient civilizations as much as I possibly can.

Classics Expo

The Department held its annual Classics Expo, on June 3rd. A still-new initiative, now in its third edition, the Expo provides students with a platform to exhibit their research projects or creative work—from songs, drawings, videos, and performances to translations, prose readings, and book reviews. Like last year the Expo was held on Zoom, but unlike last year it was a live event rather than one featuring pre-recorded videos. Once again, the range of student talent on display was impressive.

The Expo started with showcasing creative projects that were awarded a Summer Undergraduate Research Grant. Ace Chisholm presented her adaptation of Ovid's exilic poetry into a graphic novel



titled, *Ovid, to Rome from Afar* and Nicole Nixon shared her plan to write a novel that reclaims Clodia Metelli from the spiteful picture that male-authored texts have left us of her. There followed a wide

range of creative projects submitted in Classics courses throughout the year.

From Professor Radding's 2020 course, 'Ancient Greek and Roman Drama,' Anusha Ebrahim presented a witty series of TikTok videos adapting selected scenes from Sophocles' *Oedipus* and Hayley Wallenfeldt shared a set of amazing dioramas for a potential production of Aeschylus' *Eumenides*.

Out of Professor Byros' Fall 2020 intermediate Latin course came Riley Boksenbaum's amusing podcast *Satyricon* that creatively adapts Niceros' werewolf story from the *Cena Trimalchionis* into an episode purporting to investigate paranormal phenomena.

The last three projects evolved from Professor Tataranni's Winter 2021 intermediate Latin course on Vergil's *Aeneid*. Julia Sexton presented her wonderful adaptation of



the single combat between Turnus and Pallas into a comic book, *The Lion and the Bull*, while Isabella Smith shared her poignant comic strip inspired by Dido's abandonment by Aeneas in Book 4. The Expo ended with another response to the same scene by Kate Feldstein who wrote and performed a powerful song unleashing Dido's grief, anger, and anguish at Aeneas' betrayal.

Undergraduate News



2021 Murley Awards Ceremony

On June 3, the Department held the annual Murley Awards Ceremony, unfortunately on Zoom like last year, although the virtual format in no way diminished the prestige of this year's winners. The Murley Awards are presented in honor of Joseph Clyde Murley, a Northwestern Classics Professor from 1921 to 1957. Congratulations to all Prize recipients!

Awards

The Joseph Clyde Murley Prize for Undergraduate Achievement by a Classics Major—**Peter Seymour**

The Joseph Clyde Murley Prize for Undergraduate Achievement by a Classics Minor—**Dakota Gipson**

The Joseph Clyde Murley Prize for Undergraduate Research in Classical Literature and Culture—**Grace DeAngelis**

The Joseph Clyde Murley Prize for Excellence in First-Year Greek—**Grace DeAngelis**

The Joseph Clyde Murley Prize for Excellence in Second-Year Greek—**Jordan Vaughn**

The Joseph Clyde Murley Prize for Excellence in First-Year Latin—**Monica Lund**

The Joseph Clyde Murley Prize for Excellence in Second-Year Latin—**Annie Wang**

The Joseph Clyde Murley Prize for Excellence in Greek and Latin—**Luther Snagel**

Classical Association of the Middle West and South Award—**Danyi Wang**

The Joseph Clyde Murley Prize for Outstanding Performance by a Graduate Teaching Assistant—**Andrew Hull**

Congrats Class of 2021!

We commend our undergraduate students who graduated this year and look forward with anticipation to what they will achieve next!

We Congratulate

*Robert Joseph Connolly
Lindsay Blair Cooke
Anusha Akbar Ebrahim
Adam Michael Flam
Rose Isabel Genaris
John C Mayer
Julian McCoy
Christina Catharina Melehy
Isabella Silva Schmidt
Snowden McLean Todd
Abigail Rose Williams*

Alumni News



William Cochran

(Ph.D. Ancient Philosophy Program, 2020) accepted a position as a postdoctoral fellow at Harvard University starting Fall 2021. Cochran will be part of the Embedded Ethics program at Harvard.



Evan Dutmer (Ph.D. Ancient Philosophy Program, 2019) has been shortlisted for the 2021 Cambridge University Press Dedicated Teacher Awards. There were over 13,000 entries from 112 countries, and Dutmer was one of the Top 60.



Tristan Bradshaw (Ph.D. Political Science, expected 2021) accepted a Postdoctoral Research Fellowship at the University of Sydney School of Philosophical and Historical Inquiry Department of Classics and Ancient History. He is also the co-director of the Critical Antiquities Network based at Sydney.



BITTER WIND
A GREEK TRAGEDY



Elizabeth Hunter (Ph.D. Interdisciplinary Ph.D. in Theatre and Dance (IPTD), 2018) will join the faculty of the Performing Arts Department at Washington University in St. Louis starting Fall 2021 as Assistant Professor of Drama. Her position is one of fourteen new hires that comprise the University's Digital Transformation Initiative. She reports that after two years as Assistant Professor at San Francisco State University, she is honored to bring her critical and creative work on augmented reality and immersive performance to this landmark initiative. Her work includes a project called *Bitter Wind* that utilizes spatial computing to adapt *Agamemnon*.



Image Credit:
Hunter, E.B. "Bitter Wind: A Greek Tragedy for HoloLens," YouTube Video, 2:48, July 8, 2018, <https://www.youtube.com/watch?v=fMlScAsFhpg>.

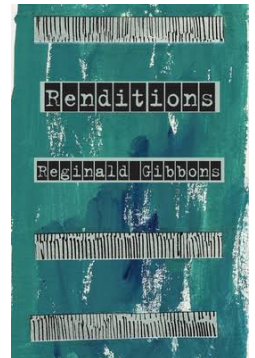
Faculty News

Reginald Gibbons

Professor of English & Classics

Reginald Gibbons published his eleventh book of poems, *RENDITIONS*, in February 2021, and in Fall 2021 will receive the Fuller Award for Lifetime Achievement from the Chicago Literary Hall of Fame. *RENDITIONS* includes a few adaptations (in

his term, “renditions”) of fragments of Sophocles, a poem by Phillipus of Thessaloniki, and all of Pindar’s *Third Pythian Ode*, which he brings to bear on a certain recent tyrant of the United States. In May 2021, Gibbons and Ilya Kutik (Slavic Languages and Literatures) completed a years-long project of translating and annotating a volume of *Selected Poems* of Boris Pasternak, and have submitted it to publishers. They are also at work on a selection of poems by Marina Tsvetaeva.



While the pandemic and virtual learning environment unquestionably presented their challenges, Gunter found her students to be impressively engaged, resilient, and productive. In addition to courses for Art History, Classics, and Humanities, she supervised Mina Malaz’s undergraduate honors thesis devoted to an unusual bronze sculpture installed in Ankara in 1978—when Gunter, coincidentally, was living in the Turkish capital and engaged in her own dissertation research.

Ann Gunter

Professor of Art History,
Classics, and in the Humanities

Online platforms allowed participation in a virtual workshop organized by the Ancient Near East Department of the Metropolitan Museum of Art, as one of a small group of scholars invited to comment on current plans for a major reinstallation of the permanent collection. Gunter also gave a paper at an international conference on the topic “Beyond Attribution?! Style and Communication in Visual Media of the Late Bronze and Iron Age Near East,” held on Zoom (instead of in Tübingen) in mid-April 2021. In the publications domain, Gunter made final revisions on conference papers delivered in Chicago and Padua (in 2018 and 2019) and continued serving on the editorial boards of the journal *State Archives of Assyria Bulletin* (University of Helsinki Press) and the monograph series *Classica et Orientalia* (Harrassowitz).

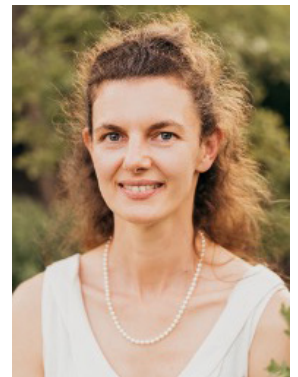
Before she takes up her new role as Chair of the Department of Art History in September 2021, Gunter expects to make further progress on her book project, supported this year by a Kaplan Faculty Fellowship. Presentations to other Kaplan Faculty Fellows and the Global Antiquities Workshop provided helpful comments and suggestions on research in progress.

Marianne Hopman

Associate Professor of Classics and
Comparative Literary Studies

Marianne Hopman enjoyed a productive and restorative year of research leave in Lausanne, Switzerland. Sitting at her desk, with glorious views of Lake Geneva and the

French Alps in the background, she thought, read, and wrote about Prometheus, about the theological and political challenges raised by the arts in fifth-century Athens, and about the place of violence in Zeus’ order. She also traveled to France, Italy, and Egypt and reflected on the place of antiquity and the humanities there as well. She was especially inspired to see how a medium-sized town like Lausanne models the potential for the arts to forge social ties across race, class, and gender, and she looks forward to experimenting with ways of bringing some of those ideas to Evanston.



Richard Kraut has recently been critiquing the work of moral philosophers. In 2020, he participated in an “Author Meets Critics” session of the American Philosophical Association, Eastern Division, devoted

Richard Kraut

Professor of Classics and Philosophy

Faculty News

to *Exemplarist Moral Theory* by Linda Zagzebski. In 2021, in the same venue, he discussed *The Value of Humanity* by Nandi Theunissen. His critique of *Aspiration* by Agnes Callard appeared recently in *Philosophy and Phenomenological Research*. *The Quality of Life*, his latest book, will be critically discussed by several philosophers at the next meeting of the APA, Central Division. An earlier work, *How to Read Plato*, is being translated into Turkish and Chinese. With his former Northwestern colleague, David Ebrey (Humboldt University), he is preparing a second edition of the *Cambridge Companion to Plato*. He continues as Director of the Brady Scholars Program in Ethics and Civic Life.

Patricia Marechal

Assistant Professor of Classics and Philosophy

Patricia Marechal has been working on her book manuscript on the desire for respect and recognition, and the emotions related to this desire, in Ancient Greek philosophy. She has forthcoming articles on pleasure in Plato's *Philebus* (*Apeiron*) and in Plato's *Phaedo* (*Archiv für Geschichte der Philosophie*). She is working on a book review for *The Philosophical Review*, and she

published a piece on comparative Greek and Chinese philosophy in *Philosophy East and West*. She continued working on several research projects in Hellenistic philosophy, and finished an article on Galen's hylomorphism for a volume forthcoming with Oxford University Press. She is currently working on a piece for a Routledge collection of essays on women in ancient philosophy. She gave talks at the University of Wisconsin-Madison, Humboldt University, the University of Patras, and the Complutense University of Madrid, among others. In Winter 2021, she was awarded a Provost Grant for Research in Humanities, Social Sciences, and the Arts. She taught seminars on Plato's *Republic*, pleasure in Plato and Aristotle, and power and knowledge in Antiquity and contemporary epistemology. She is the co-director of the Northwestern Classics Cluster. In that capacity, she has organized a series of reading groups and talks. She was a member of the program committee for the Central Division of the American Philosophical Association, and helped organized the 2021 conference.

Sara Monoson enjoyed teaching first-year seminars and an advanced course on classical political theory. During the pandemic she turned her attention to the composition of a script for a creative project, a "Graphic Re-telling of The Trial and Death of Socrates for Our Times" and moved forward with her ongoing project, *Summoning Socrates*, an archive of vernacular sources (across media and internationally) that invoke the figure for their own purposes. Several undergrads helped with that research. In addition, she is keeping the Classicizing Chicago Project (CCP) going, working with some graduate fellows to compose articles for the ATLAS site. She wishes to urge colleagues and students to consider mining CCP's "Bosher Collection," a dataset of records of the performances of Greek and Roman drama on Chicago stages from the 1840s to today, for future projects!

S. Sara Monoson

Professor of Classics and Political Science

Ryan C. Platte

Associate Professor of Instruction in Classics, Director of Greek Instruction, and Director of Undergraduate studies

This year demanded rapid innovation, and Ryan Platte is incredibly proud of how we responded to that challenge, and of the quality of education and experience that we were able to provide students. For example, in his Fall first-year seminar on ancient Greece and Rome in Film they held synchronized movie viewings and the final project was the creation of Zoom-based student films. In Greek language classes, they

worked with new online tools for practicing letter shapes and learned to type in ancient Greek. It was certainly not easy, but the results were good, and the bond between students heartening. Our greatest success this year is perhaps the hardest to quantify: we fostered a dynamic intellectual community despite distance. Platte gave multiple talks this year on the subject of teaching ancient Greek online, to international and domestic audiences, and addressed the Council on Language Instruction to discuss the teaching of diversity in the ancient language classroom and to express his appreciation for the Excellence in Foreign Language teaching award which he received in 2020.

Faculty News

Jonah Radding was honored to be selected for the Northwestern Associated Student Government Faculty Honor Roll. This year, he taught classes in ancient Greek language, literature, and history, including a new course called *Comedy and Culture Wars in Antiquity*. He embraced the challenge of hybrid and remote teaching, and was amazed by the efforts of Northwestern students to make the best of the year. In May, he published (with Susan Slyomovics) the first English translation of Daniele Djamila Amrane-Minne's poem *Boqala*. He has had an article on Pindar's paeans accepted for publication, and has accepted a contract with Harvard University's Center for Hellenic Studies to publish his first book: "Poetry and the *Polis* in Euripidean Tragedy". At the beginning of the year he accepted an offer to join the University of Chicago's Department of Classics as an instructional professor in Fall 2021. While he is excited about this new opportunity, it is with both sadness and tremendous gratitude that he will be leaving Northwestern after four years in the Department.

Jonah Radding

Visiting Assistant Professor of
Classics

Francesca Tataranni

Charles Deering McCormick University
Distinguished Professor of Instruction of
Classics and Director of the Latin Program

Despite missing her students and colleagues very much, Francesca Tataranni embraced the challenges and opportunities of the Zoom world and made it through another year of teaching and research. She redesigned the Latin curriculum to be delivered online and co-presented the results of her experiments at TEACHx with her colleague Ryan Platte. She also designed and taught two new courses—Women's Silenced Voices in Latin Literature and The Foundation of Rome through Legends and Objects—and was elected to the Northwestern Associated Student Government Faculty Honor Roll for the tenth time. At the end of Winter, she presented to the public her video essay *One Dark Wall* which she produced in collaboration with Northwestern's Media and Design Studio. Tataranni is now preparing to immerse herself in a new research project that will turn this local case study into a large-scale investigation of the cultural reception of Vergil's *Aeneid* in the US.

Despite missing her students and colleagues very much, Francesca Tataranni embraced the challenges and opportunities of the Zoom world and made it through another year of teaching and research. She redesigned the Latin curriculum to be delivered online and co-presented



Taco Terpstra enjoyed his year as Department Chair, despite the challenges posed by the COVID-19 crisis. The most consequential decision taken under his chairship was the hiring of a Visiting Assistant Professor, Anna Darden, who will join the Department in September 2021. Administrative tasks aside, he had a productive research year. A chapter of his on the role of the imperial cult in Roman trade appeared in a conference volume, while his most recent article on Mediterranean silver production appeared in an archaeological journal. He furthermore presented a paper at an online conference hosted by McGill University, which brought together scholars from North America, Europe, and the People's Republic of China. His contribution compared the bureaucracies of the Roman and Han Chinese empires. Terpstra taught classes on opposite ends of the size scale: a lecture course on Roman history and a seminar on research methodology. He continues to be impressed by the intellectual curiosity, agility, and creativity of Northwestern's Classics students.

Taco Terpstra

Chair of the Department of Classics
and Associate Professor of Classics
and History

Robert Wallace

Professor of Classics

Like everyone else, Wallace's academic activities this past year were largely confined to campus. (He once went downtown this summer and was stunned to experience public transit—the intercampus bus—for the first time in months). The silver lining was, he got a lot done. Wallace is hard at work finishing four

Faculty News

books, on Thucydides, Sophokles and Athens, the origin of democracy, and Plato as a writer and historical figure, not a philosopher. (He is pleased to find that some quite distinguished students of philosophy like Christopher Rowe share his doubts about Plato as a philosopher, though to be fair, Plato says that when he's writing philosophy he's joking, because proper philosophy can only be done via discussion). The gods be praised, I was allowed to teach three of these subjects this past year, making good progress on the books. He also gave one Zoom lecture for the Honors College at Purdue on Sokrates' execution, wrote a big new paper on Thucydides (it is amazing that nobody has seen that in Thucydides' antilogies, one side consistently defends justice, past history, and the gods, while the other side defends expediency and looking to the future) and a smaller Thucydides paper arguing that the Athenians never intended to conquer Sicily. Wallace attended various Zoom conferences, most recently via Paris on the sophist Hippias of Elis, and from Coimbra on the Greek historian Peter Rhodes's retirement. For the next two years Wallace will be on phased retirement and plans to finish at least three of his four books.

Northwestern
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Prof. Jennifer
Weintritt



“Editing Gender
Fluidity in an
Unstable Text:
Catullus' Attis Poem
and its Editors”

FRIDAY
MARCH 5 .2021
2:00- 4:00PM

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u.northwestern.edu

In the fifth line of Catullus 63, a young man named Attis castrates himself. The narrator promptly responds by grammatically re-gendering Attis as feminine. What follows is a shifting account of Attis' gender identity through the eyes of several parties—the narrator, Attis, and the goddess Cybele. To produce a legible text, textual critics must join this list: six disputed gender markers in the transmitted text force editors to assign a gender to Attis, even as the poem calls it into question. This paper sketches the poem's editorial history through the different choices that textual critics have made. Based on the explanations offered in their prefaces and commentaries, I argue that textual critics' understanding of gender and its fluidity are inseparable from the version of Catullus' poem and, consequently, of Attis' gender that readers encounter in their editions.

Jennifer Weintritt

Assistant Professor of Classics

Jennifer Weintritt made the most of working remotely this year, delivering a virtual talk on a new book chapter,

“Writing from the End of the *Iliad*: the *Scriptor Cyclicus* in the *Ars Poetica*,” to the Classics Department at UCLA and revisiting her chapter on Vergil's reception of *The Epic Cycle* at a conference on Homer's continuators hosted by the Université de Tours. She also returned to her work on Catullus' Attis poem for a Catullus seminar at UC San Diego and for the Classics Cluster at Northwestern. Thanks to the Office of Undergraduate Research, these projects were helped along by her research assistants, Abigail Williams and Jordan Vaughn—thank you!

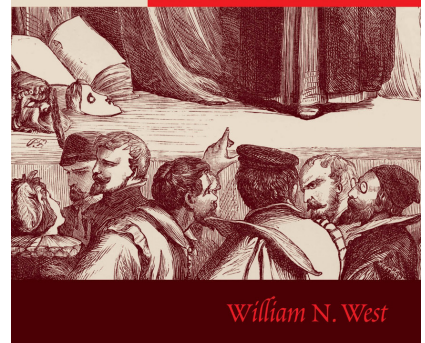
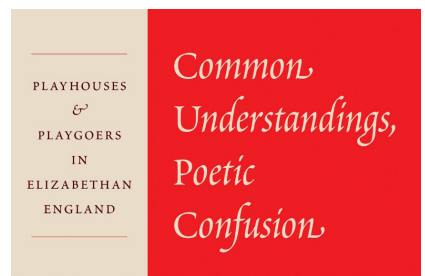
It was a busy year for teaching with four new classes: 300-level seminars on Roman Dining and Greek and Roman Religion, a first-year seminar on classicism, and a 300-level Latin course, the Art of Translation. She also had the pleasure of advising Abigail Williams' senior thesis on the Lex Oppia debate in Livy and Isabella Schmidt's master's thesis in Comparative Literature on the *Achilleid*.

William N West

Associate Professor in English and
Comparative Literary Studies

experiences of playgoing in Shakespeare's England, *Common Understandings, Poetic Confusion: Playhouses and Playgoers in Elizabethan England*, and an omnibus review of the year's scholarship in Tudor and Stuart drama for *Studies in English Literature*. He also Zoom-ed new work towards audiences nominally at Columbia, Oxford, and the University of Chicago on whether instead of using the metaphor of the Renaissance as a “rebirth” of antiquity, we might think of it as an effort to “replay” the ancient world theatrically.

Despite, or because, being compelled to stay inside and out of libraries for most of the year, Will West completed a book on the



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