

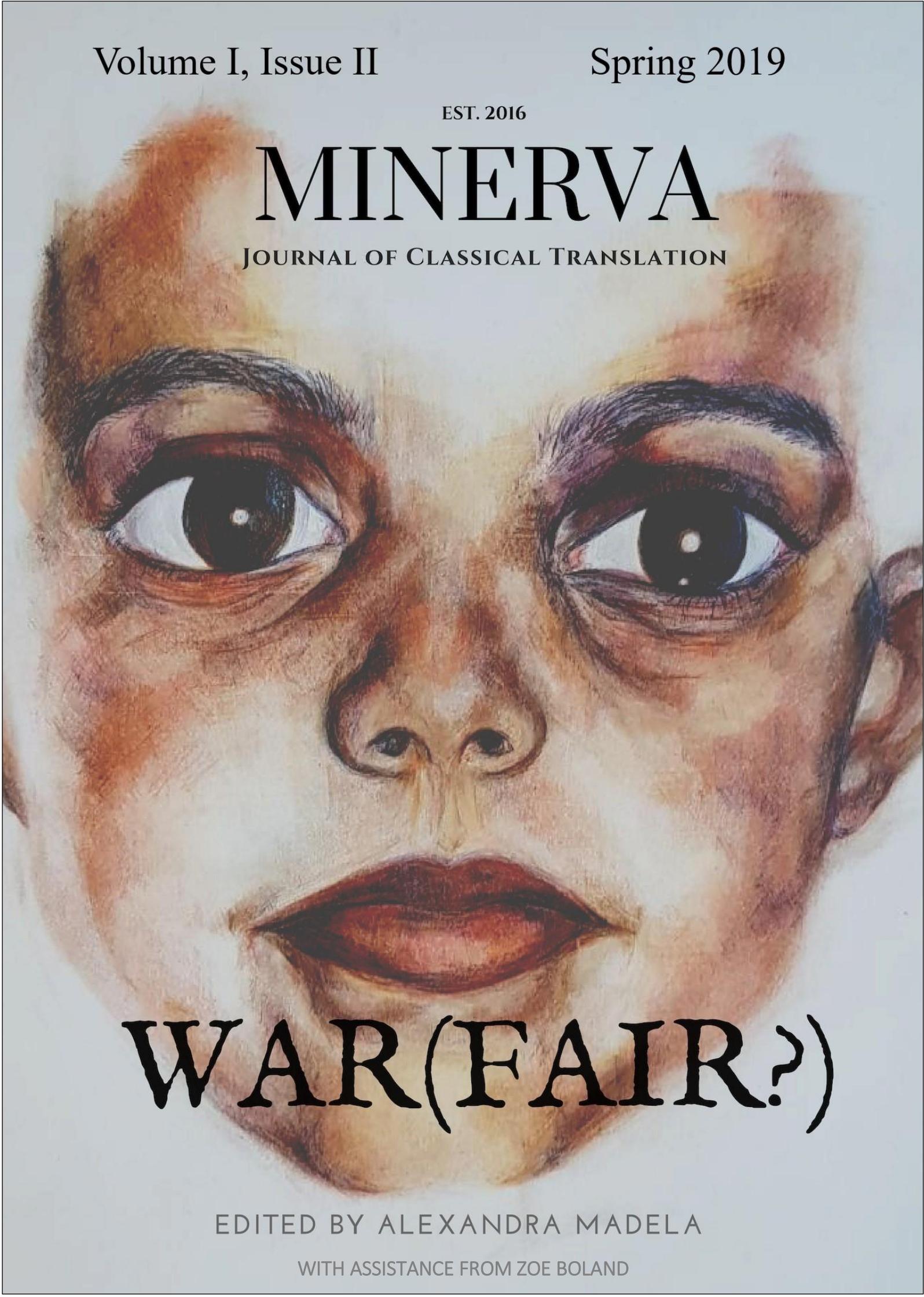
Volume I, Issue II

Spring 2019

EST. 2016

# MINERVA

JOURNAL OF CLASSICAL TRANSLATION



WAR (FAIR?)

EDITED BY ALEXANDRA MADELA

WITH ASSISTANCE FROM ZOE BOLAND

## Foreword and Acknowledgements

What is the face of war? That is the question we attempted to ask with the title of our second issue, War(fair?). The modern European might think of the shocking images of the war in Syria on TV, for example. But war is not a new phenomenon – it was just as much (or even more) a part of life in the ancient world.

The contributions in this volume illuminate what “war” can mean both now and in older times: dying before one’s time, grief, but also ever-lasting fame. Families and friends can be at strife; even a single person can be divided against himself. War is not only fighting and bloodshed: it is also those left behind, waiting for their loved ones to return; and it is warfare in the service of love. From early Greek poets like Archilochus and Simonides to Italo Calvino in the 20<sup>th</sup> century, the form of war is ever changing and yet alike.

We would like to thank all the people who made publishing this second issue possible. Joana Blanquer, Maria Dimitropoulou, Elizabeth Foley, Susanna Pilny and João Sita for their invaluable help with translating foreign languages; Prof. Graham Shipley and the 2018 Classical Association Conference committee for allowing us to present our work to a larger audience. A special thanks goes to our assistant editors Caolán Mac an Aircinn, Harley Cubberley, Alastair Daly, Charlie Kerrigan and Mnemosyne Rice.

Edited by Alexandra Madela with assistance from Zoe Boland

Cover design by Sana Sanai

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***Temporary Like Achilles #2 (Thomas Palaima)***  
(for Leon Golden)

Inspired by Achilles' own words

*Iliad* 1.149-171, 1.365-392, 9.308-429.

'Rage,' Homer sings.

'Sing the rage of Achilles.'

Twenty-three raids,

twenty-three sieges of cities,

all taken,

feeding soldiers

and the pride-lust of commanders.

A true shepherd of the forces.

Unique in speed afoot,

strategic brilliance,

endurance and making men endure

and save themselves from themselves.

Noble,

caring even of spear captives.

Briseis loved him.

Phoenix and Patroclus, too.

Good sound moral character.

Knowing in the ways of war

and what war does

to hearts and souls.

Respectful of the gods.

Attuned to justice.

Nine long years.

And in the tenth

He took her.

Agamemnon did.

And with her his honor.

And all those men,  
high-ranked and low,  
whom he had kept from death  
nurtured, protected,  
guided, led  
out and back,  
rescued from plague, spears and arrows  
and their own weaknesses,  
fatigue,  
blindness,  
stupidity,  
despair,  
they let her be taken.  
She was his medal of honor,  
his war prize,  
Briseis.

'Rage' the poet  
asks the goddess to sing.  
Not the rage of the hand  
that grasped, but did not draw  
the sword.  
The rage that spoke  
and walked away.

*Postscript Dedication:*

*This poem deals with what finally broke Achilles and what is lost in the focus of the Iliad on one aspect of his anger for having been publicly dishonored by Agamemnon, who took from Achilles the spear-captive Briseis.*

*Looking at the Iliad with too narrow a focus, all of Achilles' stellar acts as a field commander fall away. His good moral character gets lost. But it is there in his care for his men. It is seen in his consideration in raising the issue of Agamemnon's sacrilege against the priest of Apollo by doing so in a formal assembly and having a prophet speak to the background. It explains his restraint in not drawing his sword and slaying Agamemnon when he could have. In point of fact, no one "stood behind him when the game got rough." Not one voice was heard in support of the truths Achilles was proclaiming judiciously in the*

*assembly. Yet Homer tells us that all the soldiers knew what the source of the plague was—Agamemnon's dishonoring of the priest of Apollo—and what harm it caused.*

*Achilles withdraws from savage fighting that had long past in duration and losses the tipping point that led Siegfried Sassoon to issue his "Non Serviam" in World War I. He withdrew not just because Agamemnon insulted him and threatened to strip him of his war-captive Briseis, but because no one among the soldiers whom he had long protected and supported through his courage and leadership or among the other leaders who led troops from their regions to Troy stepped forward to back him up.*

*Leon Golden was, during his active scholarly career, a superb interpreter of the epic hero and of works of war, ancient and modern.*



## Contributors

**Valerio Caldesi Valeri** works as Assistant Professor of Classics at the University of Kentucky. Originally trained as an ancient historian, he has broadened his interests to encompass literary studies and classical mythology. Dr. CV is currently working on the construction and reception of the myths surrounding the king of Crete and first conqueror of the Aegean sea, Minos. He teaches courses in Greek composition and prose authors, mythology, and ancient warfare.

**Hannah-Marie Chidwick** is an early career researcher in Classics, specialising in experimentation with different methodological approaches to the military and violence in texts. Her interests focus on the portrayal of the Roman soldier in ancient literature and modern receptions, drawing comparatively on modern critical military studies and Continental philosophy. She is currently teaching Roman History at the University of Bristol, where she completed her PhD at Bristol in 2017 with a thesis which read the bodies and behaviour of the military in Lucan's epic, *Civil War*, in light of the philosophical theory of 'multiplicity'. She is currently preparing this thesis for publication as a monograph, entitled *Arms and the Many*. She has also run outreach workshops in secondary schools on the Roman soldier (funded by Classics for All), which aim to get pupils thinking differently about ancient warfare. Her research website: <https://romansoldierproject.wordpress.com/>

**Arabella Currie** is a postdoctoral researcher at the University of Exeter, studying the influence of Classics on William Golding. Her first collection of poems, *The Divers*, was published by Hurst Street Press in 2016, and she is currently working on a series of translations of Greek lyric, exploring how ancient appreciations of nature might help us articulate the value of the earth in contemporary times.

**Martine Cuypers** teaches Classics at Trinity College Dublin and contributes to the Trinity Centre for Literary and Cultural Translation and M.Phil. in Literary Translation.

**Michael Fontaine** is professor of classics at Cornell University and an advisory board member of the Paideia Institute.

**Paul Hay** is a Visiting Assistant Professor at Case Western Reserve University in Cleveland, OH, where he specializes in Roman history and literature. His side interests include classically-themed creative writing projects, ranging from epyllia to holiday carols.

**Emma Hilliard** is a writer and translator with an M.A. in Classics from The University of British Columbia. She works on Silver Age poets, horror theory, and plant lore, and has published on Seneca's Oedipus and the Roman underworld.

**James Lloyd** is an AHRC funded PhD student at the University of Reading, where he studies the role of music in Spartan society. He is the 2017/18 winner of the Raymond Wilson poetry prize, and has a re-telling of the myth of Arion forthcoming in Cricket.

**Ambra Marzocchi:** Itala, philologiae studuit apud Almam Matrem Studiorum Bononiensem. Litteras humaniores aliquot per annos docuit in lyceis, antequam discipula magistralis facta est apud Institutum Kentuckianum Studiis Latinis Provehendis, ubi linguam Latinam didicit vere amare et vivere. Nunc vero pergit disciplinis Classicis operam dare apud Universitatem Hopkinsianam in urbe Baltimoria, neque sane desinit Latine vertendo necnon componendo impense delectari.

**David Noria** (born April 21st, 1993, Mexico City), classical philologist, essayist, poet and translator. He studied Classical Literature at the National and Autonomous University of

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