AN INTRODUCTION TO THE

CLASSICS AND CLASSICAL PHILOLOGY MAJOR

by Mary Pawlowski '07, spring 2007. Revised June 2009.

A. Introduction to Major Requirements

The Classics Department offers two majors. Either helps a student to build on earlier preparation in the core, and to study the writers of classical antiquity in depth. Both require 8 advanced courses; and it should be noted that the advanced language requirements are the same in both, until a student has taken 3 advanced language courses in one classical language. But there are some salient differences, which we here roughly summarize.

The major in *Classical Philology* is excellent preparation for graduate and professional school, particularly for graduate work in Classics. Students wishing to teach at pre-college levels will also want this major. It requires at least *6 advanced language courses*, but does leave room for courses taken in translation on the history, politics, literature, art, or philosophy of antiquity. The major in *Classics* requires only *4 advanced language classes*. There is thus more space for advanced courses in translation on the history, literature, art or philosophy of antiquity. This is designed for students who, though they do want a thorough grounding in the language and life of the ancient world, have less time for advanced language study -- perhaps because they came with little or no prior training in Greek and Latin, or because they wish to take a double major in Classics and some other field, or for any other reason.

Both majors train students well in the languages. That in Classical Philology is one of the most rigorous in the country; in recent years it has enabled U.D. students to be accepted by a dozen or so of the nation's best Ph.D. programs.

This table summarizes the basic differences between the Classical Philology Major and Classics Major.

	Classical Philology Major	**Classics Major**
Total credits	8 advanced courses	8 advanced courses
Major language	6 advanced language courses including Adv. Grammar & Comp. and Senior Project	4 advanced language courses including Senior Project
2nd classical language	Elem. 1-2 + Int. 1-2 (if Latin) or Int. 1 (if Greek)	Elem. 1-2, one Intermediate course
Related Fields or CLC	2 advanced courses: from any combination of advanced courses *either* in translation (CLC & related fields) *or* in advanced Greek or Latin (CLL or CLG).	4 advanced courses: from any combination of advanced courses either in translation (CLC & related fields) or in advanced Greek or Latin (CLL or CLG).
Modern language	Reading knowledge.** (Any modern language will do, but best for graduate school in Classics are German or French.)	N.A.
Junior paper	Yes, completed by January of Junior year	N.A.
Comprehensive exams	Yes, completed by January of Senior year	Yes, completed by January of Senior year
Senior project	Yes, spring of Senior year	Yes, spring of Senior year

 * CLC courses (Classics in Translation) are listed online. For a list of approved Related Fields courses see p. 3 of this

packet.
   ** Equivalent to 2 semesters of Reading Strategies course, or through Intermediate 2, or successful completion of reading knowledge test, by end of Junior year.

Courses "in Related Fields"

"Related fields" refers to advanced courses that are taught by departments other than Classics, but can be counted for Classics credits because they study Greece or Rome. (To get Classics credits for any course that is not listed here, students must obtain permission from the Classics Chairman.)

ART 5342 Ancient Art. A history of the art and architecture of Greece and/or Rome. The instructor may choose to emphasize a particular aspect of ancient art.

ENG 3355 Tragedy and Comedy. Studies of the major works of these two genres with a view toward understanding two alternative but concurrently enduring vistas upon the human condition. Readings normally include selections from the major Greek authors through Shakespearean examples of the dramatic genre.

HIS 3303 Ancient Greece. Beginning with the Mycenaean age, the course surveys the political and cultural development of Greece to the Hellenistic era. Topics include the character of the polis, Greece commerce and colonization, the Persian wars, the Athenian empire and its achievements, the Peloponnesian war, the fourth-century philosophy, Alexander the Great, and the Hellenistic successor states.

HIS 3304 The Roman Republic. A survey of Roman history beginning with the founding of the city and concluding with the death of Julius Caesar. Topics include the regal period, the struggle of the orders, Roman imperialism, the development of Roman culture, and the crisis of the republican constitution.

HIS 3305 The Roman Empire. Surveys of the history of Rome from the Augustan age to the fall of the empire in the West. Topics include the principate and the development of absolutism, imperial culture, the impact of Christianity, the reforms of Diocletian and Constantine, and the causes of Roman decline.

HIS 3306 Topics in Ancient History.

PHI 3325 Ancient Philosophy. Greek and Roman philosophy, with special attention to Plato, Aristotle, and the Hellenistic schools. Greek philosophy as the source of later western thought. Fall.

PHI 4335 Philosophy of Language. Study of the nature and kinds of language, with particular attention to syntactical, semantic, and logical characteristics. Examination of major past and contemporary theories. Offered as needed.

POL 3311 Thucydides: Justice, War, and Necessity. A careful reading of Thucydides' *History of the Pelopponesian War*. The themes of the course include Thucydides' account of international relations, the justice of imperialism, the connections between foreign and domestic politics, rhetoric, and the grounds of politics in necessity and morality. Alternate years.

POL 3312 Political Regimes: Ancients, Christians, and the Advent of Modernity. An examination of ancient, Christian, and modern conceptions of the human soul, morality, and the political order. It will focus on the works of Plutarch or Cicero, St. Augustine, and Machiavelli. Special attention is paid to the different analyses of the Roman Republic and the Empire, and the ways of life found in each. Fall and Spring.

POL 3331 Plato's *Republic*. The Socratic method in politics studied through a careful reading of the *Republic*, the seminal book in political philosophy in the Western tradition. An adequate approach to the dialogue form is emphasized in the interpretation. Fall and Spring.

POL 3332 Aristotle's *Politics*. A careful reading of the fundamental work on politics. Aristotle is said to have systematized and made more practical the philosophic speculations of Socrates and Plato. Discussion of the extent to which this is true, and why Aristotle's work remains fundamental to the understanding of political life. Fall and Spring.

POL 4350 Aristotle's *Ethics*. The ethical basis of political life as it comes into sight through a study of the *Nichomachean Ethics.* Alternate years.

B. Timeline for Major Requirements

Suggested course sequences for the Classical Philology major and Classics major can be found at http://udallasclassics.org/phil.html and http://udallasclassics.org/clas.html.

2. Sophomore Year . Normally, second-year Greek students are strongly advised to go to Greece in the spring, not the fall, semester.

3. Junior Year . Junior Paper. By the end of the junior year the Classical Philology major writes a research paper of 15-20 pages. The general topic of the paper is determined by the subject of one of the advanced literature courses in the major language for which the student is enrolled during the second semester, although the student chooses the specific topic in consultation with the professor for the course. The junior paper becomes part of the grade for that course. Through this project the student develops his ability to sustain a lengthier and more complex argument than has usually been required in his advanced language classes. The student reads widely in primary and secondary sources and gains experience in making critical judgments of ancient thinkers and contemporary scholars.

4. Senior Year . Both the Senior Comprehensive Examination and the Senior Project are required for graduation for the Classics major and Classical Philology major. Students complete the entire comprehensive examination by the first week of the spring semester, and the Senior Project by the end of the second semester.

I. Senior Comprehensive Exam. All Classics faculty members will read your exam and by mutual agreement assign a "grade" (High Pass, Pass, Low Pass, Failure). There are three parts, written on three different dates:

> **A. Ancient History** 2-3 hours. In May or June of your junior year you will be given instructions about how to prepare for this over the summer. See Appendix C for expectations and suggestions. You also might think about taking especially good notes in Western Civ. I, and perhaps about signing up for Dr. Swietek's Roman and/or Greek history courses: HIS 3303, 3304, 3305. (See above p. 3 at "Related Fields course for descriptions. These courses are always at 9 a.m. MWF, but well worth getting up early for.)

B. Philology 2-3 hours. This is usually pure "sight translation", i.e., accurate and literate translation into English, requiring general knowledge of the vocabulary, grammar, and syntax of your major language. The final exam for Latin or Greek Grammar and Composition may count as the Philology exam, but you must arrange this with the professor who is teaching Advanced Grammar and Comp. Otherwise, you will take the exam at the end of the Fall semester of your Senior year. Latin majors may not use a lexicon, Greek majors may. (This is fair--as you'll find out if you don't know already, Greek has a far larger vocabulary than Latin.)

C. Literary criticism. Preparation for this varies greatly from year to year; you will get instructions in the fall of your senior year.

II. Senior Project. Usually a complete rough draft is due the final week in March, and a finished draft the last week in April. (You will arrange specific dates with your advisor.) After you hand in the finished draft, you will have a 20-minute oral presentation (& question period), usually during the first week in May.

A. Preliminaries: During the Fall semester of senior year, decide what you want study for your project. You may work with any faculty member in the Classics Department whom you can convince to work with you. Submit a written description of your project to your advisor. A carefully defined topic is a good idea, and professors in the Classics Department will be happy to help you sharpen your ideas. See sections D and E for some ideas.

B. Senior Project class, spring semester, 3 credits. Everyone will enroll in either CLG 4342 or CLL 4342. You will meet with your advisor at his discretion. You and your advisor together determine a schedule for research, preparation, and drafts.

C. Length of the written version: This will vary, but your paper should be long enough to sustain an argument of some complexity. We assume it will be around 20-25 pages.

D. Oral Presentation. At the presentation in May you will not, of course, simply read your written version. There isn't time, and in any case, the project exists to give you practice in both writing and speaking. Your presentation might contain a summary account of your discovery of your topic -- that is, how you decided to investigate it, why it is important, what you found out, and to what conclusion you have come. You should have carefully chosen examples that reveal these things best, and seem likely to interest most of the audience. You may wish to have a well thought-out handout that enables your listeners to see exactly what you mean (a list of important passages, events, dates, maps, etc.) You should invite your friends to come; and if you do it carefully, you will the presentation is not only not a terrible ordeal, but is even fun.

C. Ancient History Comprehensive Exam: suggestions and expectations.*

*These are from Dr. Maurer to the students for September 2008. The readings vary from year to year, but the following gives a good idea of what sort of things the exam will cover and the format of the exam.

The main purpose of the history comp. is NOT to grill you in minute historical facts, dates, etc., but to help unify the vastness of "Classical Studies" with some coarse little map of the whole forest. For the best, simplest kind of "map" of a whole, strange society seems the one that history gives. We single out two brief periods that produced most of the texts you read in courses: 5th-century Athens (i.e. classical Greek culture at its acme, and in its sudden disintegration in the Peloponnesian war) and Rome from about 80 BC to 31 BC (i.e. the last, most famous decades of the Republic).

During the summer, you read the works listed below; then you take the exam on on or about Monday September 1st. (The date isn't set in stone. You and I both may feel that it's better to postpone it for one week.) The readings are these; all can be found online; but I think it would be well to buy a printed copy of Plutarch; that's far easier to read, and it will be of use in many courses. You can find a good translation in paperback in any big bookstore.

GREEK (5TH-CENTURY ATHENS)
(1) Plutarch, *Lives*: Themistocles (528-462 BC), Pericles (495-429), Alcibiades (450-404);
(2) Psuedo-Xenophon = the Old Oligarch, *Polity of the Athenians*; a little work of 10 pages or so, available online at http://www.gutenberg.org/etext/1178. (If anything in the English makes you curious about the Greek, both the text & a grammatical commentary by me are at http://udallasclassics.org/maurer_files/AthConst.htm.)
(3) Maurer, *Dictionary of Athenian Institutions*, a small 10-page handout that you can download from http://udallasclassics.org/maurer_files/athdict.htm. (This requires a Unicode Greek font -- on that see the note at the end of these pages.)

ROMAN (c. 80 - c. 31 BC)
(1) Plutarch, *Lives*: Pompey (106-48 BC), Cicero (106-43), Caesar (100-44);
(2) Appian, book IV (= events from Dec. 43 BC to the battle of Philippi in 42), available online at www.perseus.tufts.edu (or if there is any difficulty, email me and I'll email it to you. But Appian too is good to buy in paperback; it's such a pithy little book).
(3) Maurer, *Little Roman Dictionary*, 120-page handout, which you can download from http://udallasclassics.org/maurer_files/Romedict.htm.

In the Little Roman Dict. Read the following entries, in these groupings: (ASSEMBLIES) Centuria, Comitium, Comitia (all 4), Senatus, Tribuni Plebis, Tribus. (SOCIAL GROUPS) Equites, Nobilitas, Patricii, Publicani, Patron & Client, Senatus (again), Tribuni plebis. (OFFICES) Aediles, Censores, Dictator, *Edictum*, *Imperium*, Praetores, Princeps Senatus, *Prorogatio (with App. V)*, Quaestores (with Aerarium), Tresviri, Tribuni Plebis (again), Vigintiviri. (A TYPICAL ROMAN 'CAREER'), Appendix F, the Cursus Honorum -- in a way, this should unify everything.

Also, when reading Appian and the lives of Pompey and Cicero, you might find it useful to look at Appendix R = a chronology, with brief descriptions, of the main events from 44 BC to 31 BC.

HOW TO PREPARE? For each period, know well the six Plutarch lives (for what "know well" means, see below). In addition,

In Greek history, know (a) the basic INSTITUTIONS of Athens (i.e. know what the Assembly did, what the Boule, what the Generals, etc. My outline gives them to you in summary form; the Old Oligarch will help you imagine them better), and (b) the MAIN EVENTS of Athenian history from about 500 BC to 400 (i.e. the

period covered by the three lives of Themistocles, Pericles, Alcibiades. The Lives themselves will help you get a grip on it).

In Roman history, know again (a) basic Roman INSTITUTIONS, and (b) MAIN EVENTS from about 83 BC to 43 (i.e. the start of Pompey's career to the death of Cicero. For of course their lives largely overlap. (Appian Book IV covers only hardly more than a year at the end of this period (43-42); but as you will see, it makes all *unforgettable* all the events and characters it touches -- especially the proscriptions, in which Cicero died.)

By saying "know well" the Lives, I mean: read each two or three times (as you will know if you've ever done it, each can be read in an hour or two); "make friends" with it; try to imagine the man, and the events of his life, as vividly as you can. By saying "know" the institutions and events, I mean not that the exam will grill you in those, but that you should know what the main institutions were, and how they worked. For example, unless you know how the Athenian assembly worked, and what a "Strategos" was, and what were the main peculiarities of that office, you cannot really understand any of the 3 Greek lives you will read. For Plutarch just assumes that you know those basic facts. Or without knowing, for example, what a Praetor's or a Consul's powers were, or how he got elected, or what "Prorogatio" was (in other words, roughly what it was to be governor of a province), or what the Roman "cursus honorum" entailed, you can scarcely understand the careers of Pompey, Caesar, Cicero--for there too, Plutarch is writing for readers who know those things.

All of this, I think, should only take a few weeks of your summer. And it should not be oppressive; rather, it should be simply fun. It's very important for you to grasp that, if you just do a few weeks work, the exam itself will *not* be terribly difficult. For it will offer you plenty of choices, so that you can choose to write about that which you seem to know best.

The exam could be like this: we give you 6 or 8 passages--either ancient texts in English translation or commentary by modern historians--and ask you to discuss 2 or 3 of them. Most of these 6 or 8 passages will be many-sided, so that they could be used for several of the two or three essays. So, in each essay you can discuss just one passage, or else use a combination of them.

What will the questions look like? Some will ask exactly what was happening at a given time (that to which the passage refers); others, about a longer stretch of time -- for example, your opinion about a judgement passed on someone's career (a "judgement" which you must first support, using as many concrete illustrations you can remember, and then attack, using ditto). But between these two different kinds of question, you can choose. You will chose just those that seem to you best for showing all that you think and know.

I repeat: this exam will have many choices, is NOT a minute grilling in facts, and is not anything ever to get panicky about. It is just a way of forcing you to read, intelligently, a few pithy texts (Plutarch, Polybius, Appian, Old Oligarch) which I think you will find a real pleasure to read, and which you will later be very glad that you read.

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ADDITIONAL OPTIONAL TEXT: the online William Smith's *Dictionary of Greek and Roman Antiquities*. If anything in my Little Roman Dictionary is obscure to you, Smith might help you see it more clearly (and vice versa). It can be downloaded in PDF format at www.archive.org. One trouble with it is that the PDF file is thousands of pages; it's so gigantic that it almost "freezes" the computer every time you open it. So you might want to download a "PDF splitter" (there are many of those free online) and split the file into 20 or so parts. (On the web are also many useful parts of Smith in Word format -- for the address see our "Classics Links" page; also, below p. 17.)

D. Suggestions for Junior Paper and Senior Project Topics

(by Dr. Maurer, spring 2009)

These suggestions I make for anyone who is just at a loss for a topic. Naturally, they are things that I think might interest me if I were a student; but I list nothing that I cannot imagine anyone (with a little talent and hard work) making grippingly interesting.

You must not feel the slightest shame if you have no good topic idea. That is just a result of the fact that "Classics" is so huge and many-sided, and your knowledge so small. Anyone can get paralyzed when there are too many choices. Students often seem not to grasp that *originality does not lie in the choice of topic.*   It lies wholly in what you *do* with any topic at all, once you have it.

For some topics I also suggest what methods to use. This is not because I have it, or anyone else has it, "all figured out". I have nothing figured out, and no idea what you will find. When I "describe" a topic, that description is pure guessing. But I know from long experience that even the most promising idea can be *ruined* by lack of a method (I see this happen every year), and that conversely, if some simple, crude but exact enough, method can be applied, even a drab-looking idea can produce fascinating results.

(I) "C H R O N O L O G I E S" I N R O M A N H I S T O R Y (e.g. roughly 80 - 31 B.C.)

By "chronology" I mean a series of historical facts, presented in chronological order, all of which pertain to some phenomenon (or person) in which you feel specially interested. It can be *very exact and complete*, in that it records *every* ancient mention of the thing, yet at the same time, very compressed and schematic, in that you skip all "prose" (all "interpretations", "arguments", etc.), and present only what seem to be the naked facts. (Sometimes one can just quote the ancient sources, without comment, in a collage-like technique.) Then at the end you summarize, and explore a little, what you have found. There at last you do write "prose" -- but that summary can be perhaps very brief (say, 5 pages, or even less), for you will have put great care and thought into a schematized, pellucid presentation of the facts.

You could type it all, for example, in columns, putting in one column "General Roman History" for the years in question (so that one can always instantly "locate" the special events, as if on a map), and in one or more other columns, all events pertaining to your topic. Or else use some other typographical, or structural, device (e.g. *italics* for one kind of thing, **boldface** for another, etc. For examples of crude, but useful, methods, see online my *Little Roman Dictionary* and see appendixes P, Q, R, S -- esp. perhaps P on the career of Pompey.)

The value, and the fascination, of this simple procedure lies partly in the fact that *hardly anyone ever does it*. In any general history of the period, some "Chronology" printed at the beginning or end tends to illuminate nothing in particular; and when a scholar does study one topic in depth, he never presents the bare facts in chronological order; he presents them always thematically (surrounding each with "interpretation" -- etc.).

So I can almost guarantee that, no matter what topic you choose, you can uncover facts, and patterns, which no one has noticed.

Take, for example (just to choose one here at random), "Riots by the Plebs (60-30 BC)". Using, at first, English translations, carefully you ransack the very few good ancient witnesses we have for this period -- namely DIO CASSIUS, APPIAN, SUETONIUS (Lives), PLUTARCH (Lives), and CICERO (speeches and letters) -- for every mention of, or allusion to, plebeian riots. You will find many brief mentions which are generally overlooked, because everybody (including perhaps the ancient writer) has other things on his mind. But when all the disparate mentions (however brief some of them are) are collected, and put in chronological order, clear patterns suddenly emerge.

Make heavy use of i n d e x e s (e.g., the often very full and good Loeb indexes) to the writers mentioned above, and indexes to modern works. For the years 80-43 B.C., specially helpful perhaps (because very detailed) the <u>five historical introductions</u> in W. W. How (ed.), *Select Letters of Cicero*. Helpful also (though not always accurate or right) is Gruen, *The Last Generation of the Roman Republic*, because it is a sort of miscellany, full of brief studies (sometimes crammed with interesting statistics) of many of these topics. A few other modern works are listed on the last page of this handout.

If a topic seems, as you work, to be getting too complex or too vast, you rethink it a little and cut it down to size, either by shortening (sometimes drastically) the period covered or in some other way.

The topic should be whatever you suspect (A) does really interest you (so that you will not soon find it tedious); (B) is mentioned often enough in the sources (even if always briefly) (i.e. you would not wish to study some phenomenon that is scarcely ever mentioned); and (C) seems potentially important, or at least inherently interesting.

The tiny list which I type here, of course, is not exhaustive, only illustrative. By "describing" some topics I will, perhaps, suggest others that specially interest you, which you could explore by these same methods

● CHRONOLOGY OF ONE CAREER. You could do either (A) one or more *aspects* of the career of a dominant figure (Cicero, Caesar, Pompey, Octavian, etc.) (for example, once in the "Roman Revolution" course, someone studied, interestingly, only Pompey's *military* career); or else

(B) the *whole* career of someone less often mentioned in the sources, but still famous (Crassus, Lepidus, Clodius, Brutus, Cassius, etc. -- or perhaps Antony's strange wife, Fulvia, if there seems to be enough about her. Though "famous" these persons seem not really very well known, or understood); or else

(C) four or five whole careers of less famous (but still important) men, which you feel are related in some way (see e.g. the people listed in my *Little Roman Dictionary*, Appendix U, the "Glossary of Officers in the Civil War.")

The most "dominant" figures tend also to be those who helped the most to wreck the Republic. In their case you should always clearly mark, in some way, all extraordinary (unconstitutional) magistracies and actions. (I.e. all the things that conservatives, like Cato and Brutus, called "innovations". The careers of Pompey, Lepidus, Crassus, Caesar, Octavian are full of those.)

To find the facts about any of these people, use above all (as was said above) <u>indexes</u> to Dio, Appian, Suetonius,. Plutarch, etc.

● THE LAST TWO YEARS OF CICERO'S LIFE, i.e. Dec. 45 BC (or perhaps beginning in March 44, with Caesar's murder) to Dec. 43. These two fateful years (on which see my "Little Roman Dictionary", Appendix Q) are so complex, so many-sided, that probably every historian, both then and now, feels that he is shining only a small light in a great darkness. But you could catch much of the reality (in a way) by concentrating just on Cicero; describing his whereabouts (always locate those very exactly on the map), activities, chief goals, etc., month by month.

Even this one career, in these two years alone, is terribly complex (and his "human relations" incredibly complex) -- so even here you might wish to simplify it by studying only certain aspects.

Use especially his Letters (and the commentaries to them, esp. that by How and that by Tyrell & Purser) and his speeches.

● VIOLENCE USED (OR THREATENED) AT ASSEMBLIES ETC. I.e. List all times from c. 60 - 49 B.C. (or if that proves too much, a smaller period) when (a) elections and/or (b) legislation are determined by force; then draw brief conclusions. (Some books have chapters on this, e.g. Gruen 405 ff. , Stavely, *Greek and Roman Voting* Etc. 191 ff., Taylor *Party Politics* etc. 50 ff. Best in my opinion is Taylor. But there exists no brief, lucid "chronology" of it, that would enable one to see all the naked facts at a glance.

● RIOTS BY THE PLEBS 60 -30 B.C. -- a thing I think happened usually (though not always) for grain, but often fomented by tribunes. It must thus have at least two aspects, an economic and a political. You would need to discern not only the riots themselves, but also any legislative, or political, consequences.

● MUTINIES (ACTUAL, OR THREATENED) IN THE ARMY. The army was always a threat to mutiny (it did so even against Caesar, and then against Octavian), and this explains many political facts (for example, the often rather revolutionary land bills, which were usuallly aimed at satisfying the veterans, and which in turn led to tensions between a general and "his" tribunes, on the one hand, and the Senate on the other.) Hence also, the role of the army in Roman politics.

● POLITICAL TRIALS. On this topic see Gruen's index. He has many long (but often confused, only half thought out) discussions of it. This topic is vast -- so you might wish to confine it to certain kinds of trial; or demarcate the topic sharply in some other way. For example, you might confine it (a) to trials instituted (or instigated) by tribunes, of outgoing magistrates; or (b) to trials in which Cicero was involved; or (c) to trials which caused postponement of elections --- etc.

● *SENATUS CONSULTUM ULTIMUM*: i.e. a brief history of this strange device, by which the Senate empowered the consuls to use violence, but usually with the result that the consuls were later impeached by tribunes. (See my "Little Roman Dictionary" s.v. "Senatus consultum ultimum" -- there the thing is defined, and all the instances of it listed.)

● DEARTH, LAND PROBLEMS, LAND LEGISLATION.

● HISTORY OF REVOLUTIONARY PLEBISCITES -- i.e. of illegal, or at least unconstitutional, measures passed by demagogic or bribed *TRIBUNI PLEBIS*, in defiance of the Senate. Generally, tribunes were docile pawns in the hands of the Senate (see "Little Roman Dictionary" s.v. "Tribuni Plebis") -- but that "rule" was often broken. In the late Republic, the tribuneship became a sort of loose cannon, which often made a terrible hole in the ship (and in fact eventually wrecked the Republic -- see "Little Roman Dictionary" App. K). It would be nice to have (what I have never seen) a lucid little history of these events. If the topic proved too vast or complex, you could limit it to certain kinds of measures -- etc.

● EXTRAORDINARY MAGISTRACIES. I.e. those created by *senatus consultum* or, more often, by plebiscite in defiance of the Senate. This, too, was a factor that helped to wreck the Republic. (See "Little Roman Dictionary", Appendix P -- there are many instances of it in the career of Pompey.)

● WHO WERE THE POLICE AT ROME? Till Augustus, Rome had no police force with the result that in the last decades of the Republic, even in "normal" years the city tolerated almost incredible levels of violence, that disrupted senate meetings, assemblies, elections, etc. Yet Rome was often full of organized bands of armed men -- some of whom did serve magistrates as police; e.g. the lictors (see my *Little Roman Dictionary* s.v.); the "gangs" of Pompey, Clodius, Milo (Milo's contained some famous gladiators); Cicero's own gang of young men from Reate (II Cat. 5 "Eodem autem et ipsi sine cuiusquam suspicione multos fortis viros eduxerant, et ego ex praefectura Reatina complures delectos adulescentes, quorum opera utor adsidue in re publica praesidio, cum gladiis miseram"); and sometimes (though it was abnormal) soldiers (e.g. Pompey's at Milo's trial--from where and how did he get them?). Sift the extant ancient sources (Cicero, Asconius, Suet., Putarch, Appian, Dio), and collect and sort all the references to such groups; and so figure out just what "police" there really was (or in other words, what "coercive" power magistrates really had. (Use online texts and do word-searches. If the topic turns out to be too vast, shrink it e.g. just to the lictors -- they are fascinating; and then you can search also in Livy -- or e.g. just to this or that kind of band. Or e.g. just to soldiers, i.e. find every instance when they were used in the city. It might be fun to smash the old idea that there were never soldiers in Rome. If you do soldiers, you can perhaps exclude the times of Marius-Cinna-Sulla.)

(II) M I S C. O T H E R R O M A N T O P I C S

● **LATIN INSCRIPTIONS**. Online are gigantic Italian and German data-bases of Latin inscriptions from all over the empire; you can find the entire huge C.I.L (*Corpus Inscriptionum Latinarum*), all volumes of the journal *AE* (*L'Année épigraphique)*, Dessau's I.L.S. (*Inscriptiones Latinae Selectae*), and thousands of other inscriptions published in epigraphical journals. The three main addresses are:

    (A) (CIL + AE) http://www.uni-heidelberg.de/institute/sonst/adw/edh/index.html.en
    (B) (Epigraphik-Datenbank) http://compute-in.ku-eichstaett.de:8888/pls/epigr/epigraphikkl
    (C) (list of abbreviations) http://www.case.edu/artsci/clsc/asgle/abbrev/latin/

(A) Epigraphische Dantenbank Heidelberg. (B) is the site you would probably use the most; it combines the different collections into one magnificent, searchable data-base. Its search window is easy to use, lightning-fast, and accurate. You can search by place, by proper name, and/or by key-word (for brief instructions see the UD classics links under Inscriptions: Roman). (C) is just a very good alphabetical list of all abbreviations used in Latin inscriptions. (In A and B, the abbreviated words are usually filled out by the CIL or AE editors. But as you'll sooner or later notice, their supplements, though normally very accurate, *are* sometimes wrong; so it's helpful to have this list of the possibilities.)
    In 2005 Eliese Dow did a first-rate project (really, an admirable project) by collecting, translating, and analyzing all the tomb inscriptions that mention "pudicitia" and other words pertaining to feminine virtue. But the possibilities are

just unlimited. It is important to grasp that these gigantic data-bases were unavailable to prior generations of scholars, and that by searching them cleverly, thoughtfully, about any person or topic you can make real discoveries, that have never been made before.

For example, if in (B) you type the keyword "vivus" (or "vivos") you get all the tombs of people who made their inscriptions when they were alive ("vivus sibi fecit hoc" etc.). If you type in "sine querella" (or "sine disiurgio") you get those of married people who never quarelled. If you type "viator", it hits some people whose name is "Viator", but also hits five or six dozen addresses to the passer-by.   A similar search could be done for almost anything--all inscriptions pert. to some particular place, or person, or topic. E.g. tomb inscriptions pert. to gladiators, or centurions, or wool-makers, or bakers, or poets, or small children. Or e.g. electoral advertisements; or e.g. all inscriptions that could shed light on some particular Latin poem (e.g. Horace Satire I, 5, the "iter Brundisianum"--search for all the obscure persons and places; or Horace's poem to Archytas (how closely does it mime real inscriptions?) or e.g. Prop. 4.11. Or e.g. all Latin words for death (mors, letum, Hades, Dis, etc.) -- or anything else pertaining to the Latin language. (E.g. if you're linguistically inclined, and interested in the influence of Greek on Latin -- one cannot use this data-base for even ten minutes without noticing a gigantic amount of Greek-influenced Latin.)   There is a simple rule-of-thumb: you just abandon any search terms that produce too many, or too few, "hits".

● CICERO AND HIS VILLAS.   I have read that Cicero had 7 villas scattered throughout Italy (see "Little Roman Dictionary" s.v. "Tribus"); according to Dr. Davies he had 27 (or some other fantastic figure).   Ransack all his letters (and Dio, and Appian, and Plutarch, etc., etc.) for anything that pertains to this interesting topic, then give us the whole story.... (You might consult Dr. Davies, and ask him to produce his "sources" -- etc.!)

● A REPLY TO ANTONY, namely, to the really brilliant speech which Appian puts in his mouth at Appian III.33-38 (Penguin translation pp. 172-6). Many of Antony's arguments are still made, of course, by "revisionist" modern scholars hostile to Cicero (for example, by Ronald Syme). Compose a biting reply to it, refuting it point by point ("As for your saying..., well..." etc.), as if you were (a) Cicero or else (b) Octavian. (That Octavian later joined Antony -- that need not matter here.) Reduce the thing to atoms, with crushing counter-arguments, etc.

This is, of course, an exercise in historical imagination, but also in research. You would learn gigantically from it about the history of this period (and without getting lost -- since you have always the simple text to fall back on). Plainly, there is much room for creativity (in fact, you should not attempt it if you lack rhetorical talent), but every assertion must be footnoted, and the documents cited which prove your point, or make it plausible.

● AUGUSTUS' "RES GESTAE" is filled with false, or utterly misleading, facts (see e.g. my "Little Roman Dictionary" s.v. "Factio"; also the "Postscript" to Appendix R): give the lie to this document, point by point. You could give life and bite to this "expose" by writing the whole thing as if you were not a U.D. student (or a modern scholar) but **a hostile contemporary**. (E.g. pretend that your paper was a "commentary" by Pollio, found after his death, locked in a secret desk drawer.) It would be fairly easy to research because there are many good commentaries; use also e.g. Syme's *The Roman Revolution*.

This little document, of course, is an abyss (so much has been written about it). In order not to be swallowed up by it, you might ignore whatever is not, or cannot be interpreted as, an outright falsehood (i.e. ignore the places where he is merely "misleading", and concentrate on the blatant falsehoods).

● THE ANCIENT 'LIFE OF VERGIL by Donatus: make a careful study of it (or if that proves too big a topic, study some aspect of it). The text itself (printed e.g. in the OCT *Appendix Vergiliana*) is not very long, so that you could translate it carefully for yourself over the summer; and it always seems to me a bit neglected. It contains a fair amount of what looks like mere fiction, but also many things that seem authentic (one cannot imagine why anyone would have invented this or that) and are fascinating.   See for example the very interesting speculations of William Harris at: http://community.middlebury.edu/~harris/Classics/Vergil-TheSecretLife.html

● "VERGIL'S MAP OF THE WORLD". By this I mean the actual world-map in Vergil's head -- exactly where he located everything. No one (so far as I know) has researched this "topic", which I myself find fascinating, and think potentially valuable, since it could illuminate the meaning of particular passages. (Just look, for example, at *Georgics* IV, 290-94; he seems to think that the Nile rises in India!) You could have a *simple* method of researching all his "most revealing"

geographical references, by using commentaries (esp. Mynors' on the *Georgics*), ancient maps (e.g. Ptolemy's Geography, which is on-line at a site onto which they are now putting even the maps themselves; and there are books about this), references in other authors (e.g. Pliny the Elder -- use the index to the Loeb edition). Tacitus "Germania" is also full of pithy material. If the topic got too big you would just abbreviate it (e.g. skip Italy itself -- there are probably few surprises there anyway. Or e.g. confine it all to something like just: Where exactly is the Ocean stream?). The results could illuminate not only Vergil, but all authors of that time. Anyone could do it who had (a) a little patience, (b) a little talent, and (c) a real interest in it.

● THE "SENATUS CONSULTUM DE CN. PISONE PATRE". This long (7-p.) document inscribed on bronze was discovered in a field in Spain in 1986 by someone using a metal detector. It is already famous because it gives copious, gripping information about the *facts* that underlie Tacitus' account of the Piso trial in *Annals*, books II and II. You could study e.g. (A) the light which this sheds on Tacitus (for we almost never get a golden chance like this, to verify details in a Roman historical work); or else (B) the very strange, sly yet clumsy, Latin of this document. (As one modern scholar remarked, in those 7 pages there are only 6 main verbs!)

For the text, see my handout on "Classics Web Sites", item 9.J. For bibliography, see e.g. item 10.G on that handout (the journal listed there, AJP, has a whole issue devoted ot it, available on-line). One modern scholar, oddly, calls it a "masterpiece". To me the Latin seems decadent, and its message servile, "ideological" drivel. But a careful little study of any one of these things -- the light it sheds on Tacitus; the strange verb-less Latin; the strange message -- would fascinate me. ((In 2002 Robin Kniskern did a very good project on the light which this inscription sheds on Tacitus; but she left largely untouched the different topic of its Latin.))

● **WHO WERE THE CELTS?** Try to get to the bottom of this by looking up "keltoi" in inscriptions, and in all classical authors, esp. those mentioned in this article by a geneticist, Stephen Oppenheimer: <<Many archaeologists still hold this view of a grand iron-age Celtic culture in the centre of the continent, which shrank to a western rump after Roman times. It is also the basis of a strong sense of ethnic identity that millions of members of the so-called Celtic diaspora hold. But there is absolutely no evidence, linguistic, archaeological or genetic, that identifies the Hallstatt or La Tène regions or cultures as Celtic homelands. The notion derives from a mistake made by the historian **Herodotus** 2,500 years ago when, in a passing remark about the "Keltoi," he placed them at the source of the Danube, which he thought was near the Pyrenees. Everything else about his description located the Keltoi in the region of Iberia.

<<The late 19th-century French historian Marie Henri d'Arbois de Jubainville decided that Herodotus had meant to place the Celtic homeland in southern Germany. His idea has remained in the books ever since, despite a mountain of other evidence that Celts derived from southwestern Europe. For the idea of the south German "Empire of the Celts" to survive as the orthodoxy for so long has required determined misreading of texts by **Caesar, Strabo, Livy and others.** And the well-recorded Celtic invasions of Italy across the French Alps from the west in the 1st millennium BC have been systematically reinterpreted as coming from Germany, across the Austrian Alps.

<<De Jubainville's Celtic myth has been deconstructed in two recent sceptical publications: The Atlantic Celts: Ancient People or Modern Invention by Simon James (1999), and The Celts: Origins, Myths and Inventions by John Collis (2003). Nevertheless, the story lingers on in standard texts and notably in The Celts, a Channel 4 documentary broadcast in February. "Celt" is now a term that sceptics consider so corrupted in the archaeological and popular literature that it is worthless.

<<This is too drastic a view. It is only the central European homeland theory that is false. The connection between modern Celtic languages and those spoken in southwest Europe during Roman times is clear and valid. **Caesar** wrote that the Gauls living south of the Seine called themselves Celts. That region, in particular Normandy, has the highest density of ancient Celtic place-names and Celtic inscriptions in Europe. They are common in the rest of southern France (excluding the formerly Basque region of Gascony), Spain, Portugal and the British Isles. Conversely, Celtic place-names are hard to find east of the Rhine in central Europe.>>

O. thinks that they came from Anatolia, along the north shore of the Mediteranean to Spain, then north to the British Isles: <<Further evidence for the Mediterranean origins of Celtic invaders is preserved in medieval Gaelic literature. According to the orthodox academic view of "iron-age Celtic invasions" from central Europe, Celtic cultural history should start in the British Isles no earlier than 300 BC. Yet Irish legend tells us that all six of the cycles of invasion came from the Mediterranean via Spain, during the late Neolithic to bronze age, and were completed 3,700 years ago.>>

(Web address of this article: http://www.prospect-magazine.co.uk/article_details.php?id=7817)

Light could be shed on this by a search in the database of **Latin inscriptions** -- e.g. if you type in "celti" you find inscriptions almost all from Gallia Narbonensis, Spain, Portugal and Britain.

<center>(III) M I S C. L I T E R A R Y T O P I C S</center>

(Most of these topics -- unlike those listed above -- I list with some misgiving, since they seem to me potentially "hard" and treacherous. They seem less amenable to any simple "method of investigation", and only for students who feel deeply interested, and able to handle them. But it seems best to list them anyway, in case any might suit one of you, or suggest to you some other topic unknown to me.)

● **PINDAR ILLUSTRATED BY GREEK VASES**. (This topic is probably only for someone able, and willing, to use the library at S.M.U or elsewhere.) Find many books of pictures of Greek vases, go through them slowly, and collect vase-paintings that seem best to illustrate the myths, and / or the athletics, in each ode of Pindar (e.g. 2 or 3 pictures per ode); and so, make an illustrated edition of him. You could use a scanner for the pictures, and a Greek text downloaded from the web (a thing that can be done in a few minutes). You could identify each illustration in a brief caption beneath it; and if you have more to say about it, put at the end some "Notes About the Illustrations". If in the course of this work you seem to get interesting, original ideas about the relation between this art and Pindar's, so much the better (then, add a careful essay about it); but the mere "illustrated edition" itself is quite enough for a project; and it's something that we could actually use, if we ever get to teach Pindar again. (((Two objections that someone might have: (1) In Spring 2004 Molaika Cañas did this for her Pindar term paper. So you might find it helpful to ask for advice from her. But she did it only for the 12 poems that we read in the course, whereas you would do it for all of Pindar. (2) Generally, to "illustrate" poetry is the very height of philistine vulgarity! But since most vase-paintings are not "naturalistic" at all -- since they are art as stylized as Pindar's, and often as compressed and beautiful -- to me they never seem in conflict with his.)))

Note that Pindar is not the only author that one could do this for. One could do it also for a Greek tragedy; for Homer; for Ovid; etc.

● **VERGIL'S LATIN & GREEK SOURCES FOR THE *GEORGICS***. (A topic <u>only</u> for students who have already read much of the poem, and love it.) By good luck, there survive many of the Greek and Latin works that, when writing the Georgics, Vergil coolly plundered, often to an incredible extent (often unconsciously). Some of these works are technical or semi-technical (e.g. Cato Major, *De agri cultura*; Varro, *Res Rustica*; Theophrastus, *De Plantis*; Aratus, *Phaenomena*), some literary (esp. Hesiod *W.D.* and Lucretius). Much has been written about this plundering, both in commentaries (esp. that of R. Mynors', the appendix of Greek passages) and in books (esp. J. Farrell's book on allusion in the *Georgics*). But there is much they don't notice; or they record only part of what they notice. So if I open, for example, Varro's *Res rustica* at any place, I cannot read half a page without seeing something that clarifies, fascinatingly, some hard place in the *Georgics* (or often several); and yet no commentary quotes it. So, a good topic would be: take just ONE of these works (none is huge; many are on the web & downloadable); read through it slowly, collect in one computer file (organized in some crude but good enough way) all the places that Vergil echoes; then show what light they shed. I feel certain that, if you have even a tiny bit of talent, you could make important discoveries, that would even be publishable. (Why don't I do this myself? Just because, like everybody else, I lack time!)

● SIMONE WEIL & THE ROMANS. In several strange -- possibly wrong and unjust, yet immediately gripping, and ultimately unforgettable -- essays and letters, she collects a sort of terrible "human rights" indictment of the Roman empire, and analyzes various "peculiarly Roman" traits which she detested. Sift every one of the "facts" which she adduces (perhaps she has torn this or that passage from context, or mistranslated, or misrepresented), and weigh the truth of her analogies (with Louis XIV -- with Hitler's Germany! -- etc.), and decide exactly how much truth and how much untruth there is in this "indictment".   So far as I know, classicists more or less wholly ignore it, or dismiss it with a sneer; but I would be so glad to see it for once carefully, thoughtfully examined. (Most of this material, perhaps, is in Simone Weil, *Selected Essays 1934-1943*, transl. by Richard Rees, Oxford University Press 1962; but there must be more in other books by her.)

● CHARLES WILLIAMS & VERGIL Figure out exactly (as exactly as seems possible) what Williams' message about Vergil is, and whether it is true. His book *Taliessin through Logres* is haunted by the memory of Vergil (so, track down every memory of Vergil there, every echo); and e.g. he begins thus a strange poem called "Taliessin on the death of Vergil":

> Vergil fell from the edge of the world,
> hurled by the thrust of Augustus' back; the shape
> he loved grew huge and black, loomed and pushed.
> The air rushed up; he fell
> into despair, into air's other.
> The hexameter's fulness now could find no ground;
> his mind, dizzily replete with the meaningless sweet sound,
> could find no Rome there on the joys of a noise.

● AUDEN AND HOMER. Using Auden's poems "Memorial for the City" and "The Shield of Achilles" (in conjunction, when necessary, with his prose on Greek topics) judge the accuracy, and the truth, of his view of Homer. I think this worth doing because (a) the poems are extremely beautiful (esp. "Memorial For the City", the first part, on Homer), while yet (b) one senses something wrong or missing in them, at least from the point of view of a lover of Homer. You might study it in conjunction with Simone Weil's great essay on Homer (which Auden knew well). (This topic requires, I think, literary talent, and also a love of poetry. If you do not find the poems beautiful, you should avoid it.)

● AUDEN & VERGIL. Auden's poem that begins "No, Vergil, no!" is an apparently scathing critique of the *Aeneid*.   If this critique is right, the way in which we usually read the Aeneid is deeply wrong. Decide (A) exactly what this critique amounts to, and how true (or untrue) it is; but even if it is true (as I myself feel that it is) -- (B) why, then, does the *Aeneid* remain so hauntingly beautiful, for practically anyone? (Answering this might require, I suspect, skilfull, thoughtful, subtle *analysis of those places in Vergil that seem to refute the indictment*, or at least disarm it. But note well: I myself do *not* have this 'all figured out'; I have no idea what this exploration of yours might find.)

● HORACE & PINDAR (only for persons whose Greek and Latin are both good). Horace's odes often echo Pindar, often exactly, often only implicitly, yet subtly and deeply. E.g. 1.12 (cf. Pindar O.2.1 ff.); 3.4.37-80 (subtle and deep miming of O. 1, P. 1, P.8). 3.30 (echoes e.g. P. 6 init.), 4.2 (a very beautiful, very great poem about Pindar), 4.3. You could do one of two things; either (A) examine in depth a few places like those I just listed, and try to analyze the two poets' as completely (and if possible, as beautifully) as possible; or else (B) try to make a complete "Horace-Pindar Index", in which you try to list and categorize <u>all</u> echoes. (How to do that? [1] Ransack the basic Horace commentaries, to find every mention of Pindar; then [2] arrange these putative echoes in some clear way, either chronologically or topically, and proceed always from those that seem certain, to those that seem probable, to those that seem merely possible; then [3] make a thoughtful "Summary".) Books to begin with: Eduard Fraenkel's book *Horace* (find "Pindar" in the index); Nisbet & Hubbard's commentary on Horace's odes; Paul Shorey's commentary on Horace's odes (on-line at Perseus); and in general, any commentary on Horace that you can find.

● MANDELSTAM & HIS GREEK & ROMAN "SUBTEXTS" in "Slate Ode", "Horseshoe Ode", "Tristia" (the poem, not the book), "Heaviness, Tenderness -- sisters", "The Greek Flute", and perhaps some few other poems. Mandelstam (like Vergil, or like Propertius) has a strange way of "quoting" -- literally phonetically, almost 'echoing' -- several passages simultaneously. (Probably this is often unconscious. Every poet of this kind works with his dreams.) In the poems mentioned above, many of these simultaneous "subtexts" are classical (esp. Homer, Plato, Pindar, Ovid, TIbullus), and one can often pinpoint the exact passages that are being echoed. Your study could be of real use to readers of Mandelstam; for all these poems are notoriously hard; and the Russian or "Slavic" specialists who write about them are not classically educated. In addition, you would have the immense pleasure of studying one of the very greatest of all lyric poets. (But this topic is *only* for someone passionately interested in poetry. For Mandelstam is, as I said, very hard. There is also the drawback that you would have to read him in English translations.)

● SHAKESPEARE'S LATIN: (This is an e-mail I once sent Dr. Sweet)

At http://www.theatrehistory.com/british/shakespeare031.html there is a 15-page article (written in 1879) about words coined by Shakespeare. It is just a well-made chain of several hundred delectable quotations.

I found it by typing in Google "Shakespeare rude indigest", since I wanted to find that place where he plainly echoes Ovid Met. I.7 "rudis indigestaque moles", namely (John 5.7 "for you were born / to set a form upon that indigest / which he hath left so shapeless and so rude". (This was for Int. Lat. II -- we're reading Met. 1.1-40)

Look what the madman does with "credent"; in passage (A) it = CREDENDUS (i.e. it's passive with a tinge of necessity); in (B) = CREDIBLIS (i.e. purely passive); in (C) = CREDENS (i.e. active) --   (A) For my authority bears so CREDENT bulk, / That no particular scandal once can touch, / But it confounds the breather. (Measure for Measure, iv. 4.). (B) With what's unreal thou co-active art, / And fellow'st nothing: then, 'tis very CREDENT / Thou may'st co-join with something (The Winter's Tale, i. 2). (C) If with too CREDENT ear you list his songs (Hamlet, i. 3).

From SISTO (stay, stop, stand still) he coined: (A) '"The heavens themselves, the planets, and this centre, / Observe degree, priority, and place, / INSISTURE, course, proportion, season, form, / Office, and custom, in all line of order. (Troilus and Cressida, i. 3; the article's authors think it means 'fixed position,' 'appointed situation,' 'steadfast place' -- I'm not sure)   (B) "How now! what noise? That spirit's possess'd with haste / That wounds the UNSISTING postern with these strokes. (Measure for Measure, iv. 2 = 'unstill,' 'never resting')

Surely this would make a good senior project topic: I suspect that (esp. with the computer data-bases now available) one could track down a fair number of his coinages (about which there are books) to the exact places he was recalling in the Latin texts he read.

● PROPERTIUS AND CYNTHIA. It really would be an interesting thing to make a careful, exhaustive list of all her traits, always (for each trait) giving in parenthesis the line numbers of the places that prove it, or suggest it (or better, quoting those places, and translating them to show us exactly how you take them). Today no one, no one would do this; they think it's naive reading. (I don't know if they're right; I suspect not -- suspect that it really might *all* be about real events and the real Cynthia.) But even so it would still be very interesting -- then you could make a portrait of the fictional character, as you would of Sam Weller or Captain Ahab. (Or if you were in a trendy dep't, or writing for a trendy journal, you could *say* you were doing that evn if you secretly believed it all real. That's what I'd do if I were still at Penn! The additional dimension of deception would just add to one's pleasure in the whole job.)

The worth of that list, and of the conclusions then drawn, would depend heavily on the subtlety of the person making it. Try to make it maximally objective to foresee all possible traps and guard against them.

Here is what Postgate says about her:

"**Cynthia** (Hostia) was a native of Tibur (iv. 7. 85), and probably a grand-daughter (iii. 20, 8) of L. Hostius, who wrote a poem on the Illyrian War of 178 B.C., of which some fragments are preserved. She was older than Propertius (iii. 18, 20). That she was a *meretrix* is clear from many indications—her special accomplishments, her house in the Subura, the occurrence of scenes like those in i. 3, ii. 29, the fact that Propertius could not marry her, &c. For reference to her beauty see ii. 5. 2 sqq. and 3. 9 sqq.; ii.13, 23, 24; to her poetry, ii. 3, 21; to other accomplishments, i. 2, 27 seq.; iii. 20, 7 seq. She was fickle (i. 15, ii. 6, &c.), avaricious (ii. 16, 11, 12), fond of finery (ii. 3, 15, 16), violent of temper (iiii. 8; i. 4, 18 seq.). For the five years see iii. 25, 3. " quinque tibi potui servire fideliter annos" and for the year of estrangement, iii. 16, 9, "peccaram semel, et totum sum pulsus in annum." The second separation is vouched for by the two last elegies of book iii. For the evidence which iv. 7 furnishes in favour of a reconciliation see Postgate (Prop. Intr Introd. p. xxv seq.); iv. 6 commemorates the celebration of the *ludi quiquennales*, in 16 B.C., and iv. 11. 66 alludes to the consulship of P. Scipio in the same year. "

● **JACOB BALDE.** Jacob Balde (1604-1668) was a German Jesuit priest and a very, very great Latin poet; on him see my web page at http://udallasclassics.org/maurer_files/Balde.pdf. Despite its greatness his verse is terribly neglected. His entire works are online (see the above link for links); they include many books of lyric poems (many on classical topics, many on religious topics, many on his times and his friends) and even a play (a "religious tragedy"). A potentially spendid, and for you, I feel sure, infinitely fascinating, senior project could be to make an anthology, with texts, translations and notes.

E. PARTIAL LIST OF PAST SENIOR PROJECT TOPICS.

(by Dr. Maurer)

I type this just because these too might give you an idea, or cause you to modify your own idea. I list only those that I have directed, not because they are any better than the others, but simply because those are the only ones I can remember easily. Note that you can read actually any UD senior project, dating back ten years or so, just by asking the Classics administrative assistant; they are all in a filing cabinet on 2nd-floor Carpenter.

2000: Sarah Crouch, 'Romantic Love' in Roman Antiquity (examining both literary texts and inscriptions)
2000: Travis Sturlaugson, Latin Verse Composition (translation into Latin of 4 English poems)
2001: Abi King, Verse Translation (with Commentary) of Pindar, Pythian 8
2001: Peter Heyne & Teresa Danze (together), Verse Transl. (with Commentary) of Aeschylus' Persae
2001: Tomás Borobia, What Really Happened at the Battle of Salamis.
2002: Meghan Trask, Verse Translation (with Commentary) of Propertius IV, 7

2002: Robin Kniskern, Tacitus and the Senatus Consultum de Gn. Pisone Patre
2004: Molaika Cañas: 'Ideology' in Thucydides
2004: Beth Ann Clark: Horace and Pindar
2004: Austin Lasseter: Livy's Use of Polybius
2005: Eliese Dow: "Karissima conjunx certae pudicitiae": the Modest Women of Roman Tomb Inscriptions
2005: Lionel Yaceczko:, Properti Elegiarum IV, XI, ed. & transl. with notes and commentary
2005: Pat Callaghan: Introductory Work on a Pindaric Lexicon of Noise Words
2006: Sasha Decker: A Study of Catullus 64
2006: Emily Austin: A study of Homer's Epithets for Odysseus.
2007: (spring): Mary Pawlowski: The Last Year of Cicero's Life
2007: (spring): Scott Laverick: Solon fragment 13W: artistic translation and commentary
2007: (fall) Rita Utz: A study of tomb inscriptions that address the passer-by
2008: Elizabeth Malone: Propertius 4.3: Text, Artistic Translation, and Commntary.
2009: Rebecca Tarmichael: Written with Love: Inscriptions to Husbands and Wives
2009: David Ring: A Philological Commentary on Thucydides' Melian Dialogue.

Other 2005 projects: (Advisor Fratantuono:) Diana Vaughn, Famine & Feast: A Look at the Representation of Demeter in Ancient Literature. Tyler Travillian, A Commentary on Aeneid 12. (Advisor Sweet:) Jason Baxter, Plato and Scepticism. Tom Marre, Stripping Away the Layers: Illuminating Aristotle's Active Intellect Without the Tradition. Tyler Travillian (II), Iliadic Echoes in the Death of Turnus. (Advisor Davies:) Karl Cooper, The Little Iliad of Lesches of Mytilene: A Translation and Commentary.

4 HUGELY USEFUL ONLINE REFERENCE WORKS:

Dictionnaire des Antiquités Grecques et Romaines de Daremberg et Saglio: a magnificent old French classical encyclopedia, online at http://dagr.univ-tlse2.fr/sdx/dagr/rechercher.xsp (that's the address of the index). If you read French you can search it quickly for anything -- the search-device is well made, in that when you type a word it gives links to many articles in which that word appears; so e.g. if I type in "oscillum", it gives me links to Orpheus, Donarium, Sacrificium; if I type "oscilla" it gives links to 14 other articles incl. Paganalia.   ((The search-device has a few bugs. For example, there is actually an article on "Oscillum", with three charming illustrations, but it isn't indexed, and in order to find it you have to scroll through page after page of the huge article on Orpheus, where it's printed at the end--i.e. after Orpheus, Orphics, Orphism, etc.--till you get alphabetically to Oscillum. Similarly, to get the article on "Clipeus", which has 3 more illustrations of oscilla, you have to go to "Clima",

then scroll to Clipeus.)) The text can be read either in digital form (by hitting the feather in the top right corner of the page, when you're in an article) or in JPEG photos. The photo-form is often needed, (a) because the scanning wasn't proofread and (b) because of the very copious, very instructive, old woodcuts that illustrate everything (woodcuts, or fine line drawings, always illustrate a thing way better than photos do). If the JPEG page is hard to read you just hit the magnifying glass in the upper right.

William Smith's Dictionary of Greek and Roman Antiquities. The entire gigantic work can be downloaded from www.archive.org in a monstrous pdf file. (If you download it that way, then get hold of a PDF splitter, of which there are many online, and split it into 10 or 20 smaller files.) Well proof-read and well presented pithy sections of it are at http://penelope.uchicago.edu/Thayer/E/Roman/Texts/secondary/SMIGRA/home.html .

William Smith's Dictionary of Greek and Roman Biography and Mythology: downloadable at archive.org.

A Copious and Critical *English-Latin lexicon* by the Rev. Joseph Esmond *Riddle* and Thomas K. Arnold: a really superb dictionary for Latin composition. Again, you must use a PDF splitter, but it's worth the effort.

F. How to Install a Greek Unicode Font

MULTIKEY 5.0 seems the best wholly free Greek font and 'keyboard' system that is at present downloadable online; you can get it downloaded and working in just a few minutes. After downloading, you must use their Help file (a PDF file called Multikey Manual, which downloads automatically with the rest of the package). When you specify what 'default' fonts you prefer -- which you do in a file called "Multikey Preferences", I recommend that you specify "Palatino Lintotype" for both Greek and English. That's a Unicode font (if you know what that is); it's the font I use e.g. in my online "Greek Grammar Handout" -- it's very clear and pretty, and you already have it 'installed' on your computer if you use Windows XP or later. But this is only a recommendation; you can of course try different fonts (for links, see below) and use any you like. (I suppose that MacIntosh users might have problems -- I don't know if they will, but I know they do with other Greek keyboard systems. The 'Multikey Manual' says nothing at all about Macs; so perhaps that means that it isn't designed for them.)

"Multikey" is Unicode Greek, which is good because: (A) it is easy to type, and easy to switch between languages; (B) it survives e-mail transmission intact (though often Macs have problems); (C) many web sites offer much of Greek literature in unicode (you can download texts not only from Perseus, but also e.g. from "The Little Sailing" which has all Homer, Hesiod, Herodotus, Thuc., etc.); and (D) many Unicode fonts, which can handle Greek, are probably already included in your Windows software. (E.g. Palatino Linotype, Estrangelo, Eurostyle, ÌV Boli, Papyrus, Perpetua, Raavi, Tahoma, Tunga.) For more information about unicode, and for more unicode fonts, see: Unicode Polytonic Greek for the World Wide Web . See also: Peter Gainsford's Greek Font Archive: a splendid Greek font archive; also Luc Devrove's Greek and Coptic Language Fonts.

If you want some program other than that given above, when wondering what to choose, remember: ==>> You need "ancient", alias "polytonic", Greek that has acute, grave and circumflex accents and the breathings, not "modern", alias "monotonic", Greek that has only acute accents. (N.b.: the "Symbol"

font that comes with Windows is useless, since it has no accents and breathings.) ==>> Many fonts are only for web viewing with the browser. If you only want that, then see "http://www.perseus.tufts.edu/Help/fonthelp.html#browser"-- that is very easy to set up. But if you want Greek that you can actually type and "edit". ==>> You need a font or fonts that come with a "keyboard" (or "keyboard utility" or "keyboard manager"). Without that you cannot type the breathings, accents, etc. One such is Tavultesoft Greek Font: this is no longer free but is such a good program that you may want to purchase it (i.e. if for some reason "Multikey" doesn't work for you). ==>> Programs that include that "keyboard utility" always have a file containing instructions on how to use it and a keyboard diagram. After downloading, you have to find that file and learn the rules.
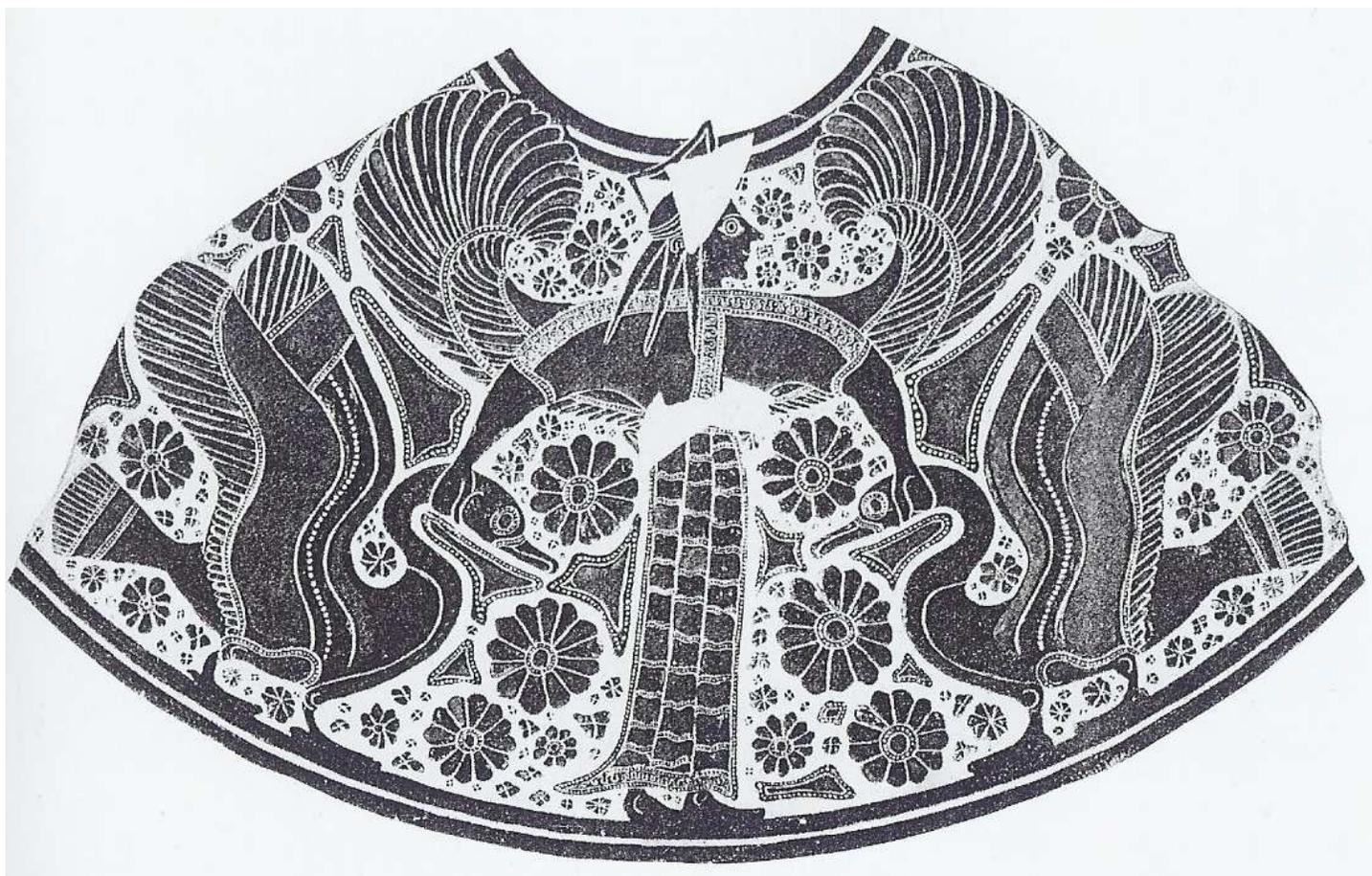
Artemis & swans: Corinthian Alabastron, early 6th. century
(Is it not just amazingly pretty?!)