

ERC Advanced Grant 2021
Research proposal [Part B1]
(Part B1 is evaluated both in Step 1 and Step 2,
Part B2 is evaluated in Step 2 only)

Aristoteles Pezographos:
Investigating The Style and Language of Aristotle

AP

Proposed PI:	Professor Edith Hall
Host Institution:	University of Durham
Proposal duration in months	60 months

Aristotle, a supreme intellectual figure, transformed both philosophy and other disciplines such as natural science and literature. Yet his own style and language have been overlooked, although he stands chronologically between classical Attic prose and the Hellenistic *koinē* of most prose genres after the late 4th-c. BCE growth of the Greek world. This project addresses his place in the history of literature and language, especially in relation to Homer, drama, rhetoric and Plato, writing a new chapter in the narrative of prose-writing that has excluded him. It scrutinises all his treatises largely regarded as authentic, plus the contested *Athenaiōn Politeia*, using methodologies including ‘traditional’ literary criticism, narratology, stylometric software and historical linguistics, allowing an unprecedented appreciation. in relationship to scientific method and communicative medium, of his illustrations, allusions, syntax, figures of speech, sentence type, paragraph and treatise structure, language and vocabulary. The outputs offer complementary perspectives: 1) illustrations and allusions; 2) sentence types, figures, tenses and relationship with oral communication; 3) vocabulary, language and place in the evolution of Greek; 4) how ancient commentaries responded to his style; 5) dedicated studies of single treatises or stylistic and philosophical topics (International Conference); 6) annotated bibliography (Website). The results will transform Aristotelian studies by providing the first assessment of Aristotle’s neglected status as writer; this will enhance future studies, especially understanding how Aristotle’s distinctive literary voice interacts with his scientific method and makes his ideas more lucid, vivid and memorable. The results will also inform future investigations of the Peripatetic treatises for which Aristotelian authorship has been suspected and the precise nature of the style to which his heirs and commentators responded.

Section a: Extended Synopsis. *Aristoteles Pezographos*

Aristotle of Stagira in northern Greece is arguably the most influential intellectual in history, a foundational figure in many disciplines in addition to philosophy. More than thirty treatises in the *Corpus Aristotelicum* transmitted via medieval manuscripts, varying in length from a very few to several hundred pages, are considered authentic works by him. They range in subject-matter from ethics and politics to poetics, speech-writing, physics, zoology, meteorology and logic. They constitute an extraordinary body of ancient Greek prose, written in the standard ‘Attic’ dialect of the fourth century BCE, by a master thinker known for his immensely wide reading and his fascination with the art of communication. And yet, alone amongst major writers of the earliest Greek literary prose, which emerged in the fifth and fourth centuries BCE, his style has received virtually no sustained scholarly attention. This ambitious research project will put the analysis and appreciation of Aristotle’s literary style on a substantial and secure footing for the first time.

This project has been the PI’s aspiration since 1988, when as a Junior Fellow at Cambridge she delivered a lecture course on Greek Prose Style there; she was told by the Aristotelian Jonathan Barnes at a seminar that he was struck that Aristotle had written poetry and that he regretted the absence of a study of Aristotle’s prose style ‘by a scholar like you who has been trained in literary analysis’. He later expressed a widely held view that parts of the treatises ‘were made up from lecture notes’, but that, nevertheless, Aristotle ‘could

write finely', parts are done 'with power and even with panache' and that his prose was both 'sinewy' and 'allusive'.¹ This proposed research project aims to analyse Aristotle's prose style in his extant treatises and test the hypothesis that most of them were written to further the clarity and cogency of his philosophical arguments with literary acumen and attention to detail: as Natali has put it in a rare appreciation of some rhetorical features of *NE*, they 'represent the result of conscious reflection and careful planning'.²

Prima facie it would be strange if this were not so. Aristotle not only wrote a treatise entitled *Poetics*, which advanced the study of verse genres immeasurably and divorced the art/science of poetry (*poiētikē technē*) from the political sphere.³ He also wrote the earliest surviving handbook for writers of speeches and other forms of discourse in prose, the *Rhetoric*. In its Book III he lays out detailed instructions for crafting a prose style suited to each genre, including educational treatises. Here he stresses that 'in every system of instruction there is some minor obligation to pay attention to style (*lexis*); for it does make a difference, for the purpose of making a thing clear, to speak in this or that manner' (III.1404a). Yet he concedes that, for example, geometry teachers do not concern themselves with elaborate crafting of their didactic prose. Since Aristotle wrote highly technical treatises on formal logic as well as elaborate works on questions of moral, political and metaphysical philosophy, it is hardly surprising that he would think hard about which style would most enhance his over-riding goal of achieving clarity (*saphēneia*) of argumentation and exposition across the diverse range of subject-matter which he researched, taught, pondered and wrote about.

The word *pezographos* (prose-writer) is chosen because it is primarily used when a distinction is being made between writers who do and do not use poetic metre (e.g. Diog. Laert. IV.2.15, of the major Platonist Xenocrates who should apparently not have attempted to write elegiac poetry!) Aristotle's preferred term is *psiloi logoi*, 'bare' or 'naked' words, this is itself ambiguous. Although it is used of language without metre, it can also imply purity (e.g. of water when unalloyed with wine, Hippocrates *Int.* 35) or be used where an effect of simplicity masks the skill and effort which created it (e.g. of the smooth, dense pile of Persian carpets, Callixenes fr. 2). Aristotle's theory of persuasion in *Rhetoric* presupposes that effective prose may have a distinctive flavour, but that the required artifice must be concealed (III.1404b). The distinctiveness must appear 'natural' rather than artificial (μη δοκεῖν λέγειν πεπλασμένως ἀλλὰ πεφυκότως): 'for that which is natural persuades, but the artificial does not. For men become suspicious of one whom they think to be laying a trap for them, as they are of mixed wines'. Revealingly, Aristotle here adduces the example of the nonpareil Athenian fourth-century tragic actor, Theodorus, who stood out from others because his voice seemed to be the authentic voice of the character he was playing.⁴ Concealing the artistry in prose is likened to a skilled and trained actor *feigning* what sounded natural. One hypothesis to be tested in this project is that Aristotle has actually misled many of his readers into thinking he simply recorded the speech that came naturally to him, as Theodorus took in his audience by speaking so plausibly in an entirely different persona.

There are five main reasons why Aristotle's own style has been so egregiously neglected. He was denigrated by later Atticist grammarians such as Phrynichus, who for dubious reasons denied that he wrote acceptable Attic Greek. Most modern scholars have simply recycled the Atticists' prejudice uncritically, thereby seriously 'skewing' research. Second, they have also been misled by a separate ancient tradition that Aristotle had two altogether different ways of writing, one in his advanced 'esoteric' treatises for students of philosophy and the other in his (lost) accessible 'exoteric' works, at least some of which were in dialogue form, for the public. But other ancients (Cicero, Themistius) admire Aristotle's style *without* limiting this judgement to his exoteric works.⁵ Third, negative assumptions have foreclosed stylistic analysis. Some scholars, while noticing the sheer volume of writing by the Peripatetics trained by Aristotle, rather than denying the presence of a style have asserted, rather, that he and his imitators shared an identifiable but *bad*—indeed execrable—style.⁶ The results of our research are expected seriously to disrupt and transform this dominant narrative. Fourth, the complex transmission history of Aristotle's works has discouraged stylistic appreciation.⁷ Even today, although some *Corpus Aristotelicum* texts have generally been agreed to be by other authors than Aristotle, the question of the extent of Aristotle's own contribution has not been settled for others, notably *Ath. Pol.*, *Probl.*, *MM* and *Oec.* The results of this project will facilitate further exploration of that question. But since such extensive parts of such influential and substantial treatises are unquestionably the work of Aristotle himself, and at least some of the editing was done by Peripatetic imitators wholly conversant with his style, the force of this objection has not only been greatly exaggerated but has destructively impeded sensitive literary-critical, rhetorical and linguistic analysis of Aristotelian writing. The complexity of the authorship/authenticity question in the case of the treatises by Hippocrates and other/later Hippocratic writers has not prevented the Hippocratic corpus from being fruitfully addressed from a stylistic point of view.⁸ Nevertheless, the PI is familiar with the analytical scholarship that has attempted to establish chronology by discerning different layers of composition in, for example, the *EE*, and the insertions or apparent abrupt transitions indicating omissions in the *NE*; reliable findings will be taken into account during the research.⁹ Lastly, Aristotle has fallen through cracks in traditional periodisation. Some studies of

Greek prose style discuss no authors beyond the 5th century.¹⁰ But Wright's history of post-classical Greek begins after the death of Aristotle, said to reflect (with Demosthenes) the end of the classical age.¹¹ Aristotle, then, sits awkwardly in the conventional no-man's-land dividing classical from Hellenistic Greek. Precisely this period, however, is of immense linguistic importance: Greek was evolving fast in its internal structure and geographical distribution. But even transhistorical studies of Greek prose routinely omit Aristotle. They may take their cue from Eduard Norden's canonical 2-volume *Die antike Kunstprosa*, which devotes less than one page to Aristotle and Theophrastus combined,¹² compared with 12 for Plato; moreover, he is more interested in what the two Peripatetics had to say about Gorgias than in their own styles. A handbook of ancient prose-rhythm published two decades later surveys almost every writer of Greek prose *except* Aristotle.¹³ Aristotle has been overlooked in general histories of ancient Greek prose style;¹⁴ the ten authors from whom Dover chose passages, in an influential monograph, are pseudo-Xenophon, Herodotus, Hippocrates, Gorgias, Antiphon, Thucydides, Lysias, Plato and Isocrates.¹⁵ Wifstrand explains why he has excluded Thucydides from the list of authors worth studying as exemplars of 'truly classical, mostly Attic prose, the manner of expression in Herodotus, Xenophon, Plato, Isocrates, Demosthenes, that Greek prose literature which has had and still has the greatest importance and whose principal works have served as lofty paradigms';¹⁶ Thucydides is omitted because Wifstrand considers his style to be 'highly individual, compressed, often heavy and almost, at times impenetrable'. But Aristotle's omission does not even merit an explanation, although he was Demosthenes' coeval, came from an Ionian town and had Ionian parents with Euboean and Andrian ancestry, spent most of his adulthood in Athens and wrote in Attic dialect. Moreover, as Blomqvist has shown with Aristotle's avoidance of juxtaposed *te kai*, the classification of Aristotle's language which subsumes it to the 'Hellenistic' category 'in the sense that it falls short of the grammatical correctness and literary qualities of his Athenian contemporaries' is anyway unfair, for in this, as in other cases, 'Aristotle evidently sided with the stricter Attic of the orators against e.g. Plato and Xenophon'.¹⁷

Although Aristotle's 15th-century Italian translator Antonio Colombella admired the lucidity and flow of his Attic prose,¹⁸ the consensus arose that his prose lacks artistic qualities, functioning 'merely' to express his arguments. Some have said that *NE* is an exception, containing examples of stylistic beauty.¹⁹ Others have pointed to a few discrete passages in e.g. *Met.* and *PA*.²⁰ But trawls of Aristotelian and Rhetoric bibliographies and *L'Année Philologique* have revealed a dearth of studies of style.²¹ Outstanding exceptions are Sara Newman's *Aristotle and Style*, which addresses some metaphors in *NE*, two essays by Eckart Schütrumpf,²² which analyse rhetorical figures in a few passages of *Politics*, the work on reconstructing Aristotle's lost *Protrepticus* by D. S. Hutchinson and M.R. Johnson, which has required study of aspects of Aristotle's style,²³ and Reveil Netz's pioneering study of the shape of the Aristotelian paragraph.²⁴ Föllinger has written on the *pragmateiai*, literariness/oral aspects of some scientific works.²⁵ Mayhew has considered question-and-answer formats and citations of Homer.²⁶ Mendell has investigated style in parts of *Phys.*, and mathematical and astronomical passages.²⁷ Asper, van der Eijk and Schironi have included Aristotle in some discussions of technical/scientific prose.²⁸ Coxhead has studied Peripatetic style in a ps.-Aristotelian treatise on mechanics.²⁹ Some of these have agreed to join the project's Advisory Board (henceforward AB).

The time is now right to put Aristotle as writer on the academic radar. The study of ancient Greek literature has benefitted recently from the addition to its repertoire of interpretive strategies from the field of narratology, a development led in Classics by the investigation of Homeric epics by de Jong.³⁰ Software is now available making the analysis of stylistic and lexical features of ancient Greek texts much more thorough and precise (*TLG*, the *Diogenes* Desktop Application, and now the *Diorisis Ancient Greek Corpus* (of which PDRA1 Vatri is co-creator), enabling far more sophisticated questions about e.g. syntax, grammar, vocabulary, word order, phraseology and discourse structure to be addressed to Aristotle than were possible with the early stylometric attempts of e.g. Kenny.³¹ This will also assist PDRA2, Carlidge, to apply to Aristotle the methods he has developed for assessing Menander's relationship to the emergent *koinē*.

The PI is poised to inaugurate a reassessment of the literary aspects of this great philosopher which will significantly expand our understanding of the development of ancient Greek prose and language and his position within them. She has spent 30 years honing skills in the analysis of ancient literature, with her primary (but not exclusive) interest being drama; she has edited and translated the text of Aeschylus' *Persians*, her commentary emphasising imagery, aural effects and diction.³² Including her prizewinning doctoral thesis, *Inventing the Barbarian* (1989), she has published six monographs and ten co-edited volumes on ancient performance.³³ She has published other much-cited studies of aspects of ancient civilisation and the continuing valence of ancient authors in all genres in global culture. She has founded, won funding for and led major international research initiatives, including the Oxford *Archive of Performances of Greek & Roman Drama*, *Ancient Actors*, *New Directions in Ancient Pantomime*, *Reading Ancient Slavery*, *Performance Culture around the Ancient Black Sea*, *Women Classical Scholars* and *Classics and Class*, always completing all proposed outputs comprehensively and punctually. She has

supervised 30+ PhDs on authors including Herodotus and Polybius. Widely respected in the highest cultural echelons, and former Judge of both the Times/Spender Prize for Poetry in Translation and the Theatre Society Book Prize, she has also published three volumes on poet Tony Harrison (winner of the 2010 European Prize for Literature).³⁴ Her *Introducing the Ancient Greeks* (much translated) discusses prose authors from Herodotus to Libanius. She has prepared the ground with a public-facing monograph on Aristotle (which entailed reading all his works in Greek), *Aristotle's Way*, now translated into Dutch, Spanish, Portuguese, Italian, Arabic, Russian, Turkish, Bulgarian, Rumanian, and Chinese. For the PI has always maintained her interest in prose, publishing on pseudo-Lucian, Greek oratory, Hellenistic rhetoric, Aesop, ancient library culture, Xenophon, Herodotus, Plutarch, Thucydides, and Plato,³⁵ plus two substantial recent pilot peer-reviewed articles on Aristotle's use of theatrical quotations outside *Poetics* and on the epideictic style and avoidance of dialectic in his exoteric works.³⁶ She has emphasised that Aristotle transcends disciplinary boundaries in her published lectures on receiving the Erasmus Medal of the Academia Europaea in 2015 and her Hon. PhD from Athens in 2017.³⁷ She has lectured across the world, building the network of contacts that has allowed her to secure the contribution to the project, especially the edited volume, of 21 leading experts on individual Aristotelian treatises.

The scope and originality of the project are substantial. The works of Aristotle will be read in detail by the research team (PI plus Team Philosopher Professor Phillip Horky and 2 PDRAs) over four years, culminating in the fifth in the international conference, followed by completion of outputs and dissemination strategies. The texts will be read in bi-weekly seminars, with these objectives: i] To make a critical intervention in the dominant scholarly narrative which denigrates Aristotle as a writer by analysing the distinctive and qualitative features of his style and language, and how they operate as communicative media for his scientific method, with reference to metaphors and similes, literary quotation, mythical allusion, figures of speech, rhythmical cola, hiatus, sentence type and length, first-, second- and third-person verbs, moods and tenses, opening and closing passages, word order, aural effects, rhythm and vocabulary. ii] To demonstrate that Aristotle was highly conscious of his place in the history of Greek literature, especially in relation to Homer, theatrical poetry and Plato; he modifies, enriches and supplements the traditional repertoire of imagery, paradigm and literary allusion. iii] To ask whether his own practice instrumentalises the principles he sets out in his *Rhetoric*, especially Book III; in his other works, do the recommended stylistic features advance the argument by aiding clarity and the commitment of key ideas to memory, and does this constitute a 'Peripatetic mean' style, in contrast with Isocrates and Plato and in comparison with Peripatetic heirs? iv] By analysing his vocabulary and language as communication system, to establish Aristotle's contribution both to the development of both philosophical prose and the Hellenistic Greek *koinē*. v] To provide firmer bases for testing the authenticity of works whose Aristotelian authorship has been denied or disputed and of the supposed fragments of Aristotle, for example from his *Protrepticus*.

The PI's response to the breadth of the evidential and hermeneutic brief is to break down the project into six feasible strategic initiatives. These are intended, like differently placed cameras, cumulatively to create a panoramic view of Aristotle's literary achievement, but controlled by starting from six different trajectories. They are addressed respectively in the outputs: three monographs (by the PI and the two PDRAs), two articles (the Co-I), the edited volume arising from the international conference (CT +AB) and the website.

1) The PI's monograph *Aristotle's Literary Art: Illustration, Comparison, Allusion* on Aristotle's metaphors, similes, images and references to literature, myth and fable. Aristotle's works in all fields are rich in the illustration of philosophical, rhetorical and scientific concepts from other worlds of experience: medicine, shipbuilding and navigation, military organisation, art and architecture, musical and theatrical performances, athletics, cooking, farming, board games, children's toys, textile manufacture, flora, fauna and landscapes. Some are traditional and inherited from his teacher Plato or from earlier literature, but others are completely original, striking, distinctive, or used innovatively to achieve *energeia*—vivid and effective visualisation. Some have been discussed in works about comparison in Greek philosophy more widely,³⁸ but Aristotle's achievement remains little understood. Aristotle also cites a rich repertoire of previous literature (besides earlier philosophers, e.g. Anaxagoras, in passages which have already received much attention). Priam, Helen, the Cyclops, Hector, Achilles, Odysseus Endymion, Silenus, Leto, Scylla and Charybdis and other Homeric/mythical figures haunt some of his scientific treatises as well as his ethics. Greek tragedies, especially those by Euripides, are also cited across treatises in different disciplines: Sophocles' *Philoctetes* is crucial to his discussion of restraint and inconstancy in *NE*; Aeschylus is quoted in *de Motu Animalium*.

2] PDRA 1, Alessandro Vatri's monograph *Aristotle's Style in the Light of Rhetoric III*. This will be centre on Aristotle's own discussion of *lexis* and *taxis*, with illustrations from Aristotle's own works and where relevant those by others, focussing on aesthetic effects as aids to cognition and memory.³⁹ Central to this output will be Aristotle's distinction at *Rhet.* III.1049a between the 'continuous style' and the 'periodic', the latter being illustrated everywhere in Aristotle's works, where abundant categories of sentence type are

structured so that the important issue raised at the beginning leads, in a cognitive arc, to the illuminating term(s) material emphasised by closing position, with other material ‘sandwiched’ in between. The questions addressed with the help of *Diorisis* will be (1) can illustrations and also contraventions of each of Aristotle’s stylistic and rhetorical recommendations (e.g. clarity, epithets, connecting particles, amplification, rhythm, isocola, pariosis, paromoiosis, antithesis, precision, hyperbole) be drawn from his other treatises? (2) Which features of an emergent ‘Peripatetic style’⁴⁰ (others include e.g. the methodological gerundive and serial rhetorical questions (hypophora) near the introduction of new topics) does he not address?

3] PDR A 2, Benjamin Cartlidge, will write *The Language of Aristotle (monograph)*. Aristotle wrote late in life, ‘the more solitary and isolated I get, the more fond of the old stories I become’ (quoted by Demetrius, *De Elocutione* 144), using in one short sentence not one but two terms (‘solitary’ and ‘isolated’) which he seems to have invented himself. Aristotle also developed an extensive new vocabulary in which to conduct explanatory proof and demonstration.⁴¹ Some terms became standard not just in Peripatetic but in all philosophy (e.g. *katēgoria* and terms relating to potentiality, actualisation and possibility). But the 4th century is a crucial phase in the history of Greek as a relatively uniform language, the *koinē*, took over the roles formerly accorded to different dialects. The study of ancient Greek requires investigating the interaction between dialect with both genre/subject-matter and idiolect, all of which will feed into the analysis of his vocabulary and language within their historical and intellectual context.

4] Co-I, Phillip Horky, ‘Style in the Aristotelian Commentators and Beyond’ (2 Substantial Articles)

Further illumination of Aristotle’s prose style can be gained from examining its reception within subsequent Peripatetic writing traditions, from his immediate Lyceum successors (e.g., Theophrastus, Eudemos) to the commentary traditions that took shape in the 1st century BCE (e.g., Andronicus, Boethus) and the 1st/2nd centuries CE (e.g., Aspasius, Adrastus, Alexander of Aphrodisias). Because scholars have not sufficiently grappled with the problem of Aristotle’s own style, its influence for the later Peripatetic traditions, and the information those traditions contain about how his style was apprehended by ancient Greek readers, remain obscured. Alexander of Aphrodisias, for example, appeals to the styles deployed by Aristotle and his immediate successors, for example in this comment on Aristotle’s refutational style: ‘This kind of speech was customary among the older philosophers, who set up most of their classes in this way — not on the basis of books as is now done, since at the time there were not yet any books of this kind’ (*In top.* 27.13)?

5] *Aristotle’s Styles*, volume of 24 essays co-ed. by CT arising from International Conference addressed by 21 agreed AB members (+3 Core Team members): S. Newman (Kent State, Ohio); C.J. Rowe & G. Bonasio (Durham); E. Schütrumpf (Colorado); S. Halliwell & J. Hesk (St. Andrews); I. Sluiter (Leiden); T. Whitmarsh (Cambridge); S. Connell (Birkbeck); C. Natali (Venezia); D. Hutchinson (Toronto); M.R. Johnson (UC San Diego); R. Netz (Stanford); S. Tor (KCL); P. Destrée (Louvain); R. Rosen (UPenn); R. Mayyehew (Bristol: *Problems*); H. Mendell (UCLA); F. Schironi (Ann Arbor MN); S. Föllinger (Marburg); M. Coxhead (KCL).

6] The website *Aristoteles Pezograpfos* will assemble research tools and resources (a detailed annotated bibliography of secondary literature, stylometric data relating to each treatise and literary feature as it is produced, and four blogs a year by the PI and PDRAs with news of research findings).

SUMMARY: *These Outputs will supplement analysis of philosophical method with literary-critical, rhetorical and language-historical interpretive approaches to Aristotle’s texts, thereby transforming the understanding of Aristotle’s nature and status as a writer, and of his relationship to the evolution of Peripatetic, philosophical and koinē Greek prose.*

Role of the Core Team Members: The CT consists of the PI (Hall), TM (Horky) and two PDRAS (Dr Alessandro Vatri and Dr Ben Cartlidge). The PI will take overall responsibility for the project, intellectually, administratively, financially and in terms of internal liaison with Durham University administration and the ERC and external liaison with the website designer and AB. She will mentor the PDRAS, look after their skills and career development, organise and lead the reading sessions, prescribe primary and secondary reading, write the termly newsletter and blog, host the workshops and conference, and report at 18-month intervals to the ERC. Horky, as longstanding member of DCAMP, will oversee the relationship with the wider philosophical community at Durham, including graduate students and other early career researchers, who will be welcome to attend the seminars. In addition to the research above, Vatri will take the lead on the use of stylometric software, act as deputy manager of the website and regularly update it under the PI’s supervision. PDR A2 (Cartlidge) will take the lead on use of *TLG* and act as workshop and conference deputy manager. All four CT members will co-edit the volume of essays and each contribute a chapter to it, but the PI will be leading editor and her chapter will consist of the Introduction. The CT will meet twice a week for 3-hour seminars to discuss the text allocated by the PI, after preparing it individually with the aid of

commentaries, lexica and analytical software. The seminars will run for 40 weeks p.a. (=80 seminars p.a). The PI will prescribe which passages need most attention before individual preparation takes place prior to the seminar (she has prepared a provisional schedule after reading the entire corpus in Greek while writing her recent book and articles on Aristotle⁴²) while always encouraging the guidance of the TM on philosophical content and the creative input of the PDRAs, selected on the criteria of their previous publications and expertise.⁴³

Role of Advisory Board: 21 scholars whose expertise ranges over the entire Aristotelian corpus have agreed to act as AB members. Their role is to provide feedback electronically on the CT's findings, presented in 3 newsletters a year; to test-run the draft website in April 2022 before its launch in July 2022; to assist the CT in keeping up-to-date with new scholarly publications; to attend an Annual Workshop each July in the first four years, either virtually or in physical person, to discuss the year's results, with the specialists in that year's text(s) delivering dedicated feedback; to give a paper at the 2026 conference on a specific text or topic which will be included in the edited conference proceedings (see above, **Outputs 4**).

Workshops and Conferences: The CT at Durham will host AB members virtually at **Annual Workshops**, held in July in Years 1-4, where the results of the year's CT analysis, communicated in termly newsletters, will be discussed by all participants after papers offering detailed feedback from the AB members whose research is most relevant (for allocation see **Summary Timetable below**). In the first year only, there will be an additional virtual April workshop to comment on initial results, possible modifications to methodology and scope, and the draft website. The climax will be the **International Conference** in April of Year 5 at which the AB and CT will meet in Durham to share papers on individual treatises and topics. The CT will also present findings via panels at two international Classics conferences, the UK Classical Association in April 2024 and the American SCS in January 2025, to elicit feedback from a wider intellectual community.

YEAR	READ	CORE TEAM ACTIVITIES	ADVISORS
1 (2022-2023)	<i>Rhetoric</i> <i>Poetics</i> <i>Organon</i>	Set-Up: Establish weekly reading programme and dates for all workshops and conferences up to end of project. Create secondary bibliography and allocate to CT members with timetable. Establish emailing lists and protocols for 3 x 4-monthly newsletters to AB. Organise 2023 AB meeting workshop. Design/commission 1st draft of website.	April 2023 Virtual AB Workshop to provide feedback on initial results and draft website design. July 2023 Virtual AB workshop to review results so far; one day for each of the three texts; dedicated feedback from selected AB members.
2 (2023-2024)	<i>NE</i> <i>EE</i> <i>Politics, Ath. Pol.</i> <i>MM</i> Fragments	Present findings on a panel at CA annual meeting April 2024 (probably in North England; venue to be announced). Submit 3 x 4-monthly newsletters to AB. Plan and organise 2024 AB meeting.	July 2024 Virtual AB workshop to review results so far; dedicated feedback from selected AB members.
3 (2024-2025)	<i>Physics</i> <i>Metaphysics</i> <i>De Anima</i> <i>De Caelo</i>	Present findings on a panel January 4-7, 2025 SCS 155th Annual Meeting, Philadelphia, PA. Submit 3 x 4-monthly newsletters to AB. Plan and organise AB meeting.	July 2025 Virtual AB workshop to review results; feedback from selected AB members.
4 (2025-2026)	<i>Treatises on Animals</i> <i>Parva Naturalia</i> <i>Meteorologica</i>	Prepare proposals for 3 monographs and submit to publisher (probably OUP). Submit 3 x 4-monthly newsletters to AB. Plan and organise AB meeting.	July 2026 Virtual AB meeting to review results; dedicated feedback from selected AB members.
5 (2026-2027)		Writing Up. Conference Planning and Organisation. July 2027: Project wind-down; debrief; plans for completing outputs and maintenance of website.	April 2027 International Conference, in Durham, 'Aristotle's Prose Styles', with papers including those by AB members.

Section b: Curriculum vitae**PERSONAL INFORMATION**

Family name, First name: Hall, Edith
 Researcher ORCID number: 0000-0002-8438-6814
 Date of birth: 4 March 1959
 Nationality: UK
 URL for web site: <http://edithhall.co.uk/>

EDUCATION

1988 DPhil. Oxford University, Literae Humaniores. UK
 1982 MA. Oxford University, Literae Humaniores. UK

CURRENT POSITION(S)

From Jan 1, 2021 Professor of Classics, University of Durham.
 To Dec. 31, 2020 Professor, Arts & Humanities/Classics/King's College London/UK.

PREVIOUS POSITIONS

2006-2012 Research Professor in Classics, RHUL/UK.
 2001-2006 Leverhulme Professor of Greek Cultural History, University of Durham.
 1995-2001 CUF Lecturer in Classics, University of Oxford; Tutorial Fellow of Somerville.
 1990-1995 Lecturer in Classics, University of Reading.
 1989-1990 Temporary Lecturer in Classics, Magdalen College, Oxford.
 1987-1989 Research Fellow, New Hall, Cambridge.
 1987-1988 Temporary Lecturer in Classics, Lincoln College, Oxford.

FELLOWSHIPS AND AWARDS

Jan. 2022 Honorary Doctorate, University of Durham, UK
 October 2019 Honorary Citizenship of Palermo, Sicily
 2017 Honorary Doctorate, Kapodistrian University of Athens, Greece.
 2015 Erasmus Medal of the Academia Europaea
 2015 Goodwin Award of the American SCS for *Adventures with Iphigenia in Tauris*.
 2012 Humboldt Foundation Research Award for Black Sea Intellectual Life project.
 1988 Hellenic Foundation Prize for best UK/Ireland doctoral thesis in Ancient Greek Studies.

SUPERVISION OF GRADUATE STUDENTS AND POSTDOCTORAL FELLOWS

Supervision of more than thirty PhD students, since 1988, at Universities of Reading, Durham, Oxford, RHUL and KCL. Supervision of 10 PDRAS since 1990 at the same institutions.

TEACHING ACTIVITIES (if applicable)

Design, teaching and examining courses at all BA and p-g taught degree levels since 1986. These have included language teaching from beginners' to advanced, individual tutorials and large lecture-theatre delivery, as well as most sizes of seminar in between, on many central authors/topics in ancient literature and cultural history. Programme Reviewer and/or External Examiner of BA and MA programmes at Open University, Exeter, and Swansea.

REVIEWING ACTIVITIES

Reviewer of applications to AHRC and Leverhulme Trust; Member of Editorial Committee, *JHS*; *The Phoenix*, *IJCT*, *CRJ*; Advisory Board for Harvard UP's series *Cultural Politics*; regular reader of MSS for OUP, CUP, Routledge, Bloomsbury, and North American University Presses & Journals.

MEMBERSHIPS OF SCIENTIFIC SOCIETIES

2019-present Consultant, ERC-funded *Classical Influences and Irish Culture*, School of Communication and Culture, Aarhus University, Denmark.
 2016-present Contributing Consultant, ERC-funded *Our Mythical Childhood*, Artes Liberales, Warsaw.
 2013 –present Member, Academia Europaea

- 2010-present Consultant, *Classicizing Chicago*, Northwestern University, IL.
 2006–present Founder and Consultant Director, Archive of Performances of Greek & Roman Drama, Classics Faculty, University of Oxford.
 2006-2007 Consultant, United Nations ‘Alliance of Nations’ initiative.

Selected Publications 1987-2010

- 2010 *Greek Tragedy: Suffering under the Sun*. OUP.
 2009 *Sophocles & the Greek Tragic Tradition* (for Pat Easterling, co-ed. with Simon Goldhill). CUP.
 2008 *New Directions in Ancient Pantomime* (co-ed. Rosie Wyles). OUP.
 2008 *The Return of Ulysses: A Cultural History of Homer's Odyssey*. IB Tauris & Johns Hopkins UP.
 2007 *Aristophanes in Performance* (co-ed. with A. Wrigley). Legenda.
 2007 *Cultural Responses to the Persian Wars* (co-ed. E. Bridges & P.J. Rhodes). OUP.
 2007 ‘Tragedy Personified’ in C. Kraus et al. (eds.), *Visualizing the Tragic: Drama, Myth & Ritual in Greek Art & Literature*, 221-56. OUP
 2007 ‘Greek Tragedy’ in R. Osborne (ed.), *Debating the Athenian Cultural Revolution*, 264-287. OUP.
 2007 ‘Mordfall: Euripides’ *Medea* und das Strafrecht’, in E. Fischer-Lichte & M. Dreyer (eds.) *Antike Tragödie heute*, 83-93. Freie University Press.
 2007 ‘Trojan Suffering, Tragic Gods, and Transhistorical Metaphysics’, in Sarah Annes Brown & Catherine Silverstone (eds.) *Tragedy in Transition*, 16-33. Blackwell.
 2006 *The Theatrical Cast of Athens: Interactions between Ancient Greek Drama & Society*. OUP.
 2005 *Greek Tragedy & the British Theatre 1660-1914*. With Fiona Macintosh. OUP.
 2005 *Agamemnon in Performance* (co-ed. F. Macintosh, P. Michelakis, O. Taplin). OUP.
 2002 *Greek & Roman Actors* (co-ed. with Pat Easterling). CUP. Portuguese translation 2008.
 2000 *Medea in Performance 1500-2000* (co-ed. F. Macintosh and O. Taplin). Legenda.
 1996 *Aeschylus' Persians, ed. with Introduction, Translation & Commentary*. Aris & Phillips/Oxbow.
 1995 ‘Lawcourt Dramas: Performance in Greek Forensic Oratory’, *BICS* 40, 39-58.
 1995 ‘Is There a Polis in Aristotle's *Poetics*?’, in M.S. Silk (ed.), *Tragedy & the Tragic*, 294-309. OUP
 1994 ‘Drowning by Nomes: the Greeks, Swimming, and Timotheus’ *Persians*’, in H. Kahn (ed.), *The Birth of the European Identity (NCLS 2)*, 44-80.
 1994 *Sophocles' Antigone, Oedipus the King, Electra* (ed. with Introduction & Notes). OUP World's Classics.
 1989 *Inventing the Barbarian: Greek Self-Definition through Tragedy*. OUP.
 1993 ‘Asia Unmanned: Images of Victory in Classical Athens’, in J. Rich and G. Shipley (eds.), *War and Society in the Greek World*, 108-33. Routledge
 1993 ‘Political and cosmic turbulence in Euripides’ *Orestes*’, in A. Sommerstein et al. (eds.), *Tragedy, Comedy and the Polis*, 263-85. Levante.
 1989 ‘The Archer Scene in Aristophanes’ *Thesmophoriazusae*’, *Philologus* 133, 38-54
 1988 ‘When did the Trojans turn into Phrygians? Alcaeus 42.15’, *ZPE* 73, 15-18
 1987 ‘The Geography of Euripides’ *Iphigenia among the Taurians*’, *AJP* 108, 427-33.

On-going Grants (Please indicate "No funding" when applicable): No Funding

Section c: Ten years track-record

Appointments

- Jan 2021 Professor of Classics, University of Durham
 2012-present Professor in the Department of Classics, King's College London.
 2017-2019 AHRC Leadership Fellow to Advocate State-School Classical Subjects.
 2017-present Visiting Public Lecturer in Classics, Gresham College, London.
 2013 & 2017 Visiting Spinoza Lecturer, University of Leiden.
 2006-2012 Professor in Classics, RHUL
 2001-present Consultant Director, Archive of Performances of Greek & Roman Drama, Oxford.

Convening of Eleven International Conferences

- 2020 *Tacitus' Calgacus in 2020*. Co-convened at UCL, 25 January.
 2019 *Time, Tense & Genre in Ancient Greek Literature*. Co-convened at KCL, September 12-13.
 2018 *Classics, the Left & the Sublime*. Co-convened at KCL 18-19 July 2018.
 2018 *New Light on Tony Harrison*. Convened at British Academy April 28-29.

- 2017 *Aristophanic Humour*. Co-convened at KCL, 3-4 July.
 2016 *Classics And/As World Literature*. Convened at KCL 3-4 June.
 2015 *Advocating Classical Scholarship*. Convened at KCL November 23.
 2014 *Ancient Greek Theatre in the Black Sea*. Co-convened at KCL, 4-5 July.
 2013 *Female Classical Scholars*. Co-convened at Notre Dame, Illinois' London Campus.
 2012 *Ancient Greek Myth and World Fiction since 1989*. Co-convened at British Academy, 5-6 July.
 2011 *Aesthetics, Value and Class in Ancient Literature*. Co-convened at RHUL/KCL.

Five Monographs

- 2020 *A People's History of Classics*. Co-authored, Hall and Henry Stead. Routledge Taylor Francis.
 2020 *Tony Harrison: Poet of Radical Classicism*. Bloomsbury.
 2018 *Aristotle's Way* Penguin/Random House. Much translated.
 2014 *Introducing the Ancient Greeks*. Norton/Bodley Head. Much translated.
 2013 *Adventures with Iphigenia in Tauris*. OUP.

Nine Edited and Co-edited Volumes

- 2020 *Aristophanic Humour*. (Co-ed. Peter Swallow and Hall). Bloomsbury.
 2019 *Greek Theatre around the Ancient Black Sea*. (co-ed. D. Braund, Hall, R. Wyles) CUP.
 2018 *New Light on Tony Harrison*. OUP for the British Academy.
 2017 *The Inky Digit of Defiance: Selected Prose Works of Tony Harrison*. Faber.
 2016 *Women Classical Scholars*. (Co-ed. R. Wyles & Hall) OUP.
 2016 *Ancient Greek Myth in World Fiction since 1989*. (Co-ed. Hall and J. McConnell) Bloomsbury.
 2015 *Greek & Roman Classics in the British Struggle for Reform* (Co-ed. H. Stead & Hall). Bloomsbury,
 2011 *Ancient Slavery and Abolition*. (Co-ed. Hall, R. Alston, J. McConnell). OUP
 2011 *Reading Ancient Slavery*. (Co-ed. R. Alston, Hall, L. Proffitt) Duckworth.

Fifty+ Articles in Refereed Journals and Volumes, including (only most relevant):

- 2020 'Actors and Theatre in Aristotle's *Rhetoric* and Beyond', in G. Moretti and Biagio Santorelli (eds.) *Atti Il Teatro dell' Oratoria* (= *Maia* suppl).
 2020 'Aristotle's Lost Works for the Public & the Politics of Academic Form', in Phiroze Vasunia (ed.) *The Politics of Form in Greek Culture*. Bloomsbury. Forthcoming.
 2020? 'Comedy in Plato's Early Dialogues', in A. Capra and A. Hooper (ed.) *Plato on Comedy*. OUP
 2019 'Aristotle's Example to Public Philosophy Today', *Aeon* online.
 2018 'Why read Aristotle today?', *Aeon* online.
 2017 'Aristotle's Theory of Katharsis in its Historical and Social Contexts', in E. Fischer-Lichte & Benjamin Wihstutz (eds.) *Transformative Aesthetics*. London: Routledge.
 2017 'Aristotle as Role Model for the 21st-Century Academician', *European Review* 25, 3-19.
 2016 'Citizens but Second-class: Women in Aristotle's *Politics*', in *Patriarchal Moments* ed. Cesare Cuttica and Gaby Mahlberg, 35-42. Bloomsbury.
 2015 'Ancient Greek Literature & Western Identity', in M. Hose & D. Schenker (eds.) *Wiley-Blackwell Companion to Greek Literature*. Wiley-Blackwell.
 2011 'The Social Significance of Aristotle's "Unity of Time"', *Atti Acc. Pont.* suppl. 60, 145-54.

Research Funding

- 2018 £40,000 from Classical Association to support State School Advocacy work.
 2018 £65,000 from a private donor to fund Research Fellow in Widening Access at KCL.
 2017 £250,000 from the AHRC Leadership Fellow Research scheme (<http://aceclassics.org.uk/>).
 2017 Full funding and hosting, worth £25,000, of an international conference at the British Academy.
 2012 £424,482 from the AHRC to fund research project '[Classics and Class](#) 1789-1917'
 2012 £245,000 from Leverhulme Trust to fund research project 'Classics and Class', turned down.
 2011 \$5,000 from Washington Centre for Hellenic Studies for short-term Fellowship.

Prizes and Awards

- 2021: Hon. D.Litt, Durham Uni. 2020, Rhakotis Prize (*A People's History of Classics*) 2019: Hon. Citizenship of Palermo; shortlisted, Hellenic Prize (*Aristotle's Way*). 2017: Hon. PhD, University of Athens. 2016: Shortlisted: Hellenic Prize (*Introducing the Ancient Greeks*). 2015: awarded Erasmus Medal of the

European Academy; shortlisted, Mountbatten Maritime Book Prize (*Introducing the Ancient Greeks*); 2012: Humboldt Foundation International Research Award (Erfurt); shortlisted, Criticos Prize (*Greek Tragedy*).

Some Named and International Lectures

2021 Guest Lectures, Harvard Law Dept., UC San Diego, Padua, Amsterdam 'Inclusive Classics'; Munk Debate (Plato v. Aristotle); Keynotes: Europaeum Oxford, Baltic States Conference, Foundation of Hellenic Culture in Athens, Tbilisi, Aarhus, Newcastle; Invited lecture, Syposium Cumanum.

2020 Greek Min. of Culture conference; Guest lectures, Rio de Janeiro Pontifical Uni. and Aarhus Uni.

2019 BSA lecture at British Academy; inaugural speaker at Chicago Univ.'s CHS; lecture on Aristotle's prose at Northwestern, Ill; Keynote at Genoa conference on oratory; lecture on Plutarch at ERC-funded Warsaw conference; Keynote to ancient drama conference, Prague; Keynote at Dutch Classical Assoc., Utrecht; lectures at McGill, Montreal; Wake Forest, NC (Aristotle's tyrant), Chicago.

2018 Keynotes at Univs. of Kazan, Tbilisi, Euroclassica (London), Israel Soc. for Prom. Classical Studies (Jerusalem); invited lectures at Rhodes, Epidavros, Uppsala, Brisbane, Sydney, Melbourne, Adelaide, Hobart and Wellington; visiting lectures on Aristotle (Northwestern), CHS Harvard Lecture on deliberation in Sophocles & Aristotle, Durham Castle Lecture, 'Aristotle Goes to the Movies',

2017 Lectures at Athens, Galway, Zurich, Columbia, NY, TC Dublin; Penn Museum Lecture on Aristotle; Wiedemann Lecture (Nottingham); 'Discovery Themes' Lecture on Aristotle at Columbus (Ohio State); to Ezra Pound International Conference (UPenn); J.P. Barron Memorial Lecture (ICS);

2016 Tom Henn Memorial Lecture (Cambridge); lectures at UCLA, SCS meeting (San Francisco); Cornell, Keimyung University (Daegu, South Korea), Athens, Patras, SNS di Pisa; Plenary address at the IV International Conference on Mythcriticism (Madrid); keynote to Notre Dame conference at Royal Irish Academy, Dublin; SPS annual lecture (on Aristotle); Eitner lecture, Stanford.

2015 Erasmus Lecture (Darmstadt); Getty Villa Council Lecture; Gaisford Lecture (Oxford); Bluhm Lecture (CUNY); invited lectures at Warsaw, Columbia, NY, Vienna, Nicosia, the Norwegian Academy (Oslo), Free University Berlin, Istituto Nazionale Dramma Antico, Syracuse.

2014 Lecture series on Greek philosophy at Zhejiang Uni., Hangzhou, China. Lectures at Ljubljana, Rio de Janeiro, Munich, Yale, Princeton, Columbia; Raphelengius Lecture (Leiden).

2013 Wilde Lecture (Manchester); Invited lectures at Cambridge and Freiburg.

2012 Lecture at Göttingen; Hoggart Lecture (Goldsmith's); Crake Lectures, Mt. Allison Uni.

2011 Lectures at Cambridge, Leiden; William Ritchie Memorial lecture, University of Sydney.

¹ J. Barnes (2000) *Aristotle: A Very Short Introduction*. Oxford: OUP, 5.

² Carlo Natali (2007) 'Rhetorical and scientific aspects of the "Nicomachean Ethics"', *Phronesis*, 52364-381.

³ Edith Hall (1996) 'Is there a polis in Aristotle's *Poetics*?', in M.S. Silk (ed.), *Tragedy & the Tragic*, 294-309. Oxford: OUP.

⁴ On Theodorus see further Edith Hall (2007) 'Tragedy personified' in C. Kraus et al. (eds.), *Visualizing the Tragic: Drama, Myth & Ritual in Greek Art & Literature*, 221-56. Oxford: OUP and (2007) 'Greek Tragedy' in R. Osborne (ed.), *Debating the Athenian Cultural Revolution*, 264-287. Oxford: OUP.

⁵ See further Edith Hall (2019) 'How Aristotle's example can help public philosophy today', *Aeon* 20th February, <https://aeon.co/essays/how-aristotles-example-can-help-public-philosophy-today> and (2021) 'Aristotle's lost works for the public & the politics of academic form', in P. Vasunia (ed.) *The Politics of Form in Ancient Greek Literature* (London: Bloomsbury, forthcoming).

⁶ A.S. Osley, 'Greek biography before Plutarch', *Greece & Rome*, 15 (1946) 7-20 at pp.15 and 12; Alexander Grant, *Aristotle's Ethics*, vol. I, 3rd ed. (London: Spottiswood and Co., 1879) 29.

⁷ See further Edith Hall, 'Aristotle's lost works for the public & the politics of academic form', in P. Vasunia (ed.) *The Politics of Form in Ancient Greek Literature* (London: Bloomsbury, forthcoming 2021).

⁸ James Cross, *Hippocratic Oratory: The Poetics of Early Greek Medical Prose* (London: Routledge, 2017).

⁹ For full bibliography and critique of the Aristotelian 'analysts' see William Robert Wians (1996, ed.) *Aristotle's Philosophical Development: Problems and Prospects* (Ithaca, MD: Rowman & Littlefield).

¹⁰ Saara Lilja, *On the Style of the Earliest Greek Prose* (Helsinki: Societas Scientiarum, 1968).

- ¹¹ F. A. Wright, *A History of Later Greek Literature* (London 1932) 9: ‘Demosthenes and Aristotle, the last survivors of the classical age.’
- ¹² E. Nordern, *Die antike Kunstprosa* (Leipzig: Teubner, 1898) 125-6.
- ¹³ A.W. de Groot, *A Handbook of Antique Prose-Rhythm*, vol. 1 (Groningen: J.B. Wolters, 1919). It is good to see G.O. Hutchinson considering a few examples from Aristotle in *Plutarch's Rhythmic Prose* (Oxford: OUP, 2018) 31.
- ¹⁴ J.D. Denniston, *Greek Prose Style* (Oxford: Clarendon Press, 1952); Neil O'Sullivan, *Alcidamas, Aristophanes and the Beginnings of Greek Stylistic Theory*. (Stuttgart: F. Steiner, 1992).
- ¹⁵ K. Dover (1997) *The Evolution of Greek Prose Style* (Oxford: Clarendon Press, 1997) ch. 7.
- ¹⁶ Albert Wifstrand, *Epochs and Styles* (Tübingen: Mohr Siebeck, 2005) 93.
- ¹⁷ Jerker Blomqvist, ‘Juxtaposed τε και in post-classical prose’, *Hermes*, 102 (1974) 170-178.
- ¹⁸ Eugenio Refini (2020) *The Vernacular Aristotle: Translation as Reception in Medieval and Renaissance Italy* (Cambridge: CUP, 2020) 105.
- ¹⁹ Christopher Rowe, ‘Aristotle's other Ethics: some recent translations of the *Eudemian Ethics*’, *Polis* 32 (2015) 213–234 at p.214.
- ²⁰ A. Long, ‘Aristotle’, in P. Easterling & B. Knox (eds.) *The Cambridge History of Classical Literature* (Cambridge: CUP, 1985) 527-540.
- ²¹ E.g. J. Barnes, M. Schofield & R. Sorabji (1977) *Aristotle: A Selective Bibliography* (Oxford: OUP, 1977).
- ²² Sara Newman, *Aristotle and Style* (Lewiston: Edwin Mellen, 2005); *E. Schütrumpf, *The Earliest Translations of Aristotle's Politics and the Creation of Political Terminology (Morphomata Lectures)* Cologne, Paderborn: Wilhelm Fink, 2014) 71; see also his ‘Form und Stil aristotelischer Pragmatien’ now in E. Schütrumpf, *Praxis und Lexis: ausgewählte Schriften zur Philosophie von Handeln und Reden in der klassischen Antike* (Stuttgart: Steiner, 2009) 146–159.
- ²³ See <http://www.protrepticus.info/>.
- ²⁴ Reviel Netz, ‘On the Aristotelian paragraph’, *PCPS* 47 (2001) 211-232.
- ²⁵ Sabine Föllinger, ‘Aristotle's biological works as scientific literature’, *Studies in History and Philosophy of Science* 43 (2012) 237–244; ‘Literarische Strategien bei Aristoteles’, in I. Männlein-Robert, W. Rother, S. Schron and C. Tornau (eds.) *Philosophus Orator* (Basel: Schwabe, 2016) 127-44; ‘Aristoteles' Pragmatien als Literatur’, in S.T. Farrington (ed.) *Enthousiasmos: Essays in Ancient Philosophy, History and Literature* (Baden-Baden: Academia, 2019) 68-78.
- ²⁶ Robert Mayhew, *Aristotle's Lost Homeric Problems: Textual Studies* (Oxford: O.U.P, 2019).
- ²⁷ Henry Mendell, ‘Making sense of Aristotelian demonstration’, in C.C.W. Taylor, *Oxford Studies in Ancient Philosophy* 16 (1998) 161-226.
- ²⁸ E.g. M. Asper ‘Peripatetic forms of writing. A systems-theory approach’, in *Phaenias of Eresus. Text, Translation, and Discussion*, ed. Oliver Hellmann & David Mirhady, 407–432 (New Brunswick: Transaction Publishers, 2015), *Griechische Wissenschaftstexte. Formen, Funktionen, Differenzierungsgeschichten* (Stuttgart: Steiner, 2007) and ‘Science writing and its settings: some ancient Greek modes’ (Max-Planck-Institute for History of Science, Preprint No. 495, 2019); P. van der Eijk, ‘Towards a rhetoric of ancient scientific discourse: some formal characteristics of Greek medical and philosophical texts (Hippocratic Corpus, Aristotle)’, in: E.J. Bakker (ed.) *Grammar as Interpretation. Greek Literature in its Linguistic Contexts* (=Mnemosyne Supplement 171, Leiden: Brill, 1997), 77–129; ‘Arrangement and exploratory discourse in the *Parva Naturalia*’, in R. Polansky, W. Wians (eds.) *Reading Aristotle* (Leiden: Brill, 2017) 181–214; the introduction to Marco Formisano and Philip van der Eijk (eds.) *Knowledge, Text and Practice in Ancient Technical Writing* (Cambridge: CUP, 2017) 1-11; F. Schironi, ‘Technical languages: science and medicine’, in E.J. Bakker, *A Companion to the Ancient Greek Language* (Oxford: Wiley Blackwell, 2010) 338-353.
- ²⁹ M. Coxhead, ‘A close examination of the pseudo-Aristotelian *Mechanical Problems*: the homology between mechanics and poetry as *technē*’, *Studies in History & Philosophy of Science*, 43 (2012) 300-6.

³⁰ Irene de Jong, *Narrators and Focalizers: The Presentation of the Story in the Iliad*. Amsterdam: Grüner (2nd rev. ed. London: Bristol Classical Press, 2004); *A Narratological Commentary on the Odyssey*. Cambridge: CUP, 2001); 'A narratological commentary on the *Odyssey*: principles and problems', in R.K. Gibson and C.S Kraus (eds.) *The Classical Commentary* (Leiden: Brill, 2002) 49-66; *Narratology & Classics: A Practical Guide*. Oxford: O.U.P., 2014). The investigation of the 'difference' between the author and the 'narrator'; focalisation from different perspectives can help analyse where Aristotle is moving between 'I' and 'we' (see Alessandro Vatri, 'The readerly 'us': ancient Greek criticism and the creation of textual communities', forthcoming in *Proceedings of Jagellionian University/UCL Conference Linguistic Representations of Identity in Rhetoric Ancient and Modern*, Kraków 2017), presenting the opinions of others, or imagining an interlocutor's potential: objection or request for further illustration or proof. Analysis of narratology's emphasis on the category of time can help us appreciate Aristotle's narratives (for example, the account of the man who hired a citharode in *NE* IX.1164a, or 'Heraclitus and the Oven' in *PA* 645a15–30, on the latter of which see John Poulakos & Nathan Crick, 'There is beauty here, too: Aristotle's rhetoric for science', *Philosophy & Rhetoric*, 45 (2012) 295-311); it can aid exploration of the use of tenses and extensive use of conditionals in past, present and future time (see Max Jammer, *Concepts of Simultaneity* (Baltimore, MD: Johns Hopkins UP, 2006) 38). It can also illuminate Aristotle's characterisation of his and his audience's 'here-and-now' and place in history and those of other intellectuals he discusses (this varies between past and present tenses); while references to the spaces within which we are encouraged to imagine the treatises being written and delivered, Aristotle is often silent, creating an imagine arena for 'pure ratiocination', but there are indications of teaching rooms and equipment, of Lyceum and *agora* in Athens, of journeys to Thebes and Megara; the cartography of Aristotle's world has never been addressed, even though it contains strong clues to his life experience (descriptions of the fauna of Lesbos) as well as mysterious and possibly telling silences (on Pella and Mieza, for example)..

³¹ Alessandro Vatri and Barbara McGillivray (2018) 'The Diorisis Ancient Greek Corpus: Linguistics and Literature', *Research Data journal for the humanities and social sciences*, 1-11. A. Kenny 'The stylometric study of the Aristotelian writings' (1973) and 'A stylometric comparison between five disputed works and the remainder of the Aristotelian corpus' (1983), both reprinted in his *Essays on the Aristotelian Tradition* (Oxford: Clarendon, 2001) 127-49 and 150–170; *The Computation of Style* (Oxford: Pergamon, 1982), especially 111-11

³² Edith Hall (1996) *Aeschylus' Persians, ed. with Introduction, Translation & Commentary*. Aris & Phillips/Oxbow.

³³ Edith Hall (1989) *Inventing the Barbarian* (Oxford: OUP); (2000) *Medea in Performance* (co. ed with F. Macintosh and O. Taplin. Oxford: Legenda). (2002) *Greek & Roman Actors* (co.-ed. With Pat Easterling. Cambridge: CUP); (2004) *Dionysus since 69: Greek Tragedy at the Dawn of the Third Millennium* (co.-ed. With F. Macintosh and A. Wrigley. Oxford: OUP); (2005) *Greek Tragedy & the British Theatre 1660-1914*. With Fiona Macintosh. Oxford: OUP. (2006) *The Theatrical Cast of Athens: Interactions between Ancient Greek Drama & Society* (Oxford: OUP); (2007) *Aristophanes in Performance* (co-ed. with A. Wrigley. Oxford: Legenda). (2008) *New Directions in Ancient Pantomime* (co-ed. Rosie Wyles. Oxford: OUP). (2009) *Sophocles & the Greek Tragic Tradition* (for Pat Easterling, co-ed. with Simon Goldhill. Cambridge: CUP); (2010) *Greek Tragedy: Suffering under the Sun* (Oxford: OUP); (2010) *Theorising Performance: Greek Drama & Critical Practice*. (co-ed. Hall & S. Harrop. London: Duckworth); (2013) *Adventures with Iphigenia in Tauris: A Cultural History of Euripides' Black Sea Tragedy* (Oxford: OUP); (2019) *Greek Theatre & Performance around the Ancient Black Sea* (co-ed. D. Braund & R. Wyles. Cambridge: CUP); (2020) *Aristophanic Humour* (co-ed. with Peter Swallow. London: Bloomsbury).

³⁴ Edith Hall (2017, ed.) *The Inky Digit of Defiance: Selected Prose Works of Tony Harrison* (London: Faber). (2019, ed.) *New Light on Tony Harrison* (Oxford: OUP for the British Academy). (217), Hall (2019) and (2020). (2021) *Tony Harrison: Poet of Radical Classicism* (London: Bloomsbury).

³⁵ Edith Hall (1995) 'The ass with double vision: politicising an ancient Greek novel', in *David Margolies and Maroula Joannou (eds.), Heart of a Heartless World: Essays in Honour of Margot Heinemann*, 47-59

(London: Polity); (1995) 'Lawcourt dramas: the power of performance in Greek forensic oratory', *BICS* 40, 39-58; (2007) 'Subjects, selves and survivors', *Helios* 34, 125-159; (2013) 'Rhetorical actors and other versatile Hellenistic vocalists', in C. Kremmydas and K. Tempest (eds.) *Hellenistic Oratory*, 109-36. CUP; (2016) 'Our fabled childhood: reflections on the unsuitability of Aesop for children', in Katarzyna Marciniak (ed.) *Our Mythical Childhood*. Warsaw University Press. (2015) 'Adventures in the ancient library,' in Alice Crawford (ed.) *The Meaning of the Library: the St. Andrew's King James Lectures*. Princeton University Press. (2015) 'Ancient Greek literature and western identity', in Martin Hose and David Schenker (eds.) *Wiley-Blackwell Companion to Greek Literature*. Wiley-Blackwell. (2017) 'Xenophon: magician and friend', in Michael Flower (ed.) *The Cambridge Companion to Xenophon*, 449-58. Cambridge: CUP. (2018) 'The censoring of Plutarch's Gracchi on the revolutionary French and reformist English stages, 1792-1823', co-authored with Rosie Wyles, in John North and Elizabeth Potter (eds.) *The Afterlife of Plutarch* (BICS Supplement) 127-46. (2018) 'Aesop the morphing fabulist', in Owen Hodgkinson and Helen Lovatt (eds.) *Classical Reception and Children's Literature*, 89-107. London: I.B. Tauris. (2019) "'Romantic poet-sage of history': Herodotus and his Arion in the long 19th Century', in *Herodotus in the Long Nineteenth Century*, ed. Tom Harrison and Joseph Skinner. Cambridge: CUP. (2013) 'The Aesopic in Aristophanes', in Emmanuela Bakola, Lucia Prauscello and Mario Telo (eds.) *Greek Comedy and the Discourse of Genres*, 277-97. CUP. (2018) 'The boys from Cydathenaeum: Aristophanes versus Cleon again in Thucydides and Aristophanes', in Danielle Allen, Paul Christesen and Paul Millett (eds.) *How to do Things with History: New Approaches to Ancient Greece*. Oxford: OUP.

³⁶ Hall, E. (2021a) 'Actors and Theatre in Aristotle's Rhetoric and Beyond', in G. Moretti and Biagio Santorelli (eds.) *Atti Il Teatro dell'Oratoria* (=Maia suppl. 2021); 'Aristotle's lost works for the public and the politics of academic form', in P. Vasunia (ed.) *The Politics of Form in Greek Literature* (London: Bloomsbury, 2021);

³⁷ Her *Introducing the Ancient Greeks* (much translated) discusses prose authors from Herodotus to Libanius. She has also prepared the ground with articles and a monograph on Aristotle (which entailed reading all his works in Greek), now translated into Dutch, Spanish, Portuguese, Italian, Arabic, Russian, Turkish, Bulgarian, Rumanian, and Chinese.

³⁸ Sebine Föllinger (1996) *Differenz und Gleichheit* (Stuttgart: Steiner).

³⁹ Cf. G. A. Kennedy, *Aristotle On Rhetoric: A Theory of Civic Discourse* (New York/Oxford, 2007) 21.

⁴⁰ Steps towards this have been made recently by P.J. Van der Eijk in 'Towards a rhetoric of ancient scientific discourse: some formal characteristics of Greek medical and philosophical texts (Hippocratic Corpus, Aristotle)', in: E.J. Bakker (ed.) *Grammar as Interpretation. Greek Literature in its Linguistic Contexts* (=Mnemosyne Supplement 171, Leiden: Brill, 1997), 77-129;

⁴¹ Mendell, Henry (1998) 'Making sense of Aristotelian demonstration', in C.C.W. Taylor, *Oxford Studies in Ancient Philosophy* 16, 161-226.

⁴² Edith Hall, *Aristotle's Way: How Ancient Wisdom Can Change your Life* (London & New York: Penguin/Random House, 2018); 'The Social Significance of the "Unity of Time"', *Atti Accademia Pontaniana*, suppl. 60 (2011) 145-54. 'Citizens but Second-class: Women in Aristotle's *Politics*', in *Patriarchal Moments* ed. Cesare Cuttica and Gaby Mahlberg, 35-42 (London: Bloomsbury, 2016); 'Aristotle's Theory of Katharsis in its Historical and Social Contexts', in E. Fischer-Lichte & Benjamin Wihstutz (eds.) *Transformative Aesthetics*, 26-47 (London: Routledge, 2017).

⁴³ Vatri (currently Research Fellow at Oxford University) is the author of *Orality and Performance in Classical Attic Prose: A Linguistic Approach* (OUP 2017) as well as numerous relevant articles and is co-creator and continuous developer of the Diorisis corpus and search engine (see publications listed at <https://oxford.academia.edu/AlessandroVatri>). The research interests of Cartlidge (currently temporary lecturer at Christ Church, Oxford) sit at the crossroads of the history of the Greek language, post-classical literature and philosophical texts.⁴³ This is demonstrated by his 2014 doctorate *The language of Menander Comicus and its relation to the Koinē* (forthcoming with OUP), which examined the language of Menander from a diachronic perspective, and numerous other publications. E.g. 'Herodicus in

Babylon', *Mnemosyne* 73 (2020) 1-26 'Martial 'in Callimachum' (10.4)' *CQ* 68, 603-611; 'Menander *Epitrepontes* 366', *Classical Philology* 112 (2017) 246-252; 'Empedocles, *Physika* 1.278 (P. Strasb. gr. Inv. 1665-1666, a(ii)8)', *ZPE* (2017); 'Menander, *Epitrepontes* 807 and the suffix of the feminine perfect active participle in fourth-century Athens' *ZPE* 201 (2017) 32-39; 'Menander, *Epitrepontes* 581', *ZPE* 196 (2015) 63-64; 'Eupolis, fr. 192.48-9 K.-A.', *ZPE* 197 (2016) 32; 'Heterocclisis in Menander and the Authorship of "P. Ant." 15 (= fr. com. adesp. 1084 K.-A.)', *ZPE* 199 (2016) 17-24; *Middle Platonism and its Literary Reflections* (co-ed. with L. Constantini, forthcoming)