Calliope

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Calliope

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Cover photo taken by Tessa Bracken in Galleria Borghese in Rome, Italy
“Council of the Gods” by Giovanni Lanfranco

LETTER FROM THE EDITOR

Dear Reader,

As a relatively young publication, I looked to other publications to see what exactly inspires a board to begin or continue the tradition of sharing art. This issue, I'm excited to introduce our new initiative: expanding submissions outside of Deerfield. As you flip through the table of contents, you will see pieces from young children, fellow high school students, and adults, all united by the common love of Classics and linguistics. Our mission is to expand our audience and connect scholars across nations.

Looking back on the adventures of starting *Calliope*, I took inspiration from the Editor-in-Chief's of other publications. I noticed two themes in each former recent Letters From the Editor: a unique send-off and a reflection on Deerfield Days. I didn't know most of these people but I wondered what it would be like to meet each one. As I scrambled to figure out what my signature closing remark and profound take on the Deerfield Days of Glory should be, I found myself reminiscing about Pocumtuck 3.

Not the most desired upperclassmen girls dorm, Pocumtuck 3 was my favorite place on campus during the notoriously hard junior year. I made some of the most memorable memories and the best of friends living on a hall with 10+ other girls. I know I'll most likely get that experience in college as well, but I can't help but miss Deerfield dorm life already. Junior year especially taught me to value friendships and trust my own capabilities.

Coming into Deerfield, I wanted to perfect the magic formula to having the best high school years of my life, thriving and succeeding to the fullest extent. What I didn't know was that Deerfield days of glory contain happy days and hard days and that the best formula to having the most happy days is finding supportive relationships and embracing the community.

When we think of where to make friends, we look to the lower fields, our dorm halls, or the dining hall. But I am so grateful for the friendships I have made in Kendall 141. In Sanskrit, as one of two sophomores in the class, I became friends with the once scary seniors and gained a love for nontraditional Classics. I embraced my Thai heritage, leaning into the Pali and Thai language. Walking into Latin and Greek everyday, I feel inspired by how much I've grown as a person and Classics scholar. That thought makes me never want to leave Kendall 141.

There's truly something about those special places on campus that make you want to come back every single day with a smile on your face. This feels like the first of many goodbyes as my second-to-last goodbye to *Calliope*. But as an ode the very first word I learned in Latin, I know what my send off will be.

Valete,
Taryn Boonpongmanee

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The *Iliad*: Emily Wilson's Careful Reconstruction of the Glory of Classics

Yoonsa Lee, Deerfield Academy, MA

Emily Wilson battles the same foes as the noble warriors in her translation of the *Iliad*: sacrifice. "No translator, including me, can fully replicate all the poetic, dramatic, and emotional effects of the Greek," she recognizes. She prioritizes the Homeric essence of "noble simplicity" and deliberately chooses straightforward, quasi-colloquial language able to extend to the hearts of thousands of listeners.

Wilson begins with sound. The original Greek thrums with a constant, rhythmical dactylic hexameter. From the Greek 'daktylos' (finger) and 'hex' (six), the pattern follows six groups of stressed syllables followed by two unstressed ones, replicating the long and short segments of one's fingers. The meter is not replicated in English naturally, so Wilson opts for a lively iambic pentameter composed of five groups of unstressed and stressed syllables.

Wilson translates the first word of the epic, 'mēnin,' as "cataclysmic wrath." Mirroring her anchor of sound, "cataclysmic" corresponds to the four-syllabic 'oulomenen,' which modifies 'mēnin.' Previously, the word has been translated as "wrath" by George Chapman and Alexander Pope, "anger" by Richmond Lattimore, and "rage" by Robert Fagles. Although Wilson's "cataclysmic wrath" wields a subtle difference, her *Iliad* establishes a sonorous declaration matching the original text in both sound and scope.

Wilson's word choices may be jarring to English speakers. As Hector departs to battle, he replies to his wife, "Strange woman! Come on now, / you must not be too sad on my account."

The word “strange” implies a sense of unfamiliarity, while the Greek ‘daimonios’ is closer to “darling” or “honey” in the vocative. ‘Daimonios’ originally suggests a deviation from the norm due to otherworldly influence. The differing connotations of the word “strange” muddle the clarity of the scene.

Wilson’s accompanying statements acknowledge the atrocities committed by the most glorious heroes of the *Iliad*. The epic opens with a bitter quarrel between Agammemnon and Achilles over a concubine seized from a Trojan city. My previous Latin teacher defined the words ‘servus’ and ‘ancilla’ as “enslaved man” and “enslaved woman” rather than “slave” or “servant” to clarify their lack of agency over their enslavement. More personally, Dan-el Padilla Peralta, a Classics professor at Princeton, has grappled with the displacement of his identity as an immigrant from the Dominican Republic fleeing poverty and the applications of Classics to the allegory of “whiteness.” He believes that leaving the discipline is the only way to truly find peace with his identity.

If Wilson’s *Iliad* pioneered a novel approach to classics, she has found plenty of success. Thousands of years later, Hector’s final words ring true and echo Wilson’s ultimate goal. “But never let me die / without struggle and without acclaim,” he declares, and these words ring true thousands of years later.

The *Aeneid:* Book VI 24-31

Theodore Kravis Schulhof, Deerfield Academy, MA

Hic crudelis amor tauri suppostaque furto

Pasiphae mixtumque genus prolesque biformis

Minotaurus inest, Veneris monimenta nefandae,

hic labor ille domus et inextricabilis error;

magnum reginae sed enim miseratus amorem

Daedalus ipse dolos tecti ambagesque resolvit,

caeca regens filo vestigia. Tu quoque magnam

partem opere in tanto, sineret dolor, Icare, haberes.[1]

And here is her love of the wicked bull,

with Pasiphae under him in secret,

then birthed from their passion is a mixed kind,

so there's a minotaur not man nor beast,

keeping Pasiphae's deed always in mind,

and that's his lair of his own work and toil:

but Daedalus who pitied the queen's lust,

relaxed the scheming halls and winding maze,

leading Theseus and Ariadne's routes,

Even thee would have had a great role too,

Icarus, if pain was allowing you.

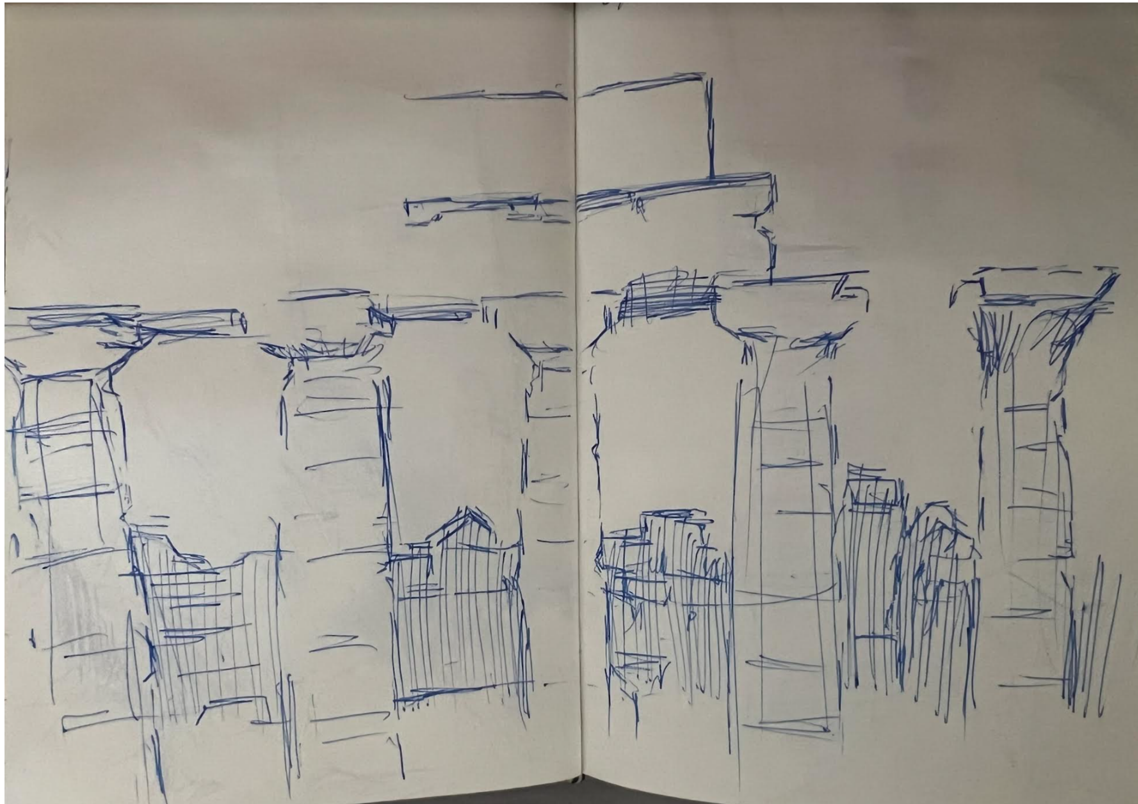
---

[1]Publius Vergilius Maro, *Aeneid,* trans. Sarah Ruden (New Haven & London: Yale University Press, 2021), 170.

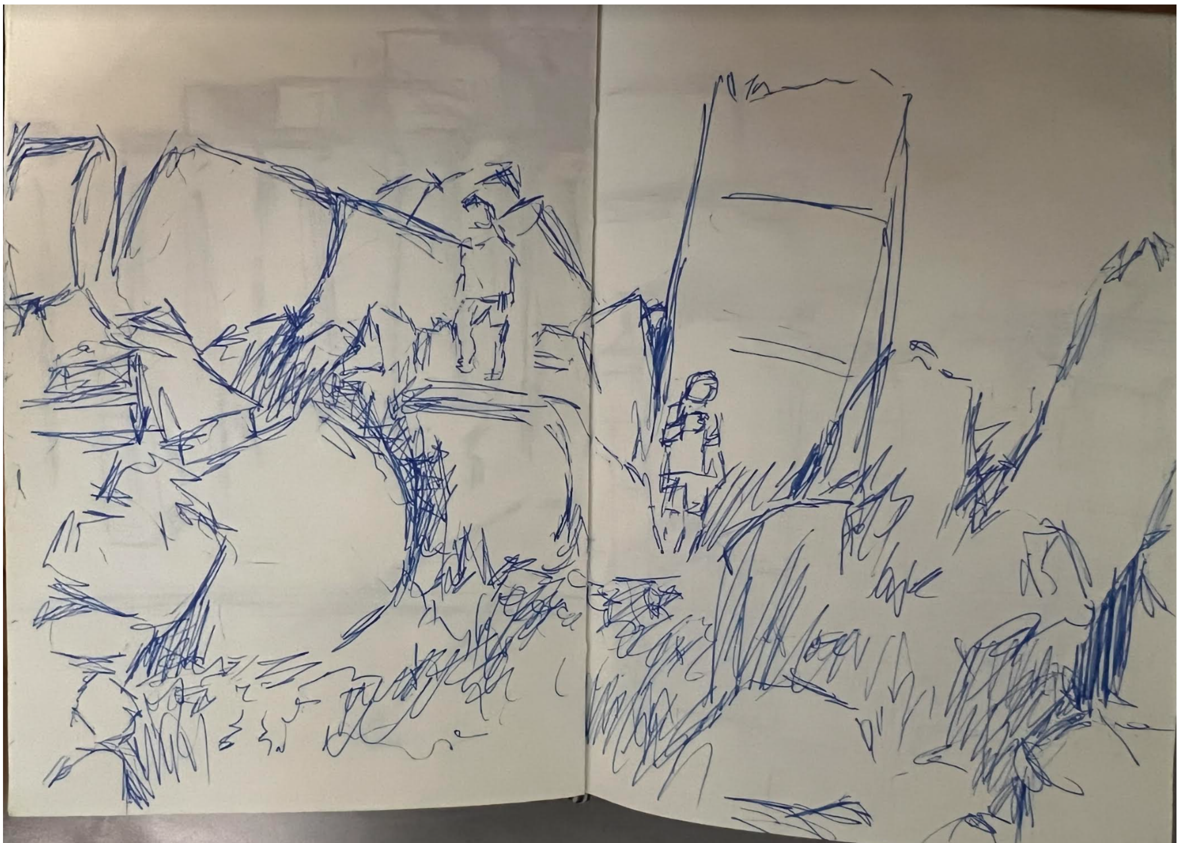
The Legacy of the Ancient Mediterranean: Deerfield CSGC Trip Sketches

Oscar Chen, Deerfield Academy, MA

Over the summer of 2023, from May 30 - June 17, Deerfield Academy took students on a Center for Global Citizenship (CSGC) trip to Italy. The trip was titled, "The Legacy of the Ancient Mediterranean," and the faculty trip leaders and students visited cities all across Italy, including Sicily, Naples, and Rome. These are sketches of various monuments and landmarks that we visited.[1]



[1] "The Legacy of the Ancient Mediterranean." Deerfield Academy. Last modified 2023.https://deerfield.edu/travel-programs/2022-2023/italy-and-sicily.



Stereotypical Perceptions of a Classics Scholar

Sophia Gao, Deerfield Academy, MA

When I hear about the historians and linguists of Greece and Rome, I think about people in tan blazers and khakis with one of those knit ties that are rectangular instead of triangular at the bottom. They were loafers and sharply angled glasses. They have rough fingertips that graze the stone inscriptions of epitaphs that rest on Roman roads. I think of real elbow pads that were patched because of the constant rubbing of blazers against desks, mahogany desks with brittle wood at the legs. I think of collared white shirts inside of checkered sweaters, that “preppy” sort of look. They’re students who carry around cumbersome textbooks with worn and broken spines, students who hand family trees of Greek mythology on their walls accompanied by maps of the Roman Empire. They’re scholars who work by lamp light, surrounded by a warm glow and the subdued aroma of old, crinkly pages. In reality, we’re just curious scholars. From kindergartens learning about the Colosseum to professors challenging outmoded research, we’re all Classics scholars.

Defining Leisure: Grasping for Girlhood in Antiquity

Taryn Boonpongmanee, Deerfield Academy, MA

While many of us today define leisure as free time away from the obligations of daily life, examining how past cultures understood it gives us a glimpse into the lived experiences of their people. For example, the Greek *σχολή* is notably different from the Roman *otium*. While *otium* translates to "leisure," the word is rooted in the Roman duty to be concerned about the Republic. This is due to the connection to *negotium* ("business"), which is defined as the absence (*neg*-) of *otium*. On the other hand, *σχολή* allows for philosophical thinking, making its definition of leisure truer to how we understand it today. Most historians refer to Greek childhood as a time of *σχολή*. However, by examining leisure through the lens of the Heraia festival, specifically its ties to marriage rituals and womanly duties, it becomes clear that young Greek girls' leisure actually reflected the Roman *otium*.

The Heraia festival was held at Olympia for the first time around the 6th-8th centuries BC. To complement King Pelops' founding of the Olympics, his wife, Hippodameia, created the Heraia as a dedication to Hera, the goddess of marriage.[1] Though a partner festival to the Olympics, the Heraia only had one event: a footrace for unmarried maidens.[2] It is key that the only participants were unmarried girls, suggesting that the Heraia was an opportunity for youthful leisure, *σχολή*.

On the surface, the footrace appears to have been a rare opportunity for female athletes in Greece to display their abilities. However, the existence of the Heraia itself depended on that of

[1] Thomas F. Scanlon, "Games for Girls," *Archaeology* 49, no. 4 (1996): 32, http://www.jstor.org/stable/41771026
[2] Anne C. Reese and Irini Vallera-Rickerson, *Athletries: The Untold History of Ancient Greek Women Athletes* (Costa Mesa, Calif.: Nightowl Pubs., 2002), 51.

the male Olympics and was even held on the same four-year cycle. This is because female participants "probably would have traveled to the sanctuary with the males in their families," according to American philosopher Thomas Scanlon.[3] Therefore, the Heraia's leisure for young girls was entirely reliant on the men for whom the Olympics existed. The juxtaposition of the two festivals highlighted an underlying tension between female and male leisure that reduced the smaller Heraia into *otium*, leisure enabled by duty.

The Heraia festival was also strongly tied to puberty, anticipating the start of womanhood by heavily emphasizing marriage. University of New England (Australia) Professor of Classics and Ancient History Matthew Dillon argues that the footraces were seen as "puberty rituals of some kind," linking participation to a race to finish girlhood.[4] The Heraia celebrated Hippodameia's marriage and served as a religious festival "marking [a girl's] progress toward womanhood," noted by Scanlon.[5] It made it clear that these unmarried maidens would soon become available and ready to carry out their expected responsibilities of marriage, thus overshadowing the Greek *σχολή* with a sense of duty. The seeming freedom of the footraces masked the festival's underlying meaning: a show of Roman *otium.*

Even the sporting uniform itself demonstrated a rite of passage towards womanhood. As Greek traveler and geographer Pausanias wrote, "They run in the following way: their hair hangs down, a tunic reaches to a little above the knee, and they bare the right shoulder as far as the breast."[6] Pausanias's dress description matched Archaic and Classical Period statues, according to University of Massachusetts (Amherst, MA) Department of Sport Studies Professor Betty

[3]Scanlon, "GAMES FOR GIRLS," 32.
[4]Matthew Dillon, "Did Parthenoi Attend the Olympic Games? Girls and Women Competing, Spectating, and Carrying out Cult Roles at Greek Religious Festivals," *Hermes* 128, no. 4 (200): 460, http://www.jstor.org/stable/4477389.
[5]Scanlon, "GAMES FOR GIRLS," 32.
[6]Nancy Serwint, "The Female Athletic Costume at the Heraia and Prenuptial Initiation Rites," *American Journal of Archaeology* 97, no. 3 (1993): 404, https://doi.org/10.2307/506363.

Spears.[7] The dress was reminiscent of the nude male Olympic costume. At first glance, it represented freedom and the equality of gender roles. But on closer examination, the costume was part of a larger puberty rite. Dressing like men was, according to Scanlon, "a ritual custom often followed in ceremonies of initiation to adulthood, an inversion of gender roles, perhaps to experience the status of the 'other' before assuming one's one role."[8] The dresses, while seemingly designed to optimize performance in the footraces, were simply another step in this religious festival of familiarizing young girls with the male presence before marriage.

The Heraia seemed like an opportunity for leisure, but the events specifically celebrated reaching the level of maturity that indicated a readiness to be wed. The festival itself was formulated to anticipate a girl's transition out of childhood and was a continuous reminder of a Greek girl's duty to society, making leisure in Greek girlhood more characteristic of the Roman *otium*.

[7]Betty Spears, "A Perspective of the History of Women's Sport in Ancient Greece," *Journal of Sport History* 11, no. 2 (1984): 43, http://www.jstor.org/stable/43609020.
[8] Scanlon, "Games for Girls," 32.

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Cuirass Torso Reconstruction

Adaugo Nwaokoro, Deerfield Academy, MA

This is a reconstruction of the Cuirass Torso from the Athens Acropolis, displayed in the Metropolitan Museum of Art's visiting exhibit Chroma: Sculpture in Color. The gold torso has a cuirass (breastplate and backplate) that was sculpted originally from marble. The bottom part of the torso shows, in red and blue, a garment that would be worn under armor. The Brinkmann team created this version with two others.[1]

[1] "Reconstruction of the so-called Cuirass-Torso from the Athenian Acropolis, Variant B," The Metropolitan Museum of Art, last modified 2023, https://www.metmuseum.org/art/collection/search/853786.

Gratias Ago Tibi, Magistra

Young L, Orchard Elementary School, WA

You're my teacher, you're the best,

To me, you stand out among the rest,

Helping me each day to learn,

With each day, a page to turn.

The seeds you've planted will help me bloom,

But now it's time to say "thanks" to you,

For not just anybody can do the job you do,

It takes a hero just like you.

So thank you teacher,

you're an inspiration for all the students you've provided education,

So thank you teacher.

Parent Testimonial for Learning Latin in the Tri-Cities, WA

Eileen H., Tri-Cities, WA

written in response to Latin workshop hosted in Washington state

Early childhood foreign language curriculum is not easy to come by here and the exploration of cultural aspects of the classical world was terrific as well! We have read through all of Rick Riordan's Greek and Roman Demi-god themed novels and were hungry for more classical content. Our family was delighted to see the pictures of [our son] with his diagrams of a Roman home, his toga and the Father's Day card written in Latin. We've been having a much easier time pronouncing the names of unfamiliar dinosaurs after gaining a better grasp of Latin pronunciation.

Using a child friendly and accessible curriculum (those comic panels!) is the perfect way to introduce kids to new languages, particularly dead classical languages. I shared the Magister Craft YouTube channel that we watched videos from with my friend who lives in Germany (where her 10 and 12 year old are now taking Latin as their third language in school), she was delighted by the appeal and content as well.

Thank you so much for sharing your passion and time with us!

Gustum de Oleribus (A Taste from Vegetables)

Josephine Cramer, Deerfield Academy, MA

The Latin name of this dish translates to "a taste from vegetables," but that name is misleading. The dish is primarily meat-based, and while there are vegetables present, only their juice is used for flavor purposes. It consists of portions of chickens, baby pigs, and small birds seasoned with herbs, wines, and oil. Some of the ingredients, either due to the lack of specificity in the original recipe, or due to their inexistence today, have been changed from the original to this adaptation, but most of them stay authentic. Those that I altered are marked with an asterisk and explained later in my About the Ingredients. In Ancient Rome, this dish would be served within a special banquet dinner, due to the fact that meat was traditionally saved for important occasions.[1] During the banquet, Gustum de Oleribus would be part of the *mensae primae*, meaning first tables, or the main course.[2] This portion of the meal would often include 2-7 dishes, so this would only be one piece.[3] This recipe is made to serve a party of four people.

Ingredients:

2 Onions - *cut into large pieces*

2 Leeks - *cut into thick half moons*

3 Cloves of Garlic - *cut into smaller pieces, but not diced*

3 tablespoons Fish Sauce*

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[1]Christophe Chandezon, "Animals, Meat, and Alimentary By-products: Patterns of Production and Consumption," 13 to A Companion to Food in the Ancient World (2015), 137, https://drive.google.com/file/d/1QuddvVTYb87f1S323E3xfE0UdWmIo7nN/view.

[2]Sally Grainger, Apicius., and Andras Kaldor, Cooking Apicius: Roman Recipes for Today (Totnes: Prospect Books, 2011), 18.

[3]Ilaria Gozzini Giacosa, Anna Herklotz, and Mary Taylor Simeti, A Taste of Ancient Rome, paperback edition. ed. (Chicago: University of Chicago Press, 1994), 198.

1 ½ cups Olive Oil

3 tablespoons Red Wine*

70g Liver of Suckling Pig

60g Chicken Liver

40g Chicken Feet

40g Small Birds - *halved*

A dash of Crushed Pepper

2 tablespoons of Dessert or Raisin Wine*

Roux - made with 4 teaspoons of flour and 1 tablespoon of olive oil[4]

Steps:

(note: if amounts are not specified use the whole portion listed above) Take the onions, leeks, garlic, fish sauce, 1 ½ cups of olive oil, and 2 tablespoons of red wine, and simmer them in a large pot at medium-high heat. Once sufficiently simmered, add the pig liver, chicken liver and feet, and bird halves into the mixture and cook. Then add the crushed pepper, lovage, 1 tablespoon of red wine and your chosen raisin or dessert wine, allowing their juices to blend into the mixture. Remove all of the vegetables, and bring to a simmer again. Add roux right before serving, strain and serve on a platter.

[4]Ratio Provided by: Patrick Faas, Around the Roman Table Food and Feasting in Ancient Rome, trans. Shaun Whiteside (University of Chicago Press, 2003), https://press.uchicago.edu/Misc/Chicago/233472.html.

About the Ingredients:

Bulb Vegetables: The recipe itself outlines using bulb vegetables, so I decided to use Onions, Leeks, and Garlic.[5] Vegetables were extremely cheap in Ancient Rome, and their production was all over the empire.[6] Both urban and rural areas participated in vegetable cultivation, and even the poorest citizens grew vegetables in potters outside their apartment windows.[7] The Romans were, "very conscious of different regional specialties", for example the distinction between red and white onions.[8] To that point, white onions are the preferable type in this recipe.

Fish Sauce (Liquamine): Liquamine is a specific type of fish sauce made by dissolving an entire small fish and large pieces from a gutted fish into a liquor with salt.[9] The fish, often anchovies, was left in a barrel with salt for four months, and separated into a paste and a liquid. The liquid is what the Romans called liquamine.[10] Any fish sauce can be used as a substitute for liquamine.

Olive Oil: Olive Oil was used as a staple ingredient in the Ancient World – "in food and cooking, in athletics, for cosmetics, soaps, and perfumes, and as a lubricant or a source of light."[11] Olives themselves were considered the most valuable tree crop.[12] However, Olive Oil in Rome was most likely imported from Spain.[13] While the recipe only specifies Oil, it can be reasonably be assumed that they were implying Olive Oil due to its widespread use and popularity.

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[5]My decision was supported by: All About Bulb Vegetables, Metro My Grocer, https://www.metro.ca/en/products-to-discover/fruits-vegetables/our-fruits-vegetables-fresh-herbs/bulb-vegetables#:~:text=Bulb%20vegetables%2C%20such%20as%20garlic,are%20eaten%2C%20but%20the%20bulbs.
[6]Kron, "Agriculture," 15, 170.
[7]Kron, "Agriculture," 15, 170.
[8]Kron, "Agriculture," 15, 170.
[9]Grainger, Apicius., and Kaldor, Cooking Apicius, 28.
[10]Grainger, Apicius., and Kaldor, Cooking Apicius, 28.
[11]Geoffrey Kron, "Agriculture," 15 to A Companion to Food in the Ancient World (2015), 168, https://drive.google.com/file/d/1YmefGoBpNAk9x1s_MCyaMJ_F3IurpkcB/view.
[12]Kron, "Agriculture," 15, 168.
[13]Kron, "Agriculture," 15, 168.

Red Wine: Wine was often drunk as an accompaniment with meals, specifically the mensa prima, but was also used within meals for flavor.[14] While there is no specification in the original recipe, I chose to specify the wine in this recipe as red wine.

Suckling Pig Liver: Unlike other animals, such as cows, who were used for providing other animal products like milk, pigs in the ancient world were used solely for meat production.[15] Pig-farming existed in areas like Arcadia, Greece, and Cisalpine Gaul, modern Northern Italy.[16] However, having a pig was accessible for all people, including low-income families who could use it for meat or sell its children if it was child rearing.[17] The word suckling pig refers to a pig slaughtered when it is between 2 to 6 weeks old.[18]

Chicken Feet and Liver: Chicken was not initially a popular food, as in early classical Greece, interest was placed on fighting cocks. However, slowly overtime, there was a shift to a popularity in chicken, and by the end of the Hellenisitic period, 31 BC, they were the most popular type of poultry.[19] In a Roman household, women were in charge of taking care of chickens.[20]

[14] Gozzini Giacosa, Herklotz, and Simeti, A Taste, 198.
[15] Chandezon, "Animals, Meat," 13, 137.
[16] Chandezon, "Animals, Meat," 13, 137.
[17] Chandezon, "Animals, Meat," 13, 137.
[18] "Suckling Pig," Wikipedia, https://en.wikipedia.org/wiki/Suckling_pig.
[19] Chandezon, "Animals, Meat," 13, 138.
[20] Chandezon, "Animals, Meat," 13, 138.

Small Birds: Birds were considered to be in the "small game" category when it came to hunting in the classical world.[21] Thrush specifically was highly sought after, and markets such as the agora of Athens, often sold small birds in batches of ten.[22] Any accessible small bird is good for this recipe.

Crushed Pepper: Pepper is an extremely popular ingredient in Roman cooking, as it can be found in almost every Roman recipe to add a bitter taste to the flavor balance.[23]

Lovage: Lovage is a perennial (year-round) herb categorized within the parsley family that was originally native to Southern Europe.[24] The flavor is similar to that of celery.[25] In considering the Roman Era, it is often debated whether or not the seed or the green herb was used in most recipes.[26] It is easy to grow in all types of climates, so it was most likely widely accessible.[27] Lovage was used primarily for seasoning, and some possible substitutes that can be used are celery leaves, celeriac, flat-leafed parsley, and fennel.[28]

Dessert or Raisin Wine (Passum): Known in Latin as *passum*, dessert or raisin wine was "made with grapes that were either allowed to shrivel on the vine or dried on rush mats," which was later fermented and aged.[29] Sally Grainger recommends Malaga Dulce, Rivesaltes,

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[21]Chandezon, "Animals, Meat," 13, 139.
[22]Chandezon, "Animals, Meat," 13, 139.
[23]Faas, Around the Roman, 150.
[24]EB Editors, "Lovage," in Britannica Academic, https://academic.eb.com/levels/collegiate/article/lovage/49117.
[25]EB Editors, "Lovage," in Britannica Academic, https://academic.eb.com/levels/collegiate/article/lovage/49117.
[26]Grainger, Apicius., and Kaldor, Cooking Apicius, 24.
[27]Patrick Faas, Around the Roman Table Food and Feasting in Ancient Rome, trans. Shaun Whiteside (University of Chicago Press, 2003), 151, https://drive.google.com/file/d/1dmuo86Ij69AGTKVuvHcCX85pkYzSaj5e/view.
[28]Andrew Gray, "The 5 BEST Substitutes for Lovage," American Restaurant, last modified February 22, 2023, https://americasrestaurant.com/lovage-substitutes/.
[29]Grainger, Apicius., and Kaldor, Cooking Apicius, 32.

Amavrodaphne, Muscat of Samos, Muscat of Lemnos, or any other very sweet dessert wine as close substitutes to the original Roman version.[30]

Roux: Roux is made using flour and oil, in our case most likely olive oil, and is used to thicken sauces.[31]

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[30] *Grainger, Apicius., and Kaldor, Cooking Apicius, 32.*
[31] *"Roux," Wikipedia, https://en.wikipedia.org/wiki/Roux.*

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Why Study Classics?

Sophia Gao, Deerfield Academy, MA

I remember deciding what language to take in my sixth grade, confident that I would take French in hopes of being not too basic for Spanish and not too rigid for Latin. The middle school Latin teacher—who was soon going to be my *Magister*—presented his slideshow full of statistics displaying the high SAT and standardized testing scores of Latin students. He advertised the language with the promise of learning word roots and expanding my English vocabulary. Almost immediately after, I submitted my language preferences: Latin first, then French. A week later, I doubted myself and emailed my school counselor trying to make French my first choice. She emailed me back the day after the deadline, and, looking back now, I thank her for taking three days to get back to me.

For starters, yes, I am quite aware that Latin is a dead language. Every Classics student has been asked, "Why do you take a dead language?" To that I answer simply: taking Latin is so much more than learning a language. It sucks you into a different perspective of the traditions we hold dear, forces you to consider the philosophy of what can only be described as life, and sheds light on the extensive past of the greatest civilizations ever known to mankind. Yes, you will dive into the etymology and expand your vocabulary, but you will also live the lives of great heroes, judge the wrath of the gods, look up to generous rulers, and denounce those who lack humility. For me, the study of Latin led me to Greek and Roman history and mythology. It led me to a community of scholars and a lifestyle that I love, even though it involves tricky reading and vocabulary quizzes.

To those who want to study Classics: Do it. Surround yourself with words, history, people, and ideas that will shape your view of the world.

Athenian Acropolis

Taryn Boonpongmanee, Deerfield Academy, MA

The above image was taken at the Acropolis in Athens, Greece. The word ακροπολις in Ancient Greek means "high city" and the Acropolis of Athens famously houses the Parthenon. The Parthenon is a temple dedicated to the goddess Athena. It is said that the city is named Athens, after her, because she offered the best gift in comparison to Poseidon in a legendary contest over patronage of the city. Poseidon offered endless water and naval power, which the Ancient Athenians saw little use for due to the close proximity of Athens to large water sources. Athena, however, being the cunning goddess of wisdom, offered the olive tree which provided many uses for trade, industry, and symbolized peace. The Athenians accepted the olive tree and Athena became the patron of Athens.

Vergil’s *Aeneid*: Book I 102-107

Sophie Simonds, Deerfield Academy, MA

Talia iactanti stridens Aquilone procella

velum adversa ferit, fluctusque ad sidera tollit;

franguntur remi; tum prora avertit et undis

dat latus; insequitur cumulo praeruptus aquae mons.

hi summo in fluctu pendent; his unda dehiscens

terram inter fluctus aperit; furit aestus harenis.[1]

Such a tossing and screeching storm in the North

As he strikes the veil in reverse, and lifts the waves to the stars; Shattered oars! Then, the prow gives its side to the waves; Following this, a towering mountain of water.

Some sailors hang in the highest wave, and others see the wave split the land of the water and rage against the sands.

[1] Virgil, and Barbara Weiden Boyd, Vergil's Aeneid: Expanded Collection : Book 1 and Selections from Books 2, 4, 6, 8, 10, 11, and 12 (Mundelein, IL: Bolchazy-Carducci Publishers, 2013), 19-20.

MET Unnamed Ancient Greek Statue

Adaugo Nwaokoro, Deerfield Academy, MA

This is an adaptation of an ancient Greek statue from the 5th century B.C. which likely depicted an unnamed youth made out of bronze to commemorate his athletic success. This adaptation was taken at the Metropolitan Museum of Art, in New York City, is made out of marble, and is housed in its Leon Levy and Shelby White Court, gallery 162.[1]

[1]MET Museum, Chroma: Sculpture in Art Exhibit descriptive plaque

Hiding from Sulla

Austin Ivan, Merchant Taylors' School, London UK

Flames engulfing the city,

An orange and hellish inferno it turns out to be,

Rome is politically unstable,

A usurper has gained power,

And now he is pillaging the great city that was built by the great heroes that made Rome a republic.

The name is Sulla,

Yes, you know that his name resembles sulking in the background,

But he is always trying to find ways to beat his old enemies,

His smart plan is to ransack Rome,

Declare himself dictator once he gains control of Rome,

However, he wants to remove his enemies as threats to his new republic,

A golden one in his eyes,

But not to others.

The streets are oozing with blood,

The once great and glorious republic now sinking in the mud,

Its heart aching and tired of the political violence of flood,

Rome is about to switch off as its power drains away,

But Sulla doesn’t care about Rome’s old ways,

He just carries on the slaughter.

Swords clanging against each other,

People fighting against others who are their brothers,

The slaughter is just unbearable,

The political unrest in the Republic is just too much you know.

Unfortunately for normal citizens,

The lazy senators squabble between themselves in the mountain-top villas,

They look witty as they bicker like children,

Diverting their so-called power to argue about one small thing which is just too bad,

Because Sulla’s coming after you and your precious senate,

Just try to hold on for a little longer and save your necks,

Sulla will be waiting to finish you off!

Aesop's Fable (Greek Translation)

Sophia Kristine Petronzio, Deerfield Academy, MA

Γυνὴ καὶ ὄρνις (The Woman and the Hen)

Γυνὴ χήρα ὄρνιν ἔχουσα καθ' ἑκάστην ἡμέραν ᾠὸν τίκτουσαν ὑπέλαβεν ὅτι, ἐὰν πλείονα αὐτῇ τροφὴν παραβάλῃ, καὶ δὶς τῆς ἡμέρας τέξεται. Καὶ δὴ τοῦτο αὐτῆς ποιησάσης, συνέβη τὴν ὄρνιν πίονα γενομένην μηκέτι μηδὲ ἅπαξ τεκεῖν. Ὁ λόγος δηλοῖ ὅτι τινὲς τῶν ἀνθρώπων διὰ πλεονεξίαν περιττοτέρων ἐπιθυμοῦντες καὶ τὰ παρόντα ἀπολλῦσιν.

English Translation (The Woman and the Hen)

A woman had a hen who would lay her one egg every day. She often wondered how she could obtain two eggs every day instead of one, and at last, to gain her purpose, she decided on giving the hen double the allowed amount of barley. From that day on, the hen became fat and never laid an egg again.

Aeneas's Confusion of the Hector Dream: Cognitive Dissonance in the *Aeneid*

Tessa Bracken, Deerfield Academy, MA

Aeneas's dream of Hector in Book II of Vergil's *Aeneid* has long been a topic of discussion among classicists. Aeneas's blatant confusion, both of Hector's instruction to flee Troy and his grim appearance, has no precise explanation, and many scholars have concluded that this odd instance can only be a result of Aeneas's foggy dream-state. However, I believe that Vergil is too poetic and profound to utilize such a surface-level reference. I intend to prove that Aeneas's bewilderment is not an indication of a cloudy dream-state, but rather a product of his cognitive dissonance regarding the extremely un-Roman concept of fleeing one's homeland and the shock of Troy's destruction.

I concede that the dream-state argument may have some level of accuracy, but such an un-poetic interpretation is far too unsatisfactory in my mind. Many scholars are quick to jump to this conclusion without exploring further—they simply acknowledge this curious instance, claim that it must be because Aeneas is in a dream, and move on without much evidence. Classicist Arthur Harold Weston states, "Incidentally, it is worthy of notice how Aeneas inquires the reason for Hector's long absence and his ghastly wounds. There are curious lapses of memory in dreams; and it is quite in accord with experience that Aeneas should have forgotten, in the dream, facts of which in his waking hours he was all too well aware."[1]

[1]Arthur Harold Weston, "Three Dreams of Aeneas," *The Classical Journal* 32, no. 4 (Appleton: The Johns Hopkins University Press, 1937), 231.

Perhaps by employing this relatable reality/dream-world separation, Vergil invites the audience to connect with Aeneas, making the character's heroics all the more attainable. However, I believe that there must be more to this explanation. How could Aeneas forget details of this dream when he is able to recall them to Dido at least seven years later?[2] Classicist Shawn McNeely also suggests, "It is not unusual for Vergil to make Aeneas forget things that he is told either in a waking-vision or a dream….Hector instructs him to flee from Troy, but upon waking he forgets that his dream-vision had told him that fighting was futile, and charges into battle."[3] I would like to consider this particular disconnect not as evidence for dream-state confusion, but as a separate concept representing what fleeing means both to Aeneas and Vergil's audience.

First and foremost, the *Aeneid* is an epic establishing Roman identity. After decades of tumultuous political and social strife in the Roman Republic, Augustus commissioned Vergil to write the *Aeneid* to regain national order and solidify a new era as the Roman Empire. To unite a multicultural nation spanning from Gaul to Syria, Vergil turns to the empire's shared past. However, interestingly, he does not write of Romulus' legend, but Aeneas's. I believe Vergil tells a more ancient story to unify all Roman territories: Romulus is *pater* of only Italian Rome, whereas Aeneas is *pater* of almost the entire Mediterranean basin.[4] He is simultaneously Trojan and Roman, Greek by blood (through Dardanus), and Carthaginian by association (through Dido). Aeneas is the true *pater patriae,* representing the blend of peoples that characterizes an

[2] Patrick Kragelund, *Dream and Prediction in the Aeneid* (Copenhagen: Museum Tusculanum Press, 1976), 45.

[3] Shawn McNeely, *Vergil's Dreams* (Ontario: Queen's University, 1997), 128.

[4] Katharine Toll, "Making Roman-Ness and the 'Aeneid,'" *Classical Antiquity* 16, no. 1 (Berkeley: University of California Press, 1997), 39.

ever growing Rome. The hero's alternative epithet, *pater* [father], emphasizes this importance—he is called *pater* more times than Anchises and even Jupiter.[5] With this responsibility of both uniting and leading, it is essential for Aeneas to be quintessentially Roman, and therefore uphold Roman values. Anchises establishes these values during Aeneas's *katabasis*:

> Excudent alii spirantia mollius aera
> (credo equidem), vivos ducent de marmore vultus
> orabunt causas melius, caelique meatus
> describent radio et surgentia sidera dicent:
> tu regere imperio populos, Romane, memento
> (hae tibi erunt artes) pacique imponere morem,
> parcere subiectis et debellare superbos.[6]

> Others, I know, will beat out softer-breathing
> Bronze shapes, or draw from marble living faces,
> Excel in pleading cases, chart the sky's paths,
> Predict the rising of the constellations.
> But Romans, don't forget that world dominion
> Is your great craft: peace, and then peaceful customs;
> Sparing the conquered, striking down the haughty.[7]

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[5] Toll, "Making Roman-Ness and the 'Aeneid,'" 42.
[6] Publius Vergilius Maro, *Aeneid* (19 B.C.E.), VI.847-53.
[7] Publius Vergilius Maro, *Aeneid,* trans. Sarah Ruden (New Haven & London: Yale University Press, 2021), 170.

Anchises, *pater* of Rome's *pater,* explicitly states Rome's top priority: military prowess. He even addresses the hero specifically with *tu…Romane,* defining Aeneas's personal responsibility in upholding these values. Although this declamation is halfway through the epic, *pater* Aeneas must epitomize these values to his very bone from the first line—Aeneas cannot possess Roman qualities only because Anchises told him to, he has to embody them out of his very nature in order to be a true leader. However, his carefully constructed and intrinsic Romanness is directly challenged in Book II, when he describes his flight from Troy. Abandoning one's homeland, Horace states, is almost a Roman sin:

> dulce et decorum est pro patria mori:
> mors et fugacem persequitur virum,
> nec parcit imbellis iuventae
> poplitibus timidove tergo.[8]

> It is sweet and fitting to die for one's country.
> Death hunts down also the man who runs away,
> and has no mercy on the hamstrings of the unwarlike youth
> and his cowardly back.[9]

Horace undoubtedly identifies abandoning one's fatherland as the ultimate disgrace in Augustan Rome. This quote from Horace's *Odes* predates the *Aeneid* only by four years;

[8] Quintus Horatius Flaccus, *Odes* (23 B.C.E.), III.2.13-16.
[9] Quintus Horatius Flaccus, *Odes,* trans. *Loeb Classical Library* (Harvard University Press), 145.

Vergil's audience would have been aware of the cowardly crime Aeneas committed in fleeing Troy. Vergil cannot promote the father of Rome as devoid of this quintessential virtue. Yet Vergil *must* make his protagonist escape Troy in order to fulfill his destiny in Italy. These choices seem to be mutually exclusive; Aeneas is forced to choose between following the Fates or defending his homeland—*pietas* [duty to the gods] or *virtus* [courage].[10] McNeely observes, "This desertion needs to be shown not as the desperate act of a man concerned only to save his own life, but rather as a way of carrying out an act of pious duty towards Troy's *sacra*, the Penates."[11] By employing Aeneas with a sense of confusion after he dreams of Hector, Vergil bypasses this potentially fatal obstacle and convinces the audience that Aeneas perfectly encapsulates both Roman values. Hector's instructions stress the importance of escaping in the name of the gods and Troy, while minimizing the cowardice of the suggested action.

> Heu fuge, nate dea, teque his' ait 'eripe flammis
> Hostis habet muros; ruit alto a culmine Troia
> sat patriae Priamoque datum: si Pergama dextra
> defendi possent, etiam hac defensa fuissent.
> Sacra suosque tibi commendat Troia penates;
> hos cape fatorum comites, his moenia quaere
> magna, pererrato statues quae denique ponto.[12]

[10] Toll, "Making Roman-Ness and the 'Aeneid,'" 50.
[11] McNeely, *Vergil's Dreams,* 55-56.
[12] Vergil, *Aeneid*, II.289-95.

Child of the goddess, run, escape these flames.

The walls are taken. From its pinnacle

Troy falls. Our country, Priam – gone. If my hand

Could have defended Troy, you would be safe.

Troy trusts its cult, its household gods to you.

Take them to share your fate, find room across

The sea to build high walls for them again.[13]

Hector tells Aeneas to abandon Troy only in two words, *fuge* [run] and *'ēripe* [escape], bringing little attention to the disgraceful act that he is ordered to do. Hector even says *sat patriae Priamoque datum* [enough has been given to the fatherland and Priam], suggesting that for Aeneas to give his life, too, would be unnecessary. Additionally, Hector dwells on the significance fleeing has both to the gods and to continuing the legacy of Troy in three full lines. He even addresses Aeneas specifically as Venus' son, further emphasizing his need for *pietas*. Through Hector, Vergil spins the concept of abandoning Troy into Aeneas's duty to the gods to display his exemplary Roman characteristics. Perhaps Vergil is even redefining what *pietas* means to Aeneas: loyalty to Rome and ensuring its future, rather than to Troy and preventing its destruction. Despite Hector's carefully constructed declamation, Vergil further emphasizes Aeneas's perfect Romanness by making him reject this direction of abandonment and eagerly jump into battle:

arma amens capio; nec sat rationis in armis,

sed glomerare manum bello et concurrere in arcem

[13] Ruden, *Aeneid,* 41.

cum sociis ardent animi; furor iraque mentem

praecipitant, pulchrumque mori succurrit in armis.[14]

Blindly I seized my weapons—senselessly—

But my heart burned to gather friends and rush

To some high place. Delirious rage pitched me

Ahead: Look how beautiful to die in battle![15]

Unlike scholars who refer to these lines as support for the claim of a reality/dream-world separation, I believe Aeneas's bravery is Vergil's way of justifying his flight and, as McNeely states, "allow the reader to come to terms with the way in which Aeneas abandons Troy."[16] This innate sense of protecting Troy comes as second nature to Aeneas, as he arms himself *amens* [senselessly] and concludes with rejoicing at the *pulchrum* [beauty] of dying on the battlefield for one's homeland—the quintessentially Roman act displaying perfect *virtus.* Aeneas even laments at the possibility of dying dishonorably during his troops' encounter with the Winds in Book I.

talia voce refert: 'O terque quaterque beati,

quis ante ora patrum Troiae sub moenibus altis

contigit oppetere! O Danaum fortissime gentis

Tydide! Mene Iliacis occumbere campis

non potuisse tuaque animam hanc effundere dextra,

[14] Vergil, *Aeneid*, II.314-17.
[15] Ruden, *Aeneid,* 42.
[16] McNeely, *Vergil's Dreams,* 128; McNeely, *Vergil's Dreams,* 55.

saevus ubi Aeacidae telo iacet Hector, ubi ingens'[17]

[Aeneas] gave a cry: 'Three times and four times blessed

Are those who perished in their fathers' sight

Beneath Troy's walls. You, Diomedes, boldest

Of Greeks, could you not spill my blood and let me

Fall on the fields of Troy, like raging Hector,

Slain by Achilles' spear, or tall [Sarpedon]'[18]

In the face of death, Aeneas expresses his self-pity for having to die at sea from a violent storm, rather than defending his city by Diomedes' hand. This extensive plea for an honorable death, specifically one like Hector's, displays Aeneas's *virtus*, once again emphasizing the hero's true Roman-like character. Additionally, Aeneas recalls both the reality and details of Hector's gruesome murder, proving that he is fully aware of Hector's death. This foggy dream-state explanation is also disproved in the dream itself, where Aeneas considers dream-Hector's appearance and remembers both events prior to and the nature of Hector's death.

raptatus bigis ut quondam, aterque cruento

pulvere perque pedes traiectus lora tumentes

Ei mihi, quails erat, quantum mutatus ab illo

Hectore qui redit exuvias indutus Achilli

[17] Vergil, *Aeneid*, I.92-101.

[18] Ruden, *Aeneid,* 7.

vel Danaum Phrygios iaculatus puppibus ignes;

squalentem barbam et concretos sanguine crines

vulneraque illa gerens, quae circum plurima muros

accepit patrios. Ultro flens ipse videbar

compellare virum et maestas expromere voces:

'O lux Dardaniae, spes O fidissima Teucrum,

Quae tantae tenuere morae? Quibus Hector ab oris

exspecate venis? Ut te post multa tuorum

funera, post various hominumque urbisque labores

defessi aspicimus! Quae causa indigna serenos

foedavit vultus? Aut cur haec vulnera cerno?'[19]

His feet were swollen with the thongs that pierced them

When he was dragged behind the chariot.

How different from that Hector who returned

Wearing the plundered armor of Achilles

Or hurled our Trojan torches onto Greek ships!

His beard was dirty; dried blood caked his hair.

He bore the many wounds he got defending

His city's walls. And in that dream I wept

And greeted that brave man with mournful words:

[19] Vergil, *Aeneid*, II.272-82.

'Light of our country, truest hope of Troy,

Why were you gone so long? What shore has sent us

This longed-for sight of you? So many died.

Your city and its people are worn out

With all their griefs. What undeserved disaster

Marred your calm face? What are these wounds I see?'[20]

In addition to Aeneas recalling multiple details about Hector with *raptatus bigis ut quondam* [where he was dragged behind the chariot], he stresses Hector's heroism, with *redit exuvias indutus Achilli* [returned wearing the plundered armor of Achilles], *Danaum Phrygios iaculatus puppibus ignes* [hurled our Trojan torches onto Greek ships], and, most importantly, *vulneraque illa gerens, quae circum plurima muros // accepit patrios* [He bore the many wounds he got defending // his city's walls]. These courageous acts are intentionally mentioned before Hector directs Aeneas to escape from Troy only seven lines later. Hector's successful battles for his city and valiant death at the walls of Troy—his capacity to be called *O lux Dardaniae, spes O fidissima Teucrum* [Light of our country, truest hope of Troy]—grants him the authority to command Aeneas to perform the least courageous action a hero can do: abandon their homeland.[21] Vergil utilizes this granted agency and *pietas*/*virtus* dissonance to quell any complication with Rome's *pater* lacking Roman characteristics—he was forced to find a way to allow his hero to both escape from Troy and be quintessentially Roman. Aeneas's confusion for Hector's instructions to flee Troy, a representation of his internal conflict between *pietas* and *virtus,* is necessary to protect the integrity of Roman identity, which Aeneas must epitomize.

[20] Ruden, *Aeneid,* 40.
[21] McNeely, *Vergil's Dreams,* 55.

Yet Aeneas's neglect of Hector's message is only part of his confusion in this dream scene. The hero's questions*, Quae causa indigna serenos // foedavit vultus? Aut cur haec vulnera cerno?* [What undeserved disaster // Marred your calm face? What are these wounds I see?] puzzle all who study the *Aeneid*. Many refer back to the dream-state argument, but I believe Aeneas does not understand Hector's mangled appearance not because he is in shock of Hector's appearance itself, but its symbolism of Troy's destruction. Both Aeneas and Vergil's audience would have been well aware of the prophetic value of dreams in the ancient world.[22] Author Patrick Kragelund affirms the visual significance, "To the Roman—and to the scholar who understands the language of Roman divination—*words are superfluous:* the blood, the wounds and the darkness are unmistakably predicting a disaster."[23] The vivid descriptors *aterque cruento // pulvere perque pedes traiectus lora tumentes* [black with dust and gore. // His feet were swollen with the thongs that pierced them] and *concretos sanguine crines // vulneraque…gerens…plurima* [dried blood caked his hair. // He bore…many wounds] create a sense of striking contrast with previous adjectives only three lines before.

> Tempus erat quo prima quies mortalibus aegris
>
> Incipit et dono divum gratissima serpit.[24]

> It was the time when that first, sweetest sleep,
>
> A gift from gods, slips into weary mortals.[25]

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[22] N. Vaschide and H. Piéron, "Prophetic Dreams in Greek and Roman Antiquity," *The Monist* 11, no. 2 (Paris: Oxford University Press, 1901), 166.

[23] Kragelund, *Dream and Prediction in the Aeneid,* 29.

[24] Vergil, *Aeneid,* II.268-69.

[25] Ruden, *Aeneid,* 40.

The tranquility of the scene suddenly yields to gruesomeness, surprising the audience as much as it surprises Aeneas. Trojans believed they had essentially won the war – *urbem somno vinoque sepultum* [a city sunk in wine and sleep], indicating that the citizens celebrated the victory the previous night. No Trojan (except Laocoön) had expected this attack. Troy had fallen from its peak: *ruit alto a culmine Troia* [From its pinnacle // Troy falls.] Vergil displays this *culmine*/*ruit* dichotomy in Aeneas's description of Hector:

> raptatus bigis ut quondam, aterque cruento
> pulvere perque pedes traiectus lora tumentes
> Ei mihi, quails erat, quantum mutatus ab illo
> Hectore qui redit exuvias indutus Achilli …
> 'O lux Dardaniae, spes O fidissima Teucrum'[26]

> His feet were swollen with the thongs that pierced them
> When he was dragged behind the chariot.
> How different from that Hector who returned
> Wearing the plundered armor of Achilles…
> 'Light of our country, truest hope of Troy'[27]

Vergil creates an analogy of Troy's most glorious hero, yet also its most tragic death, to the successful city and its horrifying fate. Kragelund even assigns this distinction to two

[26] Vergil, *Aeneid,* II.272-75, II.281.
[27] Ruden, *Aeneid,* 40.

contradictory words: *lux* [light] and *ater* [dark].[28] Aeneas stares at Hector in disbelief, reminiscing Hector's prime accomplishments, convincing himself that his deathly appearance cannot be real. He asks, *Quae causa indigna serenos // foedavit vultus? Aut cur haec vulnera cerno?* [What undeserved disaster // Marred your calm face? What are these wounds I see?] not as to literally say, 'what is responsible for your mutilated appearance?' but rather to figuratively wonder, 'how can someone so triumphant—the light of Troy himself—be slaughtered?' and therefore, 'how is something so glorious as Troy being destroyed?'

The significance of both a mangled Hector in Aeneas's dream and Roman notions of duty to one's homeland is too overwhelming to consider some sort of reality/dream-world disconnect as responsible for the hero's disorder. Aeneas's confusion of both Hector's advice to flee Troy and appearance are not indications of a reality/dream-world separation, but rather displays of Aeneas's cognitive dissonance: his role as *pater* of Rome conflicting with his need to abandon his Trojan homeland and his disbelief that Troy, at its height, was falling.

[28] Kragelund, *Dream and Prediction in the Aeneid,* 31.

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Faded Colors: Polychromy in Alexander’s Sarcophagus

Andy Chen

[1]

This is a painting of the Alexander Sarcophagus made soon after excavation in 1887. It is a late 4th century BC Hellenstic sarcophagus made from stone. It is from the necropolis in Sidon, Lebanon, which is a large cemetery that contains large monuments.[2]

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[1] “Une nécropole royale à Sidon: fouilles: Planches" [A royal necropolis in Sidon: excavations: Boards]. University of Heidelberg Digital Library. Last modified 1892. https://doi.org/10.11588/diglit.5198#0036

[2] Kathleen Kuiper, "The Final Phase," in *Ancient Greece: From the Archaic Period to the Death of Alexander the Great* (Chicago: Britannica Educational Pub., 2011), 176, https://books.google.com/books?id=_lLQXxS7HhEC&dq=ancient+Greek+Alexander+Sarcophagus&pg=PA176#v=onepage&q=ancient%20Greek%20Alexander%20Sarcophagus&f=false.

Reconstruction of Alexander’s Sarcophagus

Sophie Petronzio and Andy Chen, Deerfield Academy, MA

This was a reconstruction of one side of the Alexander Sarcophagus taken at the Metropolitan Museum of Art Chroma: Sculpture in Color exhibit. The image depicts a battle between Greek and Persian soldiers. The medium consists of synthetic materials and “natural pigments in egg tempera.”[1]

[1]"Reconstruction of one side of the so-called Alexander Sarcophagus, with a battle between Greeks and Persians Variant A." The MET. Last modified 2023. https://www.metmuseum.org/art/collection/search/853793.