September began with a good deal of COVID-related uncertainty, but we can now look back with pleasure and satisfaction on an extraordinarily successful year. After spending so much time on Zoom, it has been a delight to return to the classroom, to enjoy serendipitous encounters in the hallways, and to linger over longer conversations as we renew traditions like Friday happy hours and student-faculty lunches in the Faculty Club.

Of the many things we have to celebrate this year, unquestionably the most important are the accomplishments of our graduating students. Elsewhere in these pages you can read about the many theses and dissertations that have been written, the many prizes won, and the various projects and plans that lie ahead for our graduates. All of our seniors and newly-minted PhD’s have worked under challenging circumstances to complete undertakings that were begun at a time when no one could have imagined the obstacles that lay ahead. They have had to be especially resilient and resourceful. Congratulations to all our graduates on their achievements!

Commencement is a time for celebration but also for farewells, as colleagues as well as students move on to other opportunities. This year we say goodbye to two treasured members of our department who are embarking on the next stages in their careers. Brigitte Libby has for many years taught a wildly popular Gen Ed course on classical mythology, which she has somehow managed to do while also serving as the College's Assistant Dean of Academic Integrity. Harry Morgan has enriched our curriculum and our community with his deep knowledge of Roman history and ancient music for the past three years as a Harvard College Fellow and Lecturer in the Classics. We will miss Brigitte and Harry dearly, but we wish them every success in their next endeavors.

In January we also had to say farewell to David Mitten, a beloved colleague, teacher, and friend. A short note about David’s many contributions to the Department appears later in this issue. David's extraordinary presence in the life of our community will be recognized and celebrated at a memorial service being planned for the fall.

The sadness that attends these departures has been tempered by the pleasure of welcoming new members to our community. At the start of the new year, we were delighted by the arrival of a new Visiting Fellow, Hosnia Namak, who was until recently an antiquities specialist at the National Museum of Afghanistan, and who joins us under the auspices of Harvard’s Scholars at Risk program.

We also look forward to welcoming three (!) new faculty members in the near future. Two of our new colleagues will arrive as soon as the fall, when we will be joined by Emily Greenwood, a scholar of Greek literature and its later reception, and Irene Soto Marín, a numismatist and economic historian specializing in late Roman Egypt. A little farther down the road, Kelly Nguyen, a historian whose current work focuses on the reception of classical antiquity in Vietnam and the Vietnamese diaspora, will take up a joint appointment in Classics and Comparative Literature once her current postdoctoral fellowship has concluded. We can hardly wait for Emily, Irene, and Kelly to arrive in Cambridge!

This year has seen many other exciting events and developments in the Classics Department, many of which you can read about in the pages that follow. I wish to single out just one more: the marvelous Ivy Livingston, who has distinguished herself as a national leader in classical language pedagogy, won promotion to the rank of Senior Preceptor. Congratulations, Ivy, and thank you for your continuing efforts to promote the study of Latin and Greek!

Congratulations, finally, to all of our graduates and their families! Thank you for everything you have done to make the Department of the Classics such a vibrant and supportive intellectual community.
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### Senior Concentrators | Class of 2022

- Ethan Scott Arellano
- Charlotte Berry
- Anna Cambron
- Abigail Akua Miller
- Felipe Guillermo Muñoz
- Ana Luiza Nicolae
- Philip Geanakoplos
- Molly Goldberg
- Benjamin Lafond
- Oliver Richards
- Harry Sage
- Matilda "Midge" Scheftel
- Samuel Lincoln
- Zelin Liu
- Fariba Mahmud
- Esther Um
- Jonathan Yuan
Senior Honors Theses

Ethan Arellano
Classical Civilizations
“Harmonia in Love and War”
Advisor: Natasha Bershadsky
Asst. Advisor: Jorge Wong Medina

Fariba Mahmud
History and Literature & Classical Civilizations
"Selim the Algerine: Exploring an Odyssey in Early Colonial America"
Advisors: Natasha Bershadsky & Arianne Urus (Hist & Lit)
Asst. Advisor: Felipe Soza

Charlotte Berry
Classical Languages and Literatures & Government
"Translatio Imperii et Studii: American Classical Education and Reception in the Progressive Age"
Advisors: Emma Dench & Celia Eckett (Gov)
Asst. Advisor: Justin Miller

Anna Cambron
Classical Languages and Literatures
"Ioci Nudandum Mirmurum: Uncovering the Roman Floralia"
Advisor: Harry Morgan
Asst. Advisor: Rebecca Deitsch

Philip Geanakoplos
Classical Languages and Literatures
"Julius Caesar and his Centurions: a Study in the Power of Words"
Advisor: Emma Dench
Asst. Advisor: Stephen Shennan

Molly Goldberg
Classical Languages and Literatures & Government
"Res Publica Res Populi? A Study of Ciceroan Populism"
Advisors: Jared Hudson & Richard Tuck (Gov)
Asst. Advisor: Stephen Shennan

Benjamin LaFond
Linguistics & Classical Languages and Literatures
"An Optimality Theoretic Account of Vowel Weakening"
Advisor: Kevin Ryan (Ling)
Asst. Advisor: Nadav Asraf

Sam Lincoln
Classical Languages and Literatures & Comparative Literature
"Layers of Antiquity: An Epigraphic Analysis of Cy Twombly’s Poetic Inscriptions"
Advisor: Tony Shannon
Asst. Advisor: Richard Thomas & Ann Blair (History)

Zelin Liu
Ancient History
"INTER EXEMPLA ERIT: Germania in Tacitus and Its Use by Early German Humanists"
Advisors: Richard Thomas & Ann Blair (History)
Asst. Advisor: Emily Mitchell

Fariba Mahmud
History and Literature & Classical Civilizations
"Selim the Algerine: Exploring an Odyssey in Early Colonial America"
Advisors: Natasha Bershadsky & Arianne Urus (Hist & Lit)
Asst. Advisor: Felipe Soza

Abigail Miller
Molecular and Cellular Biology & Classical Languages and Literatures
"The Environment of Disease: From Rerkinos to Cholangiocarcinoma"
Advisors: Mark Schiefsky & Fernando Camargo (MCB)
Asst. Advisor: Xiaoxiao Chen

Ana Luiza Nicolae
Classical Languages and Literatures & Government
"The Earth’s Stretchmarks: Winds as Directional Systems Generated from the Ground in Mesopotamia and Greece"
Advisors: Paul Kosmin & Mark Schiefsky

Harry Sage
Music & Classical Languages and Literatures
"If a Picture Never Lies: Musicalizing Vergil’s Bucolics"
Advisors: Richard Thomas & Chaya Czernowin (Music)
Asst. Advisor: Susannah Wright

Esther Um
Classical Civilizations
"Consolation and Tears in the Works of Augustine"
Advisor: John Mulhall
Asst. Advisor: Jared Hudson

Franklin and Eleanor Ford Prize
awarded by the Department of History
Zelin Liu

Thesis Prizes

Ancient History Prize
for a thesis on Ancient History
Zelin Liu

Classical Reception Thesis Prize
for a thesis on Classical Reception
Sam Lincoln and Harry Sage

Pease Thesis Prize
for a thesis on Latin
Ben LaFond

Smyth Thesis Prize
for a thesis on Greek
Abigail Miller

Hoopes Prize
for an outstanding undergraduate thesis
Anna Cambron, Zelin Liu, and Ana Luiza Nicolae

Captain Jonathan Fay Prize
for an outstanding and imaginative undergraduate thesis
Zelin Liu

Midge Scheftel
Classical Civilizations
"The Development of Ariadne’s Discovery on Sarcophagi"
Advisor: Adrian Stahlh
Asst. Advisor: Sarah Eisen

Jonathan Yuan
Art, Film, and Visual Studies & Classical Languages and Literatures
"Ad Astra: A Modern Adaptation of Hercules’ Twelve Labors"
Advisors: Rachel Love & Young Joo Lee (AFVS)
Asst. Advisor: Julia Judge Mulhall
Senior Prizes

Arthur Deloraine Corey Fellowship
for graduate study

Louis Curtis Prize
for excellence in Latin

William King Richardson Scholarship
for distinction in both Greek and Latin

Department Prizes
For academic achievement and contributions to the Classics community

Anne Cambronn
Molly Goldberg, Sam Lincoln, and Harry Sage

Senior Reflections

Anna Cambron
I knew coming into college that I wanted to study Classics for at least the next four years, and now I'm looking forward to doing it for the rest of my life. The first class I ever walked into at Harvard was Professor Thomas Latin 101a on the Eclogues and Georgics. I remember sitting in that class and being amazed by how far beyond itself a single text could go, as we detailed the many other texts which may influence or receive even a string of a few words. Over my time here, I learned to see texts as windows to worlds, both the ancient world and my own. Ancient texts have become far more than specimens of grammar and syntax, and now give me a means of understanding ancient cultures and the people living in them. As I go on to the next stage, I am confident that my education here has given me the tools, as well as many years of fruitful years of historical research and language study, to hope to come back and visit often!

Benjamin LaFond
I came to Harvard knowing that I wanted to concentrate in Linguistics. In my freshman spring I took a course on the Odyssey with Professor Elmer, and by the end of that semester I had decided to pursue a joint concentration with Classics. The Classics Department's faculty and students have consistently been a welcoming presence in my time at Harvard, and I am thankful for their persistence in recruiting all kinds of scholars, including myself, to study the Classics.

Jonathan Yuan
I was thinking) and taking up Classics and eventually the Department of the Classics in a nutshell. I quickly re-arranged my academic trajectory, setting aside my planned concentration in physics (I don't know what I was thinking) and taking up Classics and eventually Comparative Literature as my courses of study.

Sam Lincoln
The first class I ever stopped at Harvard was a graduate seminar on the Iliad taught by Professor Elmer. The first thing Professor Elmer establishing in that class was that students should have, in addition to the requisite knowledge of Greek, functional literacy in both German and Italian. Somehow, in my haste to continue my exploration of Homeric epic that began in high school with Fagles' Iliad and Odyssey, it hadn't occurred to me that we would be confronting the poem in its original language. It certainly hadn't occurred to me that some substantial portion of my secondary scholarship would be in German and Italian.

I did not take that seminar, needless to say, but I did find myself in a second-year course on Byzantine literature taught—mercifully—in translation by Professor Riehle. From them on, I was hooked: tiny class sizes, a discussion-based learning model, and world-class faculty. This is the Department of the Classics in a nutshell. I quickly re-arranged my academic trajectory, setting aside my planned concentration in physics (I don't know what I was thinking) and taking up Classics and eventually Comparative Literature as my courses of study.

Since then, it's been an exhilarating few years of discovery as I tumbled through Greek—eventually, I did read a bit of Homer—and numerous different areas of interest: first epic, then epiphraphs, then ancient aesthetics, and finally comparative classical and modern art history. There are so many people to thank who have made this experience so meaningful, and a few deserve special mention. Thank you to Suzanne Paszkowski, for igniting my Greek education and constantly striving to challenge the pedagogical norms of classical studies. Thank you to Eric Driscoll, for introducing me to the discipline of epigraphy just this past fall and in doing so changing the course of my thesis and, hopefully, the next few years of my research and writing. Thank you to Tony Shannon, for helping me sort through the tangle of my thesis from its first conception until the very end of the process. And thank you to Professor Elmer, who welcomed me into that first meeting of his seminar despite my obvious under-qualification, and who has helped empower me at every step of my academic career—from my first run-in with the Odyssey to the final chapter of my thesis—to harness the power of interdisciplinary study and cross-cultural connection to bring the ancient world into brilliant clarity.

In the department, I've found at every turn a wonderful and welcoming collection of faculty, staff, graduate students, and fellow concentrators. I am so lucky to have been a part of this remarkable community and will miss Boylston Hall dearly next year!
Zelin Liu

Few experiences have quite shaped the way I look at myself and the world as writing a senior thesis. Despite knowing since high school that I would ultimately study Tacitus, I committed myself to pursuing a joint concentration in Ancient History, that I would have to write a thesis if I wanted to graduate. I still felt unprepared to tackle a project of this magnitude. To have such absolute control over an idea to work on was something I would never have imagined as a first year or even a sophomore that I would devote my research and writing. Never in my wildest dreams, though, did I imagine as a senior focusing on the first century CE was utilized first by Tacitus to sharpen the support of extraordinary advisers who guided my thesis. The answer came to me in my junior tutorial, in which I could effectively synthesize my love for Tacitus and my interest in sexuality and theater, and had read some Martial poems that I thought could be fun to explore. As a result, during the seemingly endless months at Harvard, I was hooked. Researching the festival never produced a single tangent that had me questioning my thesis topic, just in time to return to campus and begin my senior fall semester in earnest.

Work on my thesis began working with the sun still in the east only to lift my head up and realize that night had already set in. So many pages I wrote only to delete, so many translations I committed to memory. Time and time again I found myself several thousand words into a tangent that had no bearing on my final argument. Time and time again, I would reread my English version of a translated passage that I would realize was wholly irrelevant to the point I was making. For the longest while I was unsure of how to conceptualize my thesis from being three loosely related essays stapled together, until a conversation with my advisers gave me the clarity I needed. Finally, after so many months, I allowed myself to turn the thesis in, though I could have easily spent a year polishing it without being satisfied.

My thesis, though it concerned ancient Roman historians and sixteenth century German scholars, nonetheless helped me better understand who I am as a son of immigrants from a foreign land. It also raised more questions about the intellectual roots that would eventually flower into European-style nationalism in the nineteenth and about what it means for a person to belong to one particular ethnolinguistic/cultural group or another that I hope to pursue down the road.

Anna Cambron

Working on a thesis was one of my most meaningful experiences at Harvard. I already knew that I wanted to write one, but I wasn’t sure what I wanted to do. I knew I was interested in sexuality and theater, and had read some Martial poems that I thought could be fun to examine. As I was trying to land on a topic, I received an email from my advisor suggesting that I look into a strange festival called the Floralia which included “striptease mimes.” As soon as I read those two words, I was hooked. Researching the festival never produced a single tangent that had me questioning my thesis topic, just in time to return to campus and begin my senior fall semester in earnest.

The months that followed the end of summer until the start of spring I can only recall as if in a haze. I spent endless hours flipping through the two hundred physical books I dragged out from Widener and stacked in my cramped dorm room or scrolling through the digital scans of an early printed book attempting to decipher the unsystematized scribal abbreviations and odd syntax of sixteenth-century Latin. I would often

Jonathan Yuan

My thesis project is an animation titled “Ad Astra: A Modern Adaptation of Hercules’ Twelve Labors,” conducted in Art, Film, and Visual Studies. The project takes inspiration from the saga of Hercules’ labors and reimagines them onto my own experiences and memories from childhood, taking the common theme of overcoming adversity and exploring the application of the Classical model and motif within everyday life. The project engages with visual and textual elements of the Classical tradition, but also seeks to recontextualize the way that Hercules can be viewed today, particularly in the image of the heroic figure and the applicability of that image to the everyday individual who engages with the tradition. It also focuses on promoting a more nuanced approach to the theme of “civilization” as an ideal, accessible through focusing on the family, friends, and loved ones that teach and encourage us to overcome challenges.

In particular, the piece focuses on my relationship with my grandmother, who passed away in October 2021, and the impact that she had on my life from a young age, from my first steps to getting into college. The process of grieving her death was what sparked this focus on support systems because the loss of a part of that system was the hardest thing I’d faced in my entire life. My thesis was a way of honoring and memorializing her and our relationship as well as capturing the ways that the Classics has allowed me to understand my life and the world around me in comforting and insightful ways.

Charlotte Berry

Over the past four years, my love of history and the ancient world and a fascination with the power of interpretations of the past to affect national identity steered my curricular choices and research interests. I spent my last academic year in New Zealand considering American perceptions of the past and perpetuating the idea of the translation imperi, which charts the imagined westward motion of empire since Ancient Greece. I am incredibly grateful to the many members of the Classics Department who first had me at the Fall Thesis Colloquium and graciously offered advice in office hours. I would like to offer particular thanks to Professor Peirano Garrison and Professor Elmer for directing me towards rewarding avenues of exploration. I would also like to thank Professor Nagy and Susannah Wright for their participation in GENED 1074. The Ancient Greek Hero and their invitation to Rick Riordan to address our class, since the chance to revisit one of my first introductions to the Classical world profoundly impacted this project.

The thesis, titled “Translatio Imperii et Studi: American Classical Education and Reception in the Progressive Age,” investigated Classics in America at the close of the nineteenth century. I discovered that at this time, high school education was rapidly expanding amidst industrialization, urbanization, and immigration. In response, Harvard’s President, Charles Eliot, led a movement to standardize curriculums in the Committee of Ten Report. This groundbreaking document encouraged Latin education and enshrined a newly-developed historical narrative of the westward movement of “civilization” in the recommended course of history instruction. During this decade, America experimented in imperialism as the western frontier seemed to disappear. America’s imperial identity was affirmed in pedagogical tools from Latin textbooks of the Aeneid—Itself a story of imperial transition written in an imperial moment—to the 1893 Chicago World’s Fair, where classical architecture signified a successful transfer of civilization power from Europe to America and scientific evidence seemed to confirm American superiority.
Graduate Student News

- In June 2021 Xiaoxiao Chen (G4) presented her prospectus entitled “The Method of Exhaustion and the Infinite: Aristotelian Epistemology and Ancient Greek Mathematics.”
- In May 2022 Greta Galeotti (G3) completed her Special Exams on Greek Archaic Poetry, Ovid, and Homeric Linguistics.
- In February 2022 Nate Herter (G4) presented his prospectus on “The Reception of Classical Myth and Ritual by Georges Bataille and the Dissident Surrealists.”
- In May 2022 Vivian Jin (G3) completed her Special Exams on Plato, Virgil, and Aesthetics.
- In May 2022 John Kee (G3) completed the Special Program in Byzantine Studies third year examinations on Byzantine history, Byzantine rhetorical theory, Byzantine art history, 877-1225, and Greek palaeography.
- In May 2021 Emily Mitchell (G4) completed her Special Exams in Herodotus and Persia, Seneca the Younger, and the Flavian Empire. In April 2022 she presented her prospectus entitled “Remembering the Enslaved and the Emancipated in the Roman World.”
- In September 2021 Davide Napoli (G4) presented his prospectus entitled “Antilogy: Opposed Speeches in Fifth-Century Athens.”
- In June 2021 Malcolm Nelson (G5) presented his prospectus entitled “A Secret Instinct, Controlling Emphyse in Classical Greece.”
- In May 2022 Andrew Nitapalis (G3) completed his Special Exams on Vanni Risinos and Greek Oral Poetry.
- In June 2021 Allison Resnick (G2) presented her prospectus entitled “Poetry under Pressure: The Impact of Imperial Regime Change on Martial Book.”
- In April 2022, Alexander Schwennicke (G4) presented his prospectus entitled “Imagining Legal Change in the Roman World.”
- In October 2022, Alexander Vega (G4) presented his prospectus entitled “Ascending toward the Truth: Augustine’s Engagement with Academic Skepticism and his Alternative Norms for Wholehearted Belief.”
- In May 2022 Philip Wilson (G3) completed his Special Examinations in Vergil’s Eclogues and their Latin Reception, Ausonius, and the History of Magic.
- In December 2021 Jorge Wong Medina (G4) presented his prospectus entitled “Homer and the Lesbians: Dialect Variation in Archaic Greek Poetry.”
- In March 2022 Susannah Wright (G4) presented her prospectus entitled “Sunt Lacrimae Rerum: Decorum and Grief in Ancient and Medieval Latin Epic Poetry.”
- In May 2022 Louis Zweig (G4) presented his prospectus entitled “The Wilthorius and the Latin Exodus Tradition.”
- Want to see more Latin in your Instagram feed? Follow Rebecca Doo (G4) on Instagram. You can also check out her website, Books ‘N Backpacks. [https://books-backpacks.com] for more Classics resources.

Graduate Student Awards

- Sarah Eisen (G4) will be attending the American School of Classical Studies in Athens Summer Session with support from an ASCSA Open Scholarship (the Lord Scholarship) and the Norton fund.
- Sarah Eisen (G4) and Susannah Wright (G4) have each been awarded a GSAS Merit and Term-Time Research Fellowship for a semester in the 2022–23 academic year.
- Greta Galeotti (G3) will be attending the American School of Classical Studies at Athens Summer Session with support from the Norton fund.
- Emily Mitchell (G4) will be attending the American Academy in Rome’s summer program with support from the Imperator SPQR Helen Aurora Gulamerian Scholarship and the Stacker fund. She was also nominated for the Derek C. Bok Award for Excellence in Graduate Student Teaching of Undergraduates.
- Alexander Vega (G4) received the Forris Jewett Moore Fellowship in Philosophy and the Sterling Lamprecht Fellowship for a semester in 2022–23.
- Emily Mitchell (G4) will be attending the American Academy in Rome’s summer program with support from the Norton fund.
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- Alexander Vega (G4) received the Forris Jewett Moore Fellowship in Philosophy and the Sterling Lamprecht Fellowship for a semester in 2022–23.
- The Bowdoin Prize for Graduate Composition in Greek translation have been awarded to Dante Minutillo (’24). Dante was also awarded the George Emerson Lovell Scholarship Prize for the best performance in an examination on Latin. Finally, Dante was one of two recipients of the 2022 Committee on Medieval Studies Undergraduate Essay Prize.
- Ana Luiza Nicolae (’22) received a Taliesin Prize for Distinction in the Art of Learning, awarded by the Division of Arts and Humanities to graduates who best exhibit a spirit of intellectual adventure in their curricular paths as Harvard undergraduates.
- The David Taggart Clark Prize for the Undergraduate Latin Commencement Oration has been awarded to Benjamin Porteous (’22). Read the oration in Latin and English on pages 22 and 23.
- Jonathan Yuan (’22) has been elected to Phi Beta Kappa.
- Ivor Zimmerman (’23) was selected for a summer internship at the Museum of Cycladic Art in Athens.
- Charles P. Segal Student Travel and Research Fellowships were awarded to the following undergraduate students: Connor Chung (’23), 3D Lead (’23), and Madeleine Riskin-Kutz (’25).

Faculty News

- Gregory Nagy has been awarded a grant from Dean Claudine Gay’s Competitive Fund for Promising Scholarship. This competitive award will fund a project to develop a new digital platform for the display and annotation of ancient texts.
- In January 2022, the Harvard Gazette profiled Irene Peirano Garrison’s redesigned course on Latin composition in an article entitled “Finding modern issues in study of ancient world.”
- This spring, the department teamed up with Brandeis University to host the first-ever in-person episode of Reading Greek Tragedy Online. A video of the performance with commentary by Joel Christensen, David Elmer, and Naomi Weiss can be found on the Center for Hellenic Studies’ YouTube channel.
- Academic year 2022–23 departmental officers: Chair: David Elmer; Director of Graduate Studies: Richard Thomas; Director of Undergraduate Studies: Naomi Weiss.

Faculty Teaching Awards

The Harvard Certificate of Distinction in Teaching Excellence goes to outstanding Lecturers, College Fellows, and Preceptors. Recipients from Classics for the Fall Semester of 2021:
- Calliope Dourou MODGRK Aa. Elementary Modern Greek
- Harry Morgan: CLS-STUDY 134. Roman Popular Culture
On January 18, we had to say goodbye to our dear colleague, teacher, and friend, David Mitten, who passed away peacefully after an illness. David arrived at Harvard as a graduate student in 1957, receiving his PhD in classical archaeology in 1962. He wore many different hats over the course of his long and distinguished Harvard career. He rose through the ranks to become the James Loeb Professor of Classical Art and Archaeology in 1969. In 1975 he became the curator of the Ancient Art Department in the Fogg Art Museum, and the following year he was named the associate director of Harvard's Archaeological Exploration of Sardis.

In each of these capacities, David made many important contributions. At Sardis, he discovered the ancient world’s largest synagogue; later in the same season he discovered one of the most famous works of Lydian sculpture, the “Cybele shrine.” In his three decades as curator, he shaped and enriched Harvard’s collection of antiquities, especially through his passion for ancient bronzes. And he was an inspiring and irresistibly enthusiastic educator, with an uncanny ability to remember the name of each and every one of the countless students who took his legendary course on Alexander the Great. David had such a profound impact on the lives of so many students and left such an indelible trace on the collections with which he worked that his presence will be felt for a very long time to come. We look forward to celebrating his life with a memorial service this fall.
Literary Art: A Spring Break in Paris

by Taia Cheng ('24)

Thanks to a grant from the Charles P. Segal Student Travel and Research Fund, I was able to spend this spring break in Paris examining paintings and sculptures in the Musée du Louvre inspired by classical literature, based particularly on Ovid’s Metamorphoses as well as Apuleius’ Metamorphoses—known more commonly as The Golden Ass. Most of the paintings and sculptures depicted scenes either moments before and directly after metamorphoses or moments before and directly after a significant turning point in the myth. (Side note: I actually found an error in one of the Musée du Louvre descriptions of a marble Éros et Psyché by Bartholomeo Cavaceppi attributing the recollection of the myth to Ovid rather than Apuleius.) For me, the most notable sculpture was Antonio Canova’s “Psyché ranimée par le baiser de L’Amour” or “Psyche Revived by Cupid’s Kiss” (1793). And the most notable painting was based on Ovid’s Pygmalion and Galatea from Book X of the Metamorphoses. Anne-Louis Girodet de Roussy-Trioson—a French painter of the early Romantic movement—painted “Pygmalion et Galatee” in 1819.

The essential questions I would like to continue examining are (1) What did Ovid write about this scene or transformation in the Metamorphoses? Why did he emphasize certain parts? Why did he de-emphasize certain parts? (2) How are the female figures—particularly Venus in the background and Galatea just transforming into a real woman in the foreground—portrayed? And why? How does this compare to the transformations and portrayals of the male figures—Pygmalion and Cupid? (3) How did Girodet adhere to or deviate from Ovid’s descriptions? Why did Girodet make the choice to emphasize what Ovid emphasized? Where did Girodet take artistic liberties? What deeper historical, social, and political implications might these choices demonstrate about France in the early 1800s?

I would love for this to turn into a deeper research paper at some point—perhaps within the context of my junior tutorial. I am extraordinarily grateful that my Segal grant provided me with a wonderful opportunity to jumpstart some research and to explore such an enchanting city.

Amy in Paris

by Amy Lu ('23)

It was with great pleasure this past spring break that I embarked on a Classics-immersive trip to Paris fully funded by a Charles P. Segal Student Travel and Research Fellowship. For the benefit of both my jet lag and budget, I was already a stone’s throw away from France, having spent a term abroad at Oxford University’s Worcester College, and I was happy to bring many of the experiences I had in my Worcester tutorials with me to Paris. During my four-day visit, I had the opportunity not only to view archaeological finds and art pieces related to my senior thesis topic, the Roman Fury, but also to catch an evening showing of Il Nerone, an opera that encapsulated many of the themes that I had encountered in my Worcester tutorials on Latin love elegy.

Along with my thesis research, I was also able to see a new rendition of the Italian opera L’incoronazione di Poppea titled Il Nerone put on by Opéra de Dijon at the Athénée Théâtre Louis-Jouvet. The story of Il Nerone detailing the love between Nero and his consort Poppea wove together the ancient conceptions of romance according to the likes of Propertius, Tibullus, and Ovid that I had studied in my Worcester tutorials on Latin love elegy and the Ars Amatoria with the villainization of female agency upon which my thesis will be primarily focusing. Besides its relevance to my studies, the show was also a feat of musical talent, making for the best introduction to the world of opera a Classics student could ask for.

At the Louvre, I had a spectacular time looking at its many pieces in the Greek and Etruscan Antiquities section, which had a whole half-room dedicated to a series of canine urns depicting the clash between Theban brothers Eteocles and Polyneices. This confrontation is described at length in Statius’ Thebaid to be the direct result of the sister Furies Tisias and Megaera, and they can be seen behind each brother inciting their violence in many of the urns’ side friezes. It was so exciting to see the very figures I had been reading about last semester during my junior tutorial on gender and epic with Rebecca Deitsch embodied in physical form! In addition, I was coincidentally preparing for a tutorial on Paradise Lost during the following term at Worcester and was able to also indulge in some pieces related to Milton’s conception of Satan and hell, such as St. Michael Vanquishing Satan.

This past summer, there was one aspect of Professor Julia Scarborough’s Latin class on Ovid’s Metamorphoses that I did not anticipate: inspective various paintings and sculptures across antiquity for their adherence to and deviation from the literary original. Ovid is my favorite Roman author, and I have ardently studied his works since high school—ranging from a deep dive into the Heroides under Dr. Stephen Marsh at an Oxford study abroad program to the Ars Amatoria and selections of the Metamorphoses in my Latin honors classes. However, I had never considered how artistic liberties and deviations from Ovid’s literary original could reveal deeper historical and societal contexts as well as political motivations—particularly in relation to gender roles. As I learned from Professor Namwali Serpell in my Toni Morrison class last semester, the space where there is difference in artwork is not a void, but a space where things are left unsaid about phenomena ranging from an author’s own thoughts and beliefs to historical, societal, and political contexts of the time.
Cy Twombly Gallery
by Sam Lincoln (’22)

Although Houston, Texas is probably not high on the list of places for classicists to visit, it is home to a striking example of a twentieth-century reception of classical material culture: the Menil Collection’s Cy Twombly Gallery. Nestled between the pre-war bungalows of the Montrose neighborhood, its sand-colored concrete blocks forming a sort of post-modern Roman palazzo, the Gallery—the home of one of the few major permanent installations of Cy Twombly’s art—is perhaps the best place in the world to appreciate the depth and complexity of Twombly’s unique brand of classical reception.

The layout and design of the Gallery is central to this experience; the artist’s singular vision for his exhibition space was brought to life in the early 1990s by Renzo Piano in collaboration with the Menil’s director at the time, Paul Winkler.

The Gallery is an assemblage of nine square rooms—two of which have been joined into a “double-square” hall—reminiscent of Twombly’s own banque residence on the Via di Monserrato, in Rome, as well as the Palazzo Farnese (one of his favorite buildings in the city). Light filters into the viewing space through sheets of sailcloth, directed by louvers in the ceiling that shift over the course of the day to accommodate the path of the sun.

With the help of a Charles P. Segal Student Travel and Research Fellowship, I was able to visit the Gallery in December to conduct research for my senior thesis, “Layers of Antiquity: An Epigraphic Analysis of Cy Twombly’s Poetic Inscription.” The focus of my visit was Twombly’s biggest painting, Untitled Painting (Say Goodbye, Catullus, to the Shores of Asia Minor), begun in 1972 and finished in the winter of 1994. The piece is almost impossible to appreciate in reproduction because of its scale: at fifty-one feet long and thirteen feet high, the canvas occupies the entire wall of the double-square room and demands the sort of careful, sustained viewing that can only occur face-to-face.

The Catullus painting also happens to be perhaps the best example of Cy Twombly’s classical reception: his sustained use of poetic quotation, which begins just after his relocation from New York to Rome in 1957 and continues until his passing in 2011. My thesis examines the artistic device of Twombly’s quotations as it re-invents the inscription practices of the Graeco-Roman visual and literary artistic traditions, and Catullus is the subject of the third chapter. A visit to the Cy Twombly Gallery—and the archives of the Menil Collection, which contain a trove of correspondence between Twombly and Winkler on the design and construction of the gallery—in no small part enabled my analysis. To walk along the canvas of Catullus is to see first-hand the way in which Twombly’s pencil and brush wave the poetry of Rilke, Seferis, Archilochus, and others between strokes and smears and globs of lavishly applied paint. It is, as Charles Olson once wrote, a sort of “inverted archaeology”: even as the language of these poems appears it is obscured by paint, obliterated by partial erasure, or scribbled so as to be functionally illegible. Twombly’s writing on Catullus is found in the very sort of ancient disarray in which an object of antiquity is discovered in the rubble of an excavation.


Blessed Facio of Cremona
by Blake Lopez (’24)

Cremona, Italy, is a beautiful medieval Lombard city lying just an hour outside of Milan. While Cremona is especially celebrated nowadays as the home of Stradivarius and his world-renowned violins, the city is also possessed of a distinguished ecclesiastical history, particularly in the realm of lay sainthood. One of Cremona’s most beloved lay saints—though not officially canonized by the Catholic Church—is the thirteenth-century Blessed Facio of Cremona (Italian: Beato Facio di Cremona), whose fourteenth-century hagiography, the Vita Beati Facii, I am currently editing and translating into English for the very first time under my research mentor, Professor Jan Ziolkowski. The older of the two extant manuscript copies of the Vita Beati Facii is found in Houghton Library’s own fourteenth-century Ms Riant 22, with which my research has dealt extensively. In order to augment my study of Ms Riant 22 and thereby produce the most comprehensive possible edition and translation of the Vita Beati Facii, I was generously supported this past spring break by a Charles P. Segal Student Travel and Research Fellowship to travel to Cremona and consult—among other source documents—the other, sixteenth-century manuscript copy of the Vita Beati Facii at the Archivio di Stato di Cremona. I owe special thanks for the success of my research trip to Dr. Valeria Leoni, Director of the Archivio, who facilitated my unfettered access to all relevant manuscripts in her archive.

Facio’s captivating story stretches across Italy and, ultimately, across Western Europe. Born in Verona, he eventually left his birth city due to political conflict and thereafter took up permanent residence in Cremona, where he worked as a goldsmith and donated all of his excess profits to the poor. Outside of his lay employment, he founded a charitable organization, the Consortium Spiritus Sancti, and reportedly performed dozens of miracles of healing for his fellow Cremonese, which earned them his love and admiration. Beyond Cremona itself, Facio undertook numerous pilgrimages throughout Western Europe, visiting churches and other holy sites stretching all the way from Asturias to the very southern tip of the Italian peninsula. On one such pilgrimage, he returned to his birthplace of Verona in order to reconcile with his political enemies, whereupon he was immediately tossed into prison. While imprisoned, he reportedly continued performing miracles of healing and prophesied that the city of Cremona itself would come and free him from Verona; this prophecy would in fact appear to be fulfilled when the city of Cremona eventually requested Facio’s release from prison in Verona—a token of gratitude to him for his manifold charitable works.

These and other fascinating details of Facio’s captivating story I hope to bring to light in my edition and translation of the Vita Beati Facii. I am incredibly grateful to the Segal fund for affording me this otherwise unattainable opportunity of conducting such worthwhile research in so beautiful a locale.
In March 2022, the students of Classical Studies 112 Regional Study: Sicily braved COVID tests and travel uncertainties to complete the travel portion of their class, led by Professor Meg Andrews and TF Sarah Eisen, and explore Sicily! Over seven days, they made their way around the island by bus, with overnight stays in Palermo, Marsala, Agrigento, Syracuse, and Taormina. Read a few testimonials from students below.

Ethan Arelano ('22): My favorite part of the trip has to be Palermo. The city itself was the perfect introduction to Sicily, with vibrancy and life down every street. The first day I remember being taken on a long walk with classmates around the city and seeing all of these beautiful architectural works, just sitting out in the open for all to see. You could just go through and look at the old pieces of the city wall, or see these ancient churches that still hold mass. It was just so beautiful, and really shows how much history the city, and island, holds for us to explore.

Connor Chung ('23): One of the most fascinating sites I was fortunate enough to see on this trip was the Duomo di Siracusa, the ancient cathedral that sits upon the isle of Ortigia. Building upon pre-hellenic foundations, the Greeks built a temple on the site, the Romans took it over, then the Christians built a church around the temple walls, then it became a mosque under Arab rule, only for the Normans to turn it into a cathedral. Its story, in other words, is the story of Sicily. Visiting the island and getting to see the relics of the centuries, built literally atop each other, really brings to life the dynamism of Sicilian history that we had learned about in the classroom.

Zelin Liu ('22): My favorite part of the Sicily trip was visiting Motya. Standing on the pier overlooking the lagoon to the mainland, I could genuinely appreciate the strategic value of the island in ancient times for trade and defense. To breathe in the salt air on the ferry and feel powerful winds standing on the island really hammered into me the prominence of the Mediterranean to ancient Sicily. Moreover, I was struck by the minuscule size of the island and the density of ruins upon it—it felt like every square foot of Motya had ruins and shards. Standing by the Kothion also helped me internalize just how much human investment had to go into its manual construction as an almost perfect rectangular pool.

Jack McLaughlin ('23): My favorite part of the trip was seeing the remains of a Punic warship in the Museo Archeologico Baglio Anselmi in Marsala. The oldest known shipwreck in existence, it is thought to have sunk during the battle of the Egadi islands in 241 BCE as the Carthaginians sought to defend their stronghold in Lilybaeum (modern-day Marsala) in the First Punic War. It was incredibly cool to see material evidence directly tied to the Punic Wars, which shaped the region for many years and had Sicily at its center.

Ivor Zimmerman ('23): The best part of the trip for me was Selinunte. I’ve never been to an archaeological site where I was able to get so close to the structures and really experience their scale. Being able to walk down the streets and climb among the column drums really helped put into perspective the scale of the site, but also imbued the experience with a very human understanding of the city. Some sites tended to feel a bit sterile, but you could put into perspective the scale of the site, but also imbued the experience with a very human understanding of the city. Some sites tended to feel a bit sterile, but you could feel that people lived in Selinunte.

Professor Nagy’s lecture led into the three preliminary rounds, where three teams competed in each room to show off both their speed on the buzzer machine and their deep knowledge of Classics. Between rounds, students milled around the hallways animatedly discussing the questions they had just played. Following the preliminary rounds and a break for lunch in the Square, the top nine teams from each level returned for the semi-final rounds. The winners advanced to finals, which were played before a packed audience in Sever 213. A different school won at each level Hamiton High School took novice, Boston Latin School intermediate, and a one-man team from Rossview High School won advanced after perhaps the most hard-fought match in recent memory—a round so close that all three teams had an opportunity to win going into the final question! Medals were distributed to the winning teams and the tournament ended right on schedule. This was all made possible by our dedicated team of 22 writers (seven of whom study Classics here) and 28 volunteers, who dedicated countless hours of their time to our ideal of promoting classical learning among high school students. Huge thanks to all of them!

The final rounds were recorded and edited, and you can access videos of the rounds under “Past Winners & Videos” on our new website: sites.harvard.edu/classicalclub/certamen, which also contains the questions, scores, and an article by Professor Nagy based on his keynote address. Congratulations once again to all the participants, we can’t wait to see you again next year!
Horace, Odes 1.7

Laudabunt ali clarum Rhodon aut Mytilenem aut Ephesum bimarisve Corinthi moenia vel Baccho Thebas vel Apolline Delphos insignis aut Thessali Tempe; sunt quibus unum opus est intactae Palladis urbem carmine perpetuo celebrare et undique deceptam fronti praepone re olivam. plurimus in lunonis honorem aptum dicet equis Argos diteque Mycenas: me nec tam patiens Lacedaemon nec tam Larissae persicussit campus opimae, quam domus Alburnae resonantis et praecipex Anio ac Tiburni lucus et uda mobilibus pomaria nivis. albus ut obscuro deterget nubila caelo saepe Notus neque parturi imbris perpetuo, sic tu sapiens finire memento et obscuro deterget nubila caelo et praeceps Anio ac Tiburni lucus et uda ne tam Larissae percussit campus opimae, aptum dicet equis Argos ditesque Mycenas: undique decerptam fronti praeponere olivam. moenia vel Baccho Thebas vel Apolline Delphos Laudabunt alii claram Rhodon aut Mytilenen (Image 975x515 to 1170x709)

by Josiah Meadows (*23)

meter: iambic pentameter in rhyming pairs

Let others sing the praise of Iphodes the bright or Mytilene or Ephesus, the might of Corinth's walls which stand between the sea, or Thebes, the town, O Bacchus, known for thee, or Delphi or the Thessalian place, which are renowned, Apollo, for thy grace. Some wish the city of the maiden queen to prase with endless song and honor gleam and wear the olive wreath upon their head, and many men revering Juno said that Argos was the best for gallant steed, and all Mycenae for its riches heed. My mind was not so struck by Spartan strain nor by Larissa's soft and fertile plain as by Alburnus's resounding halls, or by the headlong rush of Anio's falls, Tiburnus, home to apple tree and oak, whose orchards do the rushing rivers soak. As Notus clears the canvas of the sky and causes all the gloomy clouds to fly and often halts the downpour of the rain, so, Plancus, should you seek to end the pain and troubles of your life with smoothest wine, be you, as now, in distant camps that shine with standards or in Tibur's shady grove. E'en Teucer straight to Salamis they drove—his father too—to exile soon they fled. Yet still he tied a garland 'round his head, and thus he spoke to all the men he knew: "Fortune is more than my father sweet. We shall, where'er she bids, direct our feet, O comrades, friends, while Teucer leads the way, while Teucer guides, there should be no dismay. As great Apollo promised, there will be another Salamis beyond the sea. He ne'er forgets what he has nobly sworn. Together many hardships we have borne, so banish all your cares and drink with me. Tomorrow we will brave the boundless sea."
Oratio Latina

In Honorem Iohannis Martini Annenbergensis

Benjamin James Porteous

Præses Bacow, Decani, Professores doctissimi, Hospites ter-honorati, Alumni Alumnæque eminentissimæ, pro nobis permulta passærae familiæ, et praecipe voosmet, condiscipuli carissimi, salvete!

In nostra hodie ante vos ascendi, condiscipuli, ut virtutes ac mores Iohannis Martini Annenbergensis laudem.

Cum primum ad hanc Harvardianam Aream pervenissemus, magna cum trepidatione nos omnes illas aulae Annenbergensis ianuas formidabiles aperuimus.


Tunc demum pestilentia detestabilis ingruit, nos de hac universitate amabili eiecit, orbem terrarum demeritus manu dira concussit.

Septemdecim post menses ad hanc Aream reverti sumus. In quasdam bellas, mures, fungos bellum gessimus, agnovimus illas pallidas imagines olim visas in quodam mundo ficto, Zoomblandia nomine, repase corpora solida habentes condiscipulos amicosque fuisse. Una simul mense Martis anni MMXX discessimus; agnovimus illas pallidas imagines olim visas in quodam mundo ficto, Zoomlandia nomine, denique manu dira concussit.

In rostra hodie ante vos ascendi, condiscipuli, ut virtutes ac mores Iohannis Martini Annenbergensis laudem.

I have climbed these steps today, classmates, to tell you how wonderful John Martin of Annenberg is. When we first arrived in this Harvard Yard of ours, it was with great trepidation that we opened those formidable doors of Annenberg.

How fortunate were those who approached the doors with companions, roommates, perhaps, or friends who had met on the Facebook Page of the Harvard College Class of 2022! Those of us unaccompanied had to enter Annenberg all alone. However, passing over the threshold, we encountered that most excellent citizen of this university, greatest of card-swipers, best friend of first-years, the one-and-only John! He, endowed with a remarkable faculty of memory, had learned before the middle of September not only our names, but also the names of our favorite sports teams, of our parents and siblings, and even of our cats and dogs. Every day he welcomed us into the dining hall with an enthusiastic greeting and cheerful banter.

Thus: swipe. “Ana Luiza! How is your mother doing? It gets really cold in Montreal in the winter. Be sure to remind her to dress warmly!” Swipe. “Greetings, King Philip!” Swipe. “Minjue, good luck with your p-set!” Swipe. “Jake! How…Oh! Excuse me a sec…Hey! You there! No tourists allowed in here! No, tourists aren’t allowed to take photographs in here either. Didn’t you see the sign? It’s written in six languages. Hm, what was I saying? Ah,” swipe. “Octavi! I heard the Cubs won yesterday and I was so happy for you.” Swipe. “Ben, what are you up to? You aren’t carrying the whole library in your backpack are you?”

Then the detestable pandemic came upon us. It drove us out of this university we love. It struck the very world with its dread hand.

After seventeen months, we returned to this Yard. We waged war on cockroaches, mice, and fungi. We discovered that pallid phantoms once seen in a made-up world called Zoomland were in fact classmates and friends they had met on the Facebook Page of the Harvard College Class of 2022! Those of us unaccompanied had to enter Annenberg all alone. However, passing over the threshold, we encountered that most excellent citizen of this university, greatest of card-swipers, best friend of first-years, the one-and-only John! He, endowed with a remarkable faculty of memory, had learned before the middle of September not only our names, but also the names of our favorite sports teams, of our parents and siblings, and even of our cats and dogs. Every day he welcomed us into the dining hall with an enthusiastic greeting and cheerful banter.

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A Salute to John Martin of Annenberg
The Sicily class at the Temple of Segesta