



Volume 3

2024

Calliope

Calliope

Volume 3

Winter 2024

***Calliope* Editorial Board**

Editor-in-Chief

Taryn Boonpongmanee '24

Managing Editors

Josephine Cramer '24
Tessa Bracken '24

Page Editors

Yoonsa Lee '25
Theo Schulhof '25

Associate Editors

Andy Chen '25
Sophie Petronzio '25
Sophia Gao '26
Sophie Simonds '26

Faculty Advisors

Anna Delwiche
Daniel Houston
John Lim

Cover photo, The Gallery of Maps, taken by Taryn Boonpongmanee in the Vatican, Rome, Italy

LETTER FROM THE EDITOR

Dear Reader,

In my first class, Latin 2 Honors, a short COVID class, we covered everything from the 1st declension to the sequence of tenses. At that time, I didn't know that my next few years learning Classics at Deerfield would guide me to a greater understanding of my Buddhist faith and Thai identity.

After studying Sanskrit my sophomore year, I've grown more curious about comparing classical literature from Western and non-Western cultures. I asked my parents what they grew up reading in Thailand. What was their equivalent of Homer's *Odyssey*? My mom pried open a box containing well-loved copies of *Ramakien* and *Phra-Aphai-Mani*, Thai folktales that reminded me of Ovid's *Metamorphoses*. The parallels shouldn't have surprised me. Across cultures, classic tales speak to central experiences of humanity and nature. While Greco-Roman literature often serves as inspiration for modern writers, like Toni Morrison's take on the *Odyssey* in *Home*, I wondered about the value of reversing the narrative—how can we use non-Western heritages to inform the study of traditional antiquity?

Take Sunthorn Phu's Thai epic *Phra-Aphai-Mani*, written as an homage to and critique of the *Odyssey*. Phu's characters are Thai, Persian, English, and Dutch, and the narrative celebrates this diversity of perspectives. Phu created a more nuanced version of the *Odyssey* and the *Aeneid* that shows the value of reimagining ancient stories. On his long Odysseus-like journey home, Phra-Aphai-Mani uses his magical flute to put people to sleep rather than resorting to war against foreign countries. Its anti-colonialist strains are evident when the main character frees his enemies rather than forcing assimilation. We can read the poem as a response to xenophobia in the *Odyssey* or to colonialism in the *Aeneid*. I love exploring the classical canon from fresh, unexpected angles, and it has become my mission to foster a more inclusive approach to the field through new perspectives.

I'm excited to move forward and dive deeper into these ideas, but there's something special about my time in the Kendall. From Latin 699 to Eat Like a Roman, I've spent my fair share of time in our language building. Those rooms, to me, are full of laughs, tears, and hugs. Although the Kendall is rumored to be haunted, I like to think that the creepy red lights, creaky doors, and mysterious noises are just the lingering echoes of laughter from memories made in Kendall 141, Kendall 246–247, and the small auditorium. I've recently reflected on my journey in the Deerfield Classics program, and I hope you all can find some time to appreciate the beautiful subject we study, the amazing teachers who inspire us, and the peers who make life fun.

Valete,

Taryn Boonpongmanee

Calliope

Volume 3

Athena: “The Masculine Face of Woman” <i>Eva Bramwell</i>	1
Ager Familiae Fair <i>Josephine Cramer</i>	9
Stephen Fry’s Adaptation of Greek Myths <i>Sophie Petronzio</i>	12
Translation of <i>Aeneid</i> VI.847 - 853 <i>Tessa Bracken</i>	13
Second Temple of Hera <i>Lottie Levine</i>	15
Rome, Rhetoric, and Shakespeare: Examining the Role of Rhetoric in Ancient Rome <i>Theodore Kravis Schulhof</i>	16
Piety as Manifested in Military Legends: The Necessity of Moral Imperfection <i>Sophia Gao</i>	21
In Defense of Olympian Detachment <i>Yoonsa Lee</i>	23
The Colosseum <i>Lottie Levine</i>	27
Who is Homer? <i>Andy Chen</i>	28

The Importance of Philosophy and Rhetoric to Roman Democracy <i>Taryn Boonpongmanee</i>	32
Across the Ages: Tracing the Muses' Impact on Performance <i>Sophie Simonds</i>	36

Athena: “The Masculine Face of Woman”¹

Eva Bramwell

Who is Athena? On the surface level, she is obviously a goddess—the most powerful female goddess in Greek myth. However, my question is whether Athena could more properly be considered a masculine character, and further, if her masculine—even at times misogynist views—reflect poorly on women. Even from the moment of her birth, Athena’s gender is complicated. She emerged from her father’s mind, so her brain tilts toward the masculine.² A different interpretation claims that Zeus swallowed Metis while she was pregnant with Athena, offering a slightly more female-oriented birth story.³ Either way, both stories engender speculation about Athena’s masculine attributes. Throughout my life, Athena has always fascinated me. I encountered her in books I read, statues I saw at the MET, and even card games I played that referenced her. However, I was never exposed to different interpretations of her character, which led me to rely on the assumption that she is an idol of female empowerment. One challenge that I foresee is the interdependence of authors’ perspectives. For instance, it is possible that one author (e.g., Ovid in his ruthless depiction of Athena in the *Metamorphoses*) villainized Athena as a masculine, or even anti-feminine character, thus influencing the writings of subsequent texts. In addition, there is a massive bias, given the fact that all authors of the time were male, thus affecting interpretations of Athena’s gender. Not only would dependence on former authors pose a challenge, but also the differing interpretations could create obstacles. For

¹ Sarah Spence, "THE POLYVALENCE of PALLAS in THE 'AENEID,'" *Arethusa* 32, no. 2 (1999): [Page 11], JSTOR.

² The Editors of Encyclopaedia Britannica, "Athena," *Britannica Academic*, last modified May 27, 1999, <https://academic.eb.com/levels/collegiate/article/Athena/10063>.

³ *Ibid.*

instance, it is possible that different authors deviate from each other with regards to their perception of Athena. Finally, the Greek Athena may be depicted differently than the Roman Minerva and thus, Greeks and Romans may have had diverging views of the goddess. A limitation that could affect my answer is my lack of prior experience with Greek and Roman literature, which would limit my research drastically. My lack of knowledge limits my answer because I will naturally gravitate toward texts with which I am familiar. These challenges and limitations may make my answer unilateral and somewhat incomplete. Although faced with these challenges and limitations, my answer is that Athena should be viewed as an enigmatic synthesis of both sexes and should not be forced into one category. Because of this, future scholars should attempt to understand Athena as a non-gendered character and observe how that conflict between femininity and masculinity affects her actions and perspectives.

The first text that I turned to in order to answer my question was the *Eumenides*. The *Eumenides*, written in 458 BCE by Aeschylus, is the last book of a trilogy called the *Oresteia*.⁴ The *Oresteia* follows the story of the trial of Orestes. In the first play, *Agamemnon*, King Agamemnon returns victorious from the Trojan War.⁵ His wife, Clytemnestra and her lover, Aegisthus kill him to avenge the death of her daughter, Iphigeneia.⁶ This murder engenders the death of Clytemnestra and Aegisthus by Orestes, son of Clytemnestra and Agamemnon, which is demonstrated in the *Choephoroi*.⁷ Finally, in the third play, *Eumenides*, Athena organizes a trial of Orestes for the murder of his mother and Aegisthus.⁸ Athena, the last judge of the case, defends Orestes: She states that because she is her “father’s child,” she “commend[s] the male in

⁴ Kathleen Kuiper, "Oresteia," *Britannica Academic*, last modified June 29, 2011, <https://academic.eb.com/levels/collegiate/article/Oresteia/57343>.

⁵ Ibid.

⁶ The Editors of Encyclopaedia Britannica, "Clytemnestra," *Britannica Academic*, last modified February 24, 1999, <https://academic.eb.com/levels/collegiate/article/Clytemnestra/119640>.

⁷ Kuiper, "Oresteia."

⁸ Ibid.

all respects.”⁹ Apollo also describes her as an “offspring as no female divinity could ever bring forth” because she was “not even nurtured in the darkness of a womb.”¹⁰ Because of her predominantly male birth, Athena “shall not set a higher value on the death of a woman when she had killed her husband, the guardian of the house.”¹¹ Her blatant partiality toward the male race and flagrant disrespect for the value of women suggests that Athena does not view herself, nor should we view her, as a woman.

This trial of Orestes is also referenced by Athena in the *Odyssey*, written by Homer around 800-600 BCE, when she discourses with Telemachus. She states that through killing his mother and her lover, Orestes won “fame ... among all mankind.”¹² Athena urges Telemachus to acquit himself of his “childish ways” and become the patriarch of the household.¹³ Following her advice, Telemachus commands his mother, Penelope, to “go to [her] chamber and busy herself with ... the loom and the distaff.”¹⁴ His injunctions toward his mother reveal that Telemachus is maturing into a man and thus has the agency to control his household. In addition, he orders Penelope to partake in the typically feminine task of weaving, further creating a stark contrast between the roles of women and men. He then states that “speech shall be men’s care” since “[his] is the authority in this house.”¹⁵ His authoritative nature is engendered by Athena’s advice, proving Athena’s partiality toward the masculine and her traditional perspective on the role of women.

An intermediate view of Athena’s gender can be found in book 5 of the *Iliad*, in which Homer describes Athena’s preparations for battle, offering an interesting perspective on her sex.

⁹ Aeschylus, "Eumenides," 458 BCE, in *Oresteia* (Athens, Greece, n.d.), Book 3:[Page 449].

¹⁰ Aeschylus, "Eumenides," in *Oresteia*, Book 3:[Page 439].

¹¹ Aeschylus, "Eumenides," in *Oresteia*, Book 3:[Page 448].

¹² Homer, "The Odyssey," 800-600 BCE, in *The Odyssey*, Book 1:[Page 35].

¹³ *Ibid.*

¹⁴ Homer, "The Odyssey," in *The Odyssey*, Book 1:[Page 39].

¹⁵ *Ibid.*

Athena “let[s] fall ... her soft robe, richly embroidered, that she herself had made” and adorns herself with the “tunic of Zeus” as “armor for tearful war.”¹⁶ Homer creates a paradox regarding Athena’s gender through this image, which demonstrates Athena’s immaculate skill of weaving, while also revealing her passion for battle. She takes off her robe, symbolizing her femininity, to prepare herself for war. Homer suggests Athena embodies both the feminine and the masculine and can simply switch her gender through her clothing. This paradox between the feminine art of weaving and the masculine attribute of warfare from the *Iliad* “unites in [Athena’s] person the characteristic excellences of both sexes.”¹⁷

Rather than relying solely on ancient texts, representations of Athena in Greek art can aid us in answering the debate over her enigmatic gender. Athena is generally depicted in two positions. The first being statues that “depict Athena as standing erect with shield and spear,” offering a warlike, and thus, masculine interpretation of the goddess.¹⁸ On the other hand, other statues depict Athena “sitting tranquilly and without weapons.”¹⁹ These two contrasting portrayals parallel Athena’s “royal, civic, and martial” values and her “pacific, natural, and agricultural” facets.²⁰ CJ. Herington, in his book *Athena Parthenos and Athena Polias*, uses these diverging art connotations in the Parthenon and the Erechtheion to prove that these structures were built for the worship of two different goddesses: agricultural and warrior goddesses.²¹ According to Pausanias, Athena Polias of Erythrae “was seated on a throne, wearing a crown and holding a spindle.”²² The spindle, a tool for weaving, is therefore a symbol of femininity.

¹⁶ Homer, "Iliad," 800-600 BCE, in *Iliad*, 5:[Page 261], Loeb Classical Library.

¹⁷ "Athena," *Oxford Reference Online*, <https://www.oxfordreference.com/display/10.1093/oi/authority.20110803095431416>.

¹⁸ Robert Luyster, "Symbolic Elements in the Cult of Athena," *History of Religions* 5, no. 1 (1965): [Page 1], JSTOR.

¹⁹ *Ibid.*

²⁰ *Ibid.*

²¹ Luyster, "Symbolic Elements," [Page 2].

²² Luyster, "Symbolic Elements," [Page 3].

Furthermore, the combination of the crown and the throne imply that Athena is a queen, which in accordance with her epithet of *potnia* (queen) established by Homer.²³ The implication of Athena as a queen suggests that she can be interpreted as a fertility goddess because the epithet “queen” is “very frequently employed as the name of those fertility goddesses known as ‘mother goddesses.’”²⁴ Further interpretations of Athena as a fertility goddess can be found in Elis, in which Athena “was formally worshiped as Athena Meter.”²⁵ The statue of Athena in the Temple of Athena Nike combines these two conflicting halves of her identity: Athena is standing, victoriously, holding a helmet in one hand and a pomegranate in the other.²⁶ The helmet suggests that Athena is primarily a warrior goddess, while the pomegranate, a universal symbol of fertility, indicates that she is a mother goddess.²⁷ Through various art depictions of Athena in Greek art, we can surmise that Athena is a combination of femininity and masculinity.

Ovid’s *Metamorphoses* offer a divergent portrayal of Athena. In book 6 of the *Metamorphoses*, Arachne, a weaver of impeccable skill, challenges Athena to a weaving competition.²⁸ Athena’s victory in this competition engenders Arachne to hang herself out of shame. However, Athena, so spited by Arachne’s confidence, transforms the poor girl into a spider. According to an article written by Robert Luster, Arachne serves as the “primordial reflection of the many girls who will later spin and weave in the service of Athena.”²⁹ Because weaving is typically a domestic, female skill, Ovid portrays Athena as a feminine character. Furthermore, jealousy is often referred to in ancient literature as a feminine flaw. Athena’s jealousy with regards to weaving reveals that she has feminine attributes.

²³ Luyster, "Symbolic Elements," [Page 4].

²⁴ Ibid.

²⁵ Luyster, "Symbolic Elements," [Page 5].

²⁶ Luyster, "Symbolic Elements," [Page 4].

²⁷ Ibid.

²⁸ Publius Ovidius Naso, "Metamorphoses," 8 CE, in *Metamorphoses*, 6.

²⁹ Robert Luyster, "Symbolic Elements in the Cult of Athena," *History of Religions* 5, no. 1 (1965): [Page 11], JSTOR.

All of these ancient texts and art depictions offer differing interpretations of Athena. The *Eumenides*, the *Odyssey*, and various statues of Athena reveal her masculine facets. However, the *Metamorphoses* and other statues of Athena depict Athena as feminine and the *Iliad* offers a blend between these two conflicting sides. Although these sources provide a compelling argument for Athena's feminine aspects, the argument for Athena as a masculine character is far more convincing. Athena does not fit into one category, but is rather, a synthesis of the sexes, or in other words, the "masculine face of woman."³⁰

³⁰ Spence, "THE POLYVALENCE," [Page 11].

Bibliography

Aeschylus. "Eumenides." 458 BCE. In *Oresteia*. Vols. Book 3. Athens, Greece, n.d.

"Athena." *Oxford Reference Online*.

<https://www.oxfordreference.com/display/10.1093/oi/authority.20110803095431416>.

The Editors of Encyclopaedia Britannica. "Athena." *Britannica Academic*. Last modified May 27, 1999. <https://academic.eb.com/levels/collegiate/article/Athena/10063>.

———. "Clytemnestra." *Britannica Academic*. Last modified February 24, 1999.

<https://academic.eb.com/levels/collegiate/article/Clytemnestra/119640>.

Homer. "Iliad." 800-600 BCE. In *Iliad*. Vol. 5. Loeb Classic Library.

———. "The Odyssey." 800-600 BCE. In *The Odyssey*. Vols. Book 1.

———. "The Odyssey." 800-600 BCE. In *The Odyssey*. Vols. Book 1.

Kuiper, Kathleen. "Oresteia." *Britannica Academic*. Last modified June 29, 2011.

<https://academic.eb.com/levels/collegiate/article/Oresteia/57343>.

Luyster, Robert. "Symbolic Elements in the Cult of Athena." *History of Religions* 5, no. 1 (1965): 133-63. JSTOR.

———. "Symbolic Elements in the Cult of Athena." *History of Religions* 5, no. 1 (1965): 133-63. JSTOR.

Naso, Publius Ovidius. "Metamorphoses." 8 CE. In *Metamorphoses*. Vol. 6.

Spence, Sarah. "THE POLYVALENCE of PALLAS in THE 'AENEID.'" *Arethusa* 32, no. 2 (1999): 149-63. JSTOR.

Ager Familiae Fair

Josephine Cramer

Vocatur herbae vaccarum - domus resui et melodis puellarum, quae ludunt ageris hocceis in mensibus autumnorum.

My inscription was created with the purpose of commemorating the memory of the Deerfield Cow Turf. The inscription would be a carving, most likely on stone, because of its long lasting qualities. It would be placed somewhere next to the field, either in the ground or on a post and stand as a recognition that that patch of artificial grass stood for much more to this community. If someone was to come back years later, and the only recognition on the field was its formal name, *The Fair Family Field*, they would have no way to know that that name was never used. It is an interesting idea to think about, that often the colloquial namings of different areas, events, and even people, are not formally documented, so one day they will just fall away into the abyss of history. So, in response to that issue, I decided to create my inscription to show not only what the *Fair Family Field* was actually called, but mark in history the memories that I have had on that field. The inscription would serve to give a better understanding of what life was like at Deerfield in the future. The Cow Turf is a place on campus that has held so many memories for me during my time at Deerfield, so it is important to me that those memories are remembered for those who come after me. However, in terms of perspectives, this inscription is just from my perspective, and that applies only my story into the history of the turf. For example, the turf is also used by the Boys Varsity Lacrosse team, but that is not mentioned in my inscription. The presence however is a step in the right direction for having more accurate

inscriptions on campus that represent Deerfield life in its current form, rather than its historical 1800s form.

This elaboration of a physical site through the explanation of the human interactions within the site is reflective of several Ancient Roman inscriptions and certain aspects of the writing of Tacitus relating to the gladiatorial games in the Colosseum. For example, in Inscription Thirteen in the compilation by Hartnett, the activities inside of the baths and the feelings surrounding those activities are expressed. The inscription translated reads, “Baths, wine and sex corrupt our bodies, but make life.” Here, although the subject matter is different, the inscription does the same job in bringing a physical place, the baths, to life. The description shows the widespread love of the baths as a place for pleasure and leisure, and helps paint a stronger picture of how Romans interacted with the baths in their daily lives. Similarly, Inscription Twenty-Seven, which shows the doodling and complaints of an Ancient Roman school boy, gives us the perspective of Roman students. As my inscription showed a glimpse into life at Deerfield, this inscription, on which the boy complains about his work, gives a glimpse into the life of students at the schoolhouse. Also, the perspective is coming from the student themselves, which is similar to my inscription because it was written by myself, a student as well, from my personal experience.

In Tacitus XIV.17, the narrative tells the story of a specific moment of humanity inside of the Colosseum, a physical building. The existence of the Tacitus narrative of the fighting between the Nucerians and the Pompeians, gives more insight into life surrounding the Colosseum, that would most likely not be understood if only the physical building remained. While there were other inscriptions carved into the physical stone of the building, this more detailed account gives a more concrete understanding, just as my inscription serves to do.

Specifically, my inscription is close to Tacitus' because both describe facets of life relating to sports. While the range of sports differs greatly from gladiatorial fights to field hockey, it shows an interesting continuity between Ancient Rome and our world today in our shared value of athletic activities. Additionally, my inscription and Tacitus' piece differs is that his writing speaks about a specific moment and event in time, while mine was more of a general description of everyday activities in my location.

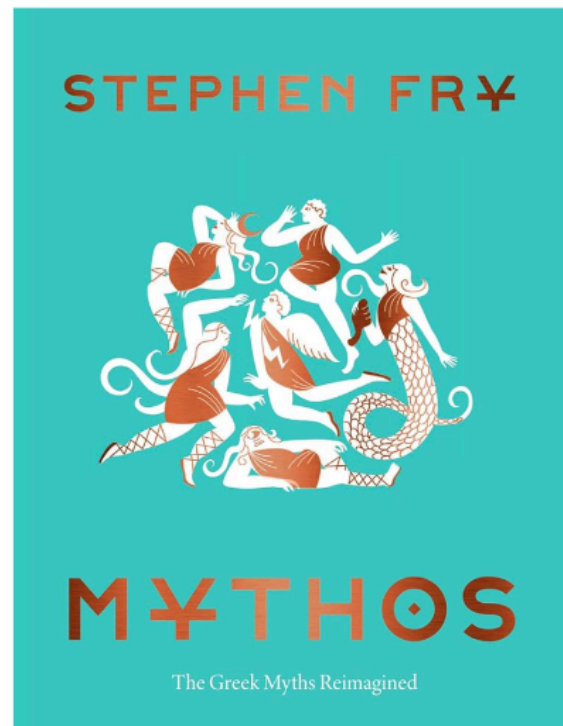
Stephen Fry's Adaptation of Greek Myths

Sophie Petronzio

Stephen Fry, an “award-winning comedian, actor, presenter, and director,” as quoted in his book, woke up one morning and decided to write an incredible collection of Greek myths. Breathing a fresh breath of life into these tales, Fry creatively and stylishly retold the classic legends.

Through collections of illustrations of classical art inspired by myths accompanied by his captivating language and easy-to-understand language, Fry entranced his readers. The 349 page book is filled with betrayal, hatred, love, laughter, heartbreak, and tense family dynamics. Fry's unique ability to completely draw a reader in,

whether they have any previous knowledge of Greek myths or classic stories, is astounding. In my Greek class this year we have read bits and pieces of his work. As someone who never really knew much about all of the Greek tales, Fry made things easy to comprehend and made it extremely enjoyable to read! I highly encourage you to read his book which can be checked out in the library or purchased both in ebook form or a physical copy.



¹ "Stephen Frye Mythos," Amazon, <https://www.amazon.com/Mythos-Stephen-Fry/dp/1452178917>.

Translation of *Aeneid* VI. 847-853

Tessa Bracken

The others will, I truly believe, beat
out softer breathing bronzes and
Will draw out living faces from marble
Plead cases better, map the paths of the
Sky with a compass, predict rising stars
You Roman remember to rule people
With power (these will be your arts) to set the law
For peace, to spare the conquered and to crush the vain

(Written in iambic pentameter)

Context in the *Aeneid*

Aeneas descends into the underworld for his heroic katabasis and talks to Anchises, who is helping souls prepare for rebirth as his descendants. He introduces these heroes to Aeneas as a prolepsis – the events and people that Anchises describes are in the epic’s future, but in the audience’s past. In these lines, VI. 847-853, Anchises establishes Roman identity and values; while the Greeks will be skilled in the arts, the Romans will be skilled in warfare. Aeneas and his guide, the Sibyl, then return to Cumae through the ivory gate of false dreams.

Features of rhetoric and meter

The lines describing the Greeks, 847-850, are highly dactylic to draw out the description of their strengths, and perhaps the lack of urgency and force that go into those strengths. Line 851, in which Anchises calls Aeneas *tū Rōmāne*, is very dactylic, emphasizing the shift in subject by suddenly shifting the meter. Additionally, the actions of *regere*, *imponere*, *parcere*, and *superbos* are much more forceful than the verbs *ducent*, *orabunt*, *describent*, and *dicent* that are used when describing the Greeks.

Italy CSGC Trip – Second Temple of Hera in Paestum

Lottie Levine



In 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.” This photo was taken by Lottie Levine on the trip. This is of the Temple of Hera II and is also called the Temple of Neptune. It is a 5th century B.C. temple in the Doric style.¹

¹ Alex Biad, Jeffrey Becker, and Tom Elliott, "Temple of Hera II (Neptune)," Pleiades, last modified March 28, 2024, <https://pleiades.stoa.org/places/42219804>.

Rome, Rhetoric, and Shakespeare: Examining the Role of Rhetoric in Ancient Rome

Theodore Kravis Schulhof

I first read *Julius Caesar* in sixth grade and have been infatuated by the play ever since. While exploring Cicero's "De Oratore," I found it hard not to find similarities between the two texts. This exploration has led me to my research question: How do Shakespeare's play, *Julius Caesar*, and Cicero's compilation of letters, "De Oratore," both historical fiction based on actual events, illustrate the purpose of rhetoric in Rome? Marcus Tullio Cicero, born 106 BCE and died 43 BCE, was a Roman scholar, statesman, and lawyer, and he wrote the "De Oratore," three collections of his letters. Examining "De Oratore III," a compilation of letters written to his brother Quintus Cicero, Cicero writes about Crassus, Antonius, and other notable Orators while not being present for the events of his letters. He is essentially reimagining discussions after the fact, constructing an argument about the role of an orator in Rome.¹ Similarly, Shakespeare, born April 26th, 1564, died April 23rd, 1616, created *Julius Caesar* long after Caesar's murder in Rome, reimagining the past to construct a narrative about the power of rhetoric. Shakespeare, a playwright in England, wrote *Julius Caesar* after reading "Parallel Lives," a compilation of essays detailing Caesar's life in Rome. Both Cicero and Shakespeare reimagined historical situations to craft an argument about the Roman relationship to the spoken word.² While Cicero's "De Oratore" represents rhetoric as a necessity for being a respected and educated citizen,

¹J. Ferguson and Balsdon. Dacre John P.V. . "Cicero." *Encyclopedia Britannica*, December 11, 2023. <https://www.britannica.com/biography/Cicero>.

²J. Russell Brown, Spencer. Terence John Bew and Bevington, . David. "William Shakespeare." *Encyclopedia Britannica*, February 7, 2024. <https://www.britannica.com/biography/William-Shakespeare>.

Shakespeare's *Julius Caesar* designates rhetoric as a tool to control others and abate the masses, ultimately illustrating the power of rhetoric in Roman society.

Cicero's "De Oratore" represents rhetoric as a necessity for being a respected and educated citizen, which illustrates how rhetoric training was essentially a key to higher-class Roman society and ingrained into the worth of a Roman citizen. In the "De Oratore," Crassus says to Antonius, Sulpicius, and other noblemen,

"Quare cum sit quaedam certa vox Romani generis urbisque propria... nihil sonare aut olere peregrinum, hanc sequamur" (pg. 35-36).³

"Consequently, as there is a particular accent peculiar to the Roman race and to our city... with no note or flavor of provincialism, let us make this accent our model." As Cicero writes through Crassus, to become a proper Roman, you must acquire a "peculiar accent," trained throughout years of rhetorical and grammatical training. The specificity of an accent illustrates that this skill of proper speech cannot simply be taught but is more an inherent part of someone's upbringing, transforming rhetoric into a means of class distinction. The phrase "flavor of provincialism" further reinforces this claim, because it rejects the accents of lower-class farmers, who live outside of inner Rome and are therefore not nobility. Later in their discussion, Crassus says, *"quod erant quidam eique multi qui aut in republica propter ancipitem quae non potest esse seiuncta faciendi dicendique sapientiam florent"* (pg. 46),⁴

"There have been certain persons and those a considerable number who either held a high position on account of their twofold wisdom, as men of action and as orators—two careers that are inseparable." Crassus explains that "men of action" must be orators and that if you are a good orator, you are, therefore, a man of action. Also, Crassus' word choice "of action" implies that

³ Cicero, *De Oratore*, III: 35-36, digital file.
<https://www.britannica.com/biography/Cicero>.

⁴ Cicero, *De Oratore*, III: 46.

the action of oration is ingrained into a man and determines their identity, and this further reinforces the idea that being a good orator is a distinguishing characteristic and is irremovable from a person's identity. In Davin Menken's introduction to the "De Oratore," when explaining how Crassus defends his argument for the ideal orator, Menken states that "Crassus will inform the theses, to reclaim that knowledge from philosophy...and matters of general concern" (12). Menken further explains that to Crassus, and therefore Cicero, philosophy is equal to general concern, and that matters of general concern inform the theses Crassus is trying to prove, reinforcing the idea that rhetoric is imbued in every aspect of a Roman nobleman's life.⁵ To be a respected member of Roman Society and hold a high status, Cicero asserts that a man must have rhetorical training.

In contrast, Shakespeare argues that rhetoric is not a tool for personal improvement but a tool to control others and abate the masses. In *Julius Caesar*, while Cassius is coaxing Casca into killing Caesar, he says, "You are dull, Casca, and those sparks of life that should be in a Roman you do want." (75-77).⁶ Cassius uses rhetoric to emotionally manipulate Casca, turning him against Caesar. By saying, "You are dull," he is utilizing pathos and ethos to justify his position above Casca, which he then follows up with a proposition to aid Casca and help him achieve "those sparks of life." This proposition is the murder of Caesar, illustrating how Shakespeare transforms rhetoric into a malicious tool that can be used for personal gain, not self-improvement or intellectual enlightenment. Later in the play, after Caesar's death, Marcus Antony, his ally, addresses a crowd that reveres Brutus, Caesar's murderer, instead convincing them to support

⁵Marcus Tullius Cicero and David Mankin, *De Oratore, Book 3*. (Cambridge: Cambridge University Press, 2011), 12.

⁶Shakespeare, William. *Julius Caesar*. Barbara Mowat, Paul Werstine, Michael Poston, Rebecca Niles, eds (Washington, DC: Folger Shakespeare Library, n.d.), accessed [2/29/24]. <https://www.folger.edu/explore/shakespeares-works/julius-caesar/read/1/3/>

him, saying, “Friends, Romans, countrymen, lend me your ears. I come to bury Caesar, not to praise him...But Brutus says he was ambitious, and Brutus is an honorable man” (95-100).

Addressing a crowd, Marc Antony uses rhetorical questions and statements to slowly draw the audience away from their prior belief that Caesar was power-hungry and deserved death to the belief that Brutus killed Caesar in cold blood. His words, “says he was ambitious,” question Brutus’ honor in a tactful way, allowing the audience themselves to reach Antony’s conclusion. And they do, shouting phrases like “Methinks there is much reason in his sayings” (102-103).⁷

Michael E. Mooney writes in his paper “Passion, I see, is catching, “Shakespeare plays upon the knowledge that dramatic audiences, like political ones, are parties to a public performance.

Casca's words have led commentators to argue that “Shakespeare insistently likens the mob to theater audiences” and that “he persistently evokes mob-like behavior from the audience.”

Mooney is reaffirming the idea that in *Julius Caesar*, political audiences are dramatic, rhetorical audiences as well and that a good orator can evoke mob-like behavior, as seen in Caesar’s burial scene.⁸ In *Caesar*, rhetoric is a tool for outward change.

In conclusion, whether Rhetoric existed in Rome, according to Cicero or Shakespeare, it was central to Roman society, as it is to our society. In our current world, where information is constantly shared and always changing, it is most important to remember the power of speech to help or hurt and why we, as members of society, should or should not speak. Should we study rhetoric to improve ourselves or make an outward change in our lives? Either way, understanding rhetoric will always be an advantage, so no matter the purpose, learning in Rome and our current world is always a positive.

⁷William, Shakespeare. *Julius Caesar*.

⁸Michael E. Mooney, “‘Passion, I See, Is Catching’: The Rhetoric of ‘Julius Caesar.’” *The Journal of English and Germanic Philology* 90, no. 1 (1991): 31–50. <http://www.jstor.org/stable/27710456>.

Works Cited

Brown J. Russell, Spencer. Terence John Bew and Bevington, David. "William Shakespeare." *Encyclopedia Britannica*, February 7, 2024.

<https://www.britannica.com/biography/William-Shakespeare>.

Cicero, *De Oratore*, III: 35-36, digital file.

Cicero, Marcus Tullius, and David Mankin. *De Oratore, Book 3*. Cambridge: Cambridge University Press, 2011.

Furgeson, J and Balsdon. Dacre John P.V. . "Cicero." *Encyclopedia Britannica*, December 11, 2023. <https://www.britannica.com/biography/Cicero>.

Mooney E. Michael, "'Passion, I See, Is Catching': The Rhetoric of 'Julius Caesar.'" *The Journal of English and Germanic Philology* 90, no. 1 (1991): 31–50.

<http://www.jstor.org/stable/27710456>.

Shakespeare, William. *Julius Caesar*.

Piety as Manifested in Military Legends: The Necessity of Moral Imperfection

Sophia Gao

Known for their extensive military strategy, quickly-expanding territory, feats of glory, innovation, and spreading the Latin language and Italian culture, Rome was one of the most influential civilizations, leaving a legacy of power and strength. Despite the shifting government of Rome, from the monarchy, to the republic, and finally to the empire before the invasion by barbarian tribes, Rome's morals and ethics remained steady, shaped by their dependence on achieving greatness through war, and the stories that they passed down.

Perhaps their most valued ideal was that of *pietas*. The origins of piety in Rome can be traced back to the authors Vergil and Horace. When we consider their work, we can loosely define *pietas* as devotion to the gods, duty to the family, and sacrifice made for the good of Rome. I generalize piety as generosity, devotion, and honor. In Rome, generosity was displayed with mercy and kindness, devotion through worshipping the gods and caring for the family, and honor through military might and merit.

The Romans associated figures like Aeneas, Scipio Africanus, Julius Caesar, and others who advanced the state through military means with *pietas*. First, we can acknowledge that their piety wasn't perfect, as they weren't perfectly virtuous. Aeneas didn't display *virtu*, or manliness; he was a fickle partner and was, at times, unwilling to serve the gods and find Italy. Scipio Africanus spent the last years of his life in self-imposed exile, hating Rome, and Julius

Caesar, though a popular politician and military general who was a figure of *clementia*, or mercy, crossed the Rubicon out of self-interest and not for the glory of Rome.

Moreover, I present *pietas* as the core idea that allowed for the rise of named Roman values such as *virtu*, *clementia*, *firmitas*, *dignitas*, and *veritas*. I believe that Vergil introduced Aeneas as *pious Aeneas* to create a character that other Romans could look up to and replicate. And later, when other “great” figures appeared in stories, Romans established morals as requirements or guidelines to help them accomplish their goal of being *pious*.

While *pietas* is a fickle idea that historians have wrestled with, I believe that even though legendary individuals didn’t follow the idea of piety perfectly, it was still necessary to call them as such because it set an example for the rest of society. And society needs piety. *Pietas* was a driving force in the great Roman Civilization, and this sense of militarism surrounded the idea of piety because of Rome’s celebration of great figures of combative advancement. It painted the image of the ideal Roman, a “good” Roman, and therefore worked to better Rome.

Though the concept of piety has changed across time and various societies, I understand it as describing any figure who is generous, devoted, and honorable. Thus, “piety” is a title bestowed upon those who are deemed successful by society, and the values associated with piety were molded to fit the figures of those celebrated. This title was key in creating a truly “Roman” state.

In Defense of Olympian Detachment

Yoonsa Lee

Arguably one of the greatest separations between the Olympian deities and the mortal heroes is the levels of attachment they display towards the pleasures of life. As immortal beings, they tend to regard things just as they are – war is simply war, food is food, and death is death. Of course, there are exceptions to this. Often, the Olympian deities have fond attachments to demigod children and intervene in situations to get their ideal results from a certain situation. But ultimately, they remained detached from the mortal realm – they are simply not a part of it. Through an analysis of Homer’s *Iliad*, I determined that Zeus epitomizes this detachment as the most heavenly of deities. This detachment has later implications in Stoicism and has made a lasting impact on both the ancient and modern world.

Zeus is relatively unconcerned with the notions of human morality and justice. He evaluates the Greeks and Trojans based on a standard of “divine expedient,” rather than “human justice.”¹ In Book IV of the *Iliad*, he argues to Hera that he loves Troy because of their plentiful offerings.

Of all the towns on earth where humans live...
none is more precious, none more dear to me
than holy Troy and Priam and the people
of Priam with the good ash spear, because
my altar there is always well provided

¹ Wilson, Joe. “Homer and the Will of Zeus.” *College Literature*

with offerings of drink and roasted fat,
which we receive as special gifts of honor.² (IV.57, 59-64)

Instead of surrounding his concern and preoccupation with the crime of Paris' abduction of Helen, Zeus reveals the aloof, straightforward psychology behind his favoritism. Through minimal emotional investment to the mortal realm, he can save himself from at least a little bit of heartache when his beloved heroes fall.

However, that is not to say that Zeus watches the heroes of the Trojan War die with a blank stare on his face. As Sarpedon faces Patroclus in battle, Zeus feels compelled to intervene. He declares:

The man I love most of all mankind,
my son Sarpedon, is assigned to die,
killed by Patroclus. I am of two minds,
wondering if I ought to lift him up
alive and take him from the battlefield,
the source of tears, and carry him away,
and set him in the fertile land of Lycia—
or kill him now beneath Patroclus' hands.³ (XVI.554-62)

Although Zeus has all the ability to interfere and prolong Sarpedon's death, he abstains from interfering with his son's glory, which is immortalized as he falls. Zeus' nuanced

² Wilson, Emily. "The Iliad." *W. W. Norton and Company Inc.*

³ *Ibid.*

understanding of Sarpedon's *kleos* allows him to remain stoic in the face of immense grief and sorrow. Throughout the rest of the epic, he never directly interferes with the mortal's battles. "The dying human beings interest me," he states. "I shall remain on craggy Mount Olympus— // I like to watch from here" (XX.29-31). As the only Olympian who abstains from interfering with the Trojan War, Zeus exhibits the most self-restraint translates into intrinsic divinity.

The Stoic philosopher Marcus Aurelius illustrated a similar value in Book 6 of his *Meditations*. To not fall into self-delusion, he argues that one must see things as they are, not as they appear to be.

As in the case of meat and similar eatables the thought strikes us, this is the dead body of a fish, this is of a fowl or pig, and again that this Falernian is merely the juice of a grape-cluster, and this purple-edged wool is nought but sheep's wool steeped in the blood of a shell-fish... such, I say, as are these impressions that get to grips with the actual things and enter into the heart of them... For conceit is a past master in fallacies and, when thou flatterest thyself most that thou art engaged in worthy tasks, then art thou most of all deluded by it.⁴ (6.13)

Zeus' reasoning for his love of Troy reflects many of the almost deceptively simple philosophies illustrated in the *Meditations*. His greatest and most divine aspect in the *Iliad* is therefore not his influence over both the deities and the mortals, but rather his ability to quietly accept the realities of war and eventually move on.

⁴ Aurelius, Marcus. "Meditations." *Loeb Classical Library*

Bibliography

Aurelius, Marcus. "Meditations." *Loeb Classical Library*

Wilson, Joe. "Homer and the Will of Zeus." *College Literature*

Wilson, Emily. "The Iliad." *W. W. Norton and Company Inc.*

The Colosseum

Lottie Levine



The Colosseum, as taken by Lottie Levine on the Classics CGSC Trip, was used to house gladiator battles in Ancient Rome. A world landmark, the Colosseum captures the economic and cultural grandeur of the Capital of the Ancient World.

Who is Homer?

Andy Chen

The question of Homeric authorship has been approached many times. By the 20th century, the classical world has already achieved a consensus with research articles and theses all claiming that no singular person could have written the epics. However, debates still exist about how the epics were crafted. While many I read about simply refuted Homer as the singular author, others suggested that ancient oral poets, across several centuries, told and retold the Iliad and the Odyssey before it was written down in its present form. How did they substantiate their claims? What subtle differences lie in their theories?

Debates about Homeric authorship became popular around the 17th century. Scholars back then began to doubt that Homer, a single person, could have crafted the epic(s) Iliad and Odyssey. Through careful textual analysis and considering the time frame during which Homer lived, scholars gradually arrived at the claim that no single person could have crafted Homer's epics. Classicists D'Aubignac, Vico, Wolf, and Parry arrived at their claims by noticing patterns in the phrases of the Iliad and the Odyssey, similar to those in oral poetry. Ancient and modern historians outline the life of Homer and note potential anachronisms, and modern scholars continue to refute – sometimes quite passionately – the claim that Homer is a single author.

A few challenges persist in continuing this research. Locating differences in the claims scholars are making on Homeric authorship have been tricky; many refute the idea that Homer is a singular author rather than propose a hypothesis as to how the poems were made. At the same time, the more accessible sources tend to show a modern understanding of the Homeric question. While doing my midterm research, I was trying to find sources that gave the unitarian

perspective, but each time “unitarian” came up, the description of their arguments would be short and general, always followed by dismissal and contempt.

However, examining how these scholars generate agreement and dissent has fascinated me. Researchers from all kinds of disciplines converge to offer their evidence, upheaving millenia-old authority in scientific and literary flair. In debating Homeric authorship, scholars have created new paradigms. It has been exciting to witness and unearth this change in paradigm, and I’m excited to record this change in my research paper below.

In his 1933 article, Rhys Carpenter gives a much earlier date for the creation of the Greek alphabet. By comprehensively reviewing previous works and analyzing writings in ancient Mediterranean languages, Carpenter proved that the Greek alphabet could only have formed by around 720 B.C.E. His conclusions were monumental for Homeric scholarship - Homer, born around 8th century B.C.E., would have lived during a time when Greeks were illiterate. In the *American Journal of Philology*, 1942 Guggenheim Fellow and Oregon University professor Frederick Combellack launches a fiery attack on the *unitarians* of Homerism. Unitarians believe that Homer is real and he single-handedly composed the *Iliad* and the *Odyssey*. To Combellack, unitarians hold on to those claims because of a purely emotional desire to uphold Homer as the poetic genius, fully capable of crafting the epics by himself. In doing so, they involve circular, non-scientific lines of logic to prove their theories and assuage themselves. Princeton history professor and Guggenheim fellowship winner Anthony Grafton gives a detailed account of Friedrich August Wolf’s literary contributions. In Section III, Grafton summarizes Wolf’s *Prolegomena to Homer*, where Wolf asserts that no singular person could’ve wrote the two epics: Greeks didn’t know how to write during Homer’s time; oral poets worked

with short poems, and they altered the texts' content; and ancient revisers likely altered the text. These claims drew much fame and controversy to Wolf.

In his research article, William Theiss summarizes the perspective of Abbé d'Aubignac on Homer. Theiss asserts that d'Aubignac was a theorist who captured whispers on 17th-century Parisian streets voicing doubt about the existence of Homer. Through his own textual analysis, d'Aubignac found that the Iliad was made of smaller poems “stitched together”, and those couldn't be the works of a singular literary savant.

Haddock's article in the *Journal of the History of Ideas* introduces Giambattista Vico as another 18th-century philosopher who cast doubt on Homer's existence. To Vico, Homer should belong in the “third age” of Greek poets, who elevates the gods and the heroes with noble stories filled with high morals. However, with Venus striking Mars with a rock, heroes getting drunk whenever they can, and Mars calling Minerva a “dog-fly”, these stories are much more vulgar than those that a poet in Homer's time would write. This anachronism, along with the lack of details about Homer's life, led Vico to conclude that Homer is not one person.

Martin West's journal article in *American Philosophical Society* gives an overview of the Homeric question and its two sources of conflict: the livelihood of Homer, and the authorship of the *Odyssey* and the *Iliad*. West states that a paucity of ancient records contain any historical information about Homer, and conflicts about his identity have stretched from antiquity up until modern times, when a famed Milman Parry put an end to the debate on Homeric authorship. 39 years after Milman Parry's paper on Homer's language, Joseph Russo summarizes Parry's argument and examines its significance in classical scholarship. Going through Homer's epics, Parry found that thematic materials repeat in the stories, as well as certain epithets (e.g., “wise

Odysseus”). Such patterns can only occur as the combined work of oral poets reciting and improvising on the stories in hexameter verse over and over again, not that of a singular author.

The Importance of Philosophy and Rhetoric to Democracy in Rome

Taryn Boonpongmanee

Cicero's *De Oratore* discusses the tension between rhetoric and philosophy that arises from Sophists immorally, or cleverly, using rhetoric for untruthful purposes. Sophists claimed to be able to argue any side of an argument, but Cicero saw faults with this teaching because it distorted the truth. In defining the best orator, how can we relate rhetoric and philosophy through the orator's ethical duty to use the power of persuasion for the true truth? The intersections between rhetoric and philosophy are rooted in the truth. However, the relationship between rhetoric and philosophy is complicated by an orator's sense of duty to society, especially in a democracy dependent on good citizenship.

Rhetoric and philosophy are related to the orator's ethical duty to seek truth. In the case of the Roman Republic, an orator's ethics were especially important because of democracy. The Roman Republic was a democracy, and Roman politics involved voting assemblies, like the *comitia trivialis* and *centuriata*.¹ Thus, the voices of Roman citizens were highly valued in the Republic, and the Forum was an important center for political discourse and civic life.² Romans were able to freely and regularly give speeches on political topics in the Forum which allowed rhetoric to distort the truth and influence political participation. According to UC Boulder College Professor Emeritus of Distinction in Rhetoric Gerard A. Hauser in "Introduction: Philosophy and Rhetoric - Rethinking Their Intersections," published in the *Philosophy and Rhetoric* journal in 2017, "[Rhetoric's] participation in

¹ John North, "Politics and Aristocracy in the Roman Republic," *Classical Philology* 85, no. 4 (1990): 277, JSTOR.

² Walter Dennison, "The Roman Forum as Cicero Saw It," *The Classical Journal* 3, no. 8 (1908): 321, JSTOR.

the emergence of Greek democracy allowed oratory to assert a claim to being at the leading edge of political processes. It also was implicated in the quintessential democratic problem of an aroused public's susceptibilities."³ Orators were able to use rhetoric as a tool to sway others, a tool that was dangerous in the Roman model of society. The inherent duty for a Roman citizen to always be concerned with the Republic created a need for philosophy in rhetoric. There needed to be an element of morals within an orator's role in society.

Rhetoric is speech that utilizes emotion from both an orator and an audience's perspective. As orators access rhetoric, they apply techniques to manipulate emotion, which is how philosophy becomes involved. However, contrary to the idea of weaponizing rhetoric to reinforce falsehoods, Ernesto Grassi and Azizeh Azodi in "Rhetoric in Philosophy," published in *Philosophy and Rhetoric*, describe rhetoric to not be the technique used in persuasion but the discourse of rational reasoning and rational thought.⁴ Persuasion is the application of rhetoric but is a separate technique. Grassi and Azodi argued that persuasion comes about through "the *techne* of rhetoric, as the art of persuasion, of forming belief, structures the emotive framework which creates tension... through which the audience is literally 'sucked into' the framework designed by the author."⁵ Grassi and Azodi separate rhetoric from persuasion by defining it as a specific technique with its rules outside of emotions. Instead of seeing rhetoric as a weapon that promotes false truths, it is a tool that lays the foundation for us to access reasoning.

In the case of Sophists, the Sophist strategy used *antithesis* and *kairos* in order to create a practical system of rhetoric that was necessary to uniting ancient democracies. The Sophists

³ Gerard A. Hauser, "Introduction: Philosophy and Rhetoric - Rethinking Their Intersections," *Philosophy and Rhetoric* 50, no. 4 (2017): 375,

⁴ Ernesto Grassi and Azizeh Azodi, "Rhetoric and Philosophy," *Philosophy and Rhetoric* 9, no. 4 (1976): 202, JSTOR.

⁵ Grassi and Azodi, "Rhetoric and Philosophy," 208.

believed that there was no one truth, according to John Scenters-Zapico in “The Case for the Sophists,” published in the *Rhetoric Review* in 1993.⁶ So, using *kairos* and *antithesis*, the sophists could “communicate people’s ever-changing beliefs... [with] the concept of *kairos*, the saying of the right thing at the right time,” according to Scenters-Zapico.⁷ Sophists were key contributors to Greek society as democracy necessitated participation through oral skills. By using *antithesis* and *kairos*, the Sophists weren’t immoral abusers of persuasion and were actually playing their part as citizens in a democracy.

Examining the strain that philosophy places on rhetoric in the context of oration provides insight on not only an orator’s duty to the virtuous morals embedded in philosophy but also their duty to a democratic society. Examining ethics, persuasion, and truth in conversation with each other questions the foundations of rhetoric and philosophy. Subsequently, we can question the ideals of a society that places so much value on orators. The Roman Republic was built on the ideals of citizenship and civic duty. But rhetoric threatens the stability of such a political structure.

An opportunity for further research would be to explore how the Sophist agenda specifically complicated the intersections between rhetoric and philosophy, and how Sophism compared to other schools of thought in the same time period. Also, comparing the role of an orator in specific societies, like using Ancient Rome versus Ancient Greece, will allow us to understand the difference in an orator’s societal obligation in each culture.

⁶John Scenters-Zapico, "The Case for the Sophists," *Rhetoric Review* 11, no. 2 (1993): 361, JSTOR.

⁷Scenters-Zapico, "The Case," 361.

Bibliography

Dennison, Walter. "The Roman Forum as Cicero Saw It." *The Classical Journal* 3, no. 8 (1908): 318-26. JSTOR.

DeWitt, Norman W. "The Origin of the Roman Forum." *The Classical Journal* 14, no. 7 (1919): 433-40. JSTOR.

Grassi, Ernesto, and Azizeh Azodi. "Rhetoric and Philosophy." *Philosophy and Rhetoric* 9, no. 4 (1976): 200-16. <http://www.jstor.org/stable/40236995>.

Hauser, Gerard A. "Introduction: Philosophy and Rhetoric - Rethinking Their Intersections." *Philosophy and Rhetoric* 50, no. 4 (2017): 371-89. <https://doi.org/10.5325/philrhet.50.4.0371>.

North, John. "Politics and Aristocracy in the Roman Republic." *Classical Philology* 85, no. 4 (1990): 277-87. JSTOR.

Scencers-Zapico, John. "The Case for the Sophists." *Rhetoric Review* 11, no. 2 (1993): 352-67. <http://www.jstor.org/stable/465807>.

Across the Ages: Tracing the Muses' Impact on Performance

Sophie Simonds

A long, long time ago, before we could watch any movie or TV show with a couple of clicks of a button, and even before performance art could be recorded, there was live theater. All around the world, with thousands of different variations, people have put themselves in a vulnerable position in front of a wide audience and performed some of the most profound depictions of human emotion. We can trace this pattern throughout every continent, every language, every empire, and every culture, but many begin the story of theater in Athens some 3000 odd years ago. Greek theater, which then transitioned into Roman theater, and performance arts as a whole, have been closely intertwined with religion for as long as anyone can remember. In ancient Greece and Rome, that relationship takes a physical form in the Muses. Thalia and Melpomene, regarded as the two theatrical Muses, were incredibly impactful to the way in which theater was performed in ancient times and to the way it is remembered and memorialized today.

Three millenia later, people still revere Ancient Greek theater with the utmost respect and admiration because of how impactful it has been to society. For the civilization's entire existence, the center of cultural life was always Athens. When Greece first rose to prominence in the sixth century BCE, Athens, most importantly the Acropolis, was where people would gather to discuss important subjects, like philosophy, politics, math, and science.¹ One subject that really flourished under lots of discussion was the arts, and theaters started slowly popping up all around the city, and later the country as a whole. Starting in the sixth century BCE, the first Greek plays

¹ Britannica Academic, s.v. "Athens," accessed February 29, 2024, <https://academic.eb.com/levels/collegiate/article/Athens/109386>.

were performed by one actor, called the protagonist, who was accompanied on stage by a large chorus, who aided the storytelling.² Soon after that, these performances added a second character, called the antagonist, and the size of the chorus was reduced from approximately fifty to twelve. During the fifth century BCE, Athens displayed a ‘golden-age’ of theater as more characters were added to these performances and the plots got more complex and interesting.³ These plots would often resemble real life scenarios and would be tied back to the population’s strong beliefs in their gods and their myths. One particularly famous playwright from this period was a man named Sophocles, who wrote dozens of plays, mostly tragedies, over his lifetime.⁴ He was said to have been directly touched by Melpomene, the muse of tragedies, because of just how heartbreaking and profound his stories were. Furthermore, one of his lost works follows the lyre player Thamyras, who challenges and loses to the Muses in a contest of the arts.⁵ Already, in the very beginnings of the theater and the beginnings of Ancient Greek mythology and religion, the Muses are affecting the most influential artisans of the time and appearing in numerous important pieces of work. During the very start of the Muses’ dominance, their influence was critical, but it is only a couple of centuries later, particularly in Rome, when their impact becomes more obvious and starts to develop patterns that last until the modern age.

Although Ancient Rome is far more known for its advancements in politics and empire than in the arts, religion and mythology was still incredibly important to their society, and therefore so were the Muses. Although the arts during this time period were less valued than they

² Aldrete, Gregory S. "Dance, Music, and Theater in the Ancient World." In *Daily Life through History*, ABC-CLIO, 2024. Accessed February 29, 2024. <https://dailylife.abc-clio.com/Search/Display/1425823>.

³ Public Broadcasting Service. "The Greek Empire - Background." PBS. Accessed February 24, 2024. https://www.pbs.org/empires/thegreeks/background/24a_p1.html

⁴ "Sophocles." In *A Guide To Greek Theatre And Drama* McLeish, Kenneth. 67–104. Plays and Playwrights. London: Bloomsbury Methuen Drama, 2011. Accessed March 1, 2024. <http://dx.doi.org/10.5040/9781408169056.0006>

⁵ Williams, Bethany. "The 9 Muses: Inspiring Art Since the Age of Heroes Began" *TheCollector.com*. Accessed February 23, 2024. <https://www.thecollector.com/the-9-muses-greek-mythology/>

had been during the reign of Ancient Greece, the large and diverse populations of Rome still attended the theater and broadly enjoyed live performances. Instead of preferring traditional Greek-style plays though, two other types of theater, mimes and pantomimes, became the standard. Mimes would sing and dance across stage and act without masks, while pantomimes would act with masks and dance, but never sing.⁶ Mimes were typically very comical yet realistic and unserious. The actors on stage would use any means necessary to get the audience to laugh, so often their comedy was very physical and their language was vulgar. Pantomimes are more similar to what Ancient Greek performances looked like and were typically impressive and elaborate displays of mythical themes and stories with added special effects.⁷ In those pantomimes, the masks that the actors wore were of incredible importance and would become even more significant in the future. Those masks have direct ties to the muses Thalia and Melpomene and both characters have been depicted holding or wearing the masks on countless occasions. The tragic mask, related closely with Melpomene, was a long drawn face, typically worn by an actor when they were in a heartbreaking or dramatic situation. The reason that these masks were worn on stage is so the audience, many of which would be sitting very far away, could still see the exact emotions which the actor was trying to portray.⁸ The other mask, characterized by Thalia's comedic influences, was a large smiling face with happy eyes. It was bright and colorful, so it could be seen from far distances while still being a very obvious representation of joy and amusement.⁹ Roman theater was an important stepping stone for the

⁶ Aldrete, Gregory S. "Roman Theater, Dance, and Pantomime." In *World History: Ancient and Medieval Eras*, ABC-CLIO, 2024. Accessed February 21, 2024.

⁷ Ibid.

⁸ Woodruff, Paul. "Sharing Emotions Through Theater: The Greek Way." *Philosophy East and West* 66, no. 1 (2016): 146-151. <https://doi.org/10.1353/pew.2016.0010>.

⁹ Ibid.

course of the art form, but it was later during the Renaissance and our modern era that theater has become memorialized, and with that comes the long-standing commemoration of the Muses.

During the Renaissance, after the fall of Rome, the subject of the empire became very important to many thinkers and artists, so when the theater became more established, the productions had clear and significant ties back to Greece and Rome. The Renaissance is known as a time when the arts could flourish after a long period of disregard. As all of these incredible creatives started gathering in places like Rome and Venice, they looked back on the centuries of history in those cities, and returned to some of the ways of the ancients. This direct correlation is apparent if you look at the most important works by some artists of the time. One etching of Melpomene was done in the 16th century C.E., by an artist named Antonio Fantuzzi, and pictures the goddess with a bleak expression, matched by the mask that she is carrying.¹⁰ This mask is a direct representation of the kind of tragic masks worn in Greek and Roman theaters centuries before. A couple of centuries later, a French man named Jean-Marc Nattier painted a picture of Thalia in 1739.¹¹ His painting depicts Thalia holding a smiling mask, her signature object, in her hand and wearing her signature pleasant and playful expression. In the background, you can see men dressed in 18th century attire, showing that Thalia's importance and involvement in the theater is still present. Thalia, an ancient muse, is still depicted thousands of years after the height of the Roman empire and Greco-Roman mythology.¹² When the theater became much more popular with the rise of Shakespeare, the use of the masks on stage was

¹⁰ Artist: Antonio Fantuzzi (Italian, active France, 1537-45), Artist: After Francesco Primaticcio (Italian, Bologna 1504/5-1570 Paris). 1540-45. Melpomene, from the Mattei sarcophagus, Rome. Print, Prints. Place: <A HREF=<https://www.metmuseum.org/>>The Metropolitan Museum of Art. https://library.artstor.org/#/asset/SS7731421_7731421_11556764

¹¹ Jean-Marc Nattier, European; French, 1685 - 1766. 1739. Thalia, Muse of Comedy (Silvia Balletti?). Paintings. Place: Fine Arts Museums of San Francisco, San Francisco, California, USA, Mildred Anna Williams Collection, 1954.59, https://library.artstor.org/#/asset/ARTSTOR_103_41822001231602;prevRouteTS=1709292139596

¹² Ibid.

reestablished. Shakespeare, and other playwrights of the time, would also reference the muses directly in many of their works and cited the goddesses as a very important influence on their careers and their creative endeavors.¹³ Shakespeare specifically references the Muses in a couple of his works, including “Sonnet 35”, “Sonnet 85,” and his acclaimed play *A Midsummer Night’s Dream*.¹⁴ *A Midsummer Night’s Dream* in particular has a lot of value because of its comedic plot and characters. Many characters in Shakespeare’s play exhibit mischievousness and playfulness, much like many representations of Thalia, the comedy Muse. The Renaissance and the following centuries saw the greatest rise in the arts and theater and a strong reestablishment of Greco-Roman influence on the subject.

In the past few hundreds years, the way in which people view arts as a whole, particularly performance arts, has changed greatly. Once, watching people perform and act out human emotions was only done in a theater in front of a large audience. With the technological developments of the past decades though, these performances have begun to get recorded and then shared to different streaming services. At any given moment, there are thousands of different movies and tv shows that can be watched by a large audience, from the comfort of their own homes. The consumption of media has become a largely personalized and individualized endeavor. Because of these advancements, performance arts have changed drastically and new variations of the topic have been created. The Muses are no longer cited as an incredibly heavy influence on creatives, at least not as broadly as they once were, and performances no longer fall into the strict categories of tragedy or comedy. To this day though, people still think of the symbols of the two masks when regarding theater, showing a direct influence from Thalia and

¹³ Findlay, Alison. "Muse." In *Women in Shakespeare: A Dictionary*. Arden Shakespeare Dictionaries. London: Bloomsbury Arden Shakespeare, 2014. Accessed March 1, 2024. <http://dx.doi.org/10.5040/9781623560928.04385>.

¹⁴ Ibid.

Melpomene.¹⁵ Throughout the course of history, from Ancient times until present day, the ties between the Greco-Roman religious figures of the Muses and the arts have proved strong and most likely will be everlasting.

¹⁵ Britannica Academic, s.v. "Mask," accessed October 18, 2023, <https://academic.eb.com/levels/collegiate/article/mask/105987>.

Bibliography

Aldrete, Gregory S. "Dance, Music, and Theater in the Ancient World." In *Daily Life through History*, ABC-CLIO, 2024. Accessed February 29, 2024.

<https://dailylife.abc-clio.com/Search/Display/1425823>.

Aldrete, Gregory S. "Roman Theater, Dance, and Pantomime." In *World History: Ancient and Medieval Eras*, ABC-CLIO, 2024. Accessed February 21, 2024.

<https://ancienthistory.abc-clio.com/Search/Display/1687078>.

Antonio Fantuzzi (Italian, active France, 1537-45), Artist: After Francesco Primaticcio (Italian, Bologna 1504/5-1570 Paris). 1540-45. Melpomene, from the Mattei sarcophagus, Rome. Print, Prints. Place: [The Metropolitan Museum of Art](https://www.metmuseum.org/). https://library.artstor.org/#/asset/SS7731421_7731421_11556764

Britannica Academic, s.v. "Athens," accessed February 29, 2024,

<https://academic.eb.com/levels/collegiate/article/Athens/109386>.

Britannica Academic, s.v. "Mask," accessed October 18, 2023,

<https://academic.eb.com/levels/collegiate/article/mask/105987>.

Findlay, Alison. "Muse." In *Women in Shakespeare: A Dictionary*. Arden Shakespeare Dictionaries. London: Bloomsbury Arden Shakespeare, 2014. Accessed February 22, 2024. <http://dx.doi.org/10.5040/9781623560928.04385>.

Jean-Marc Nattier, European; French, 1685 - 1766. 1739. Thalia, Muse of Comedy (Silvia Balletti?). Paintings. Place: Fine Arts Museums of San Francisco, San Francisco, California, USA, Mildred Anna Williams Collection, 1954.59, https://library.artstor.org/#!/asset/ARTSTOR_103_41822001231602;prevRouteTS=1709292139596

Public Broadcasting Service. "The Greek Empire - Background." PBS. Accessed February 24, 2024. https://www.pbs.org/empires/thegreeks/background/24a_p1.html

Sophocles. Fragments of Known Plays. Translated by Hugh Lloyd-Jones. Loeb Classical Library, n.d. Accessed February 28, 2024. https://www.loebclassics.com/view/sophocles-fragments_known_plays/1996/pb_LCL483_21.xml?result=1&rskey=GnlbsL.

"Sophocles." In *A Guide To Greek Theatre And Drama* McLeish, Kenneth. , 67–104. Plays and Playwrights. London: Bloomsbury Methuen Drama, 2011. Accessed March 1, 2024. <http://dx.doi.org/10.5040/9781408169056.0006>.

Williams, Bethany. "The 9 Muses: Inspiring Art Since the Age of Heroes Began" TheCollector.com. Accessed February 23, 2024. <https://www.thecollector.com/the-9-muses-greek-mythology/>

Woodruff, Paul. "Sharing Emotions Through Theater: The Greek Way." *Philosophy East and West* 66, no. 1 (2016): 146-151. <https://doi.org/10.1353/pew.2016.0010>.