

NOTA BENE

Vol. 26 No. 1

News from the Harvard Department of the Classics

Academic Year 2020–21

Notes from the Chair

by Kathleen Coleman

Looking back over my “editorial” in *Nota Bene* this time last year, I seem not to have anticipated that nothing much would have changed in our COVID-induced working mode in the interim, other than that early last summer the Library was able to establish a system for delivering certain books for pick-up at Lamont Library, which has not replaced our need for physical access to the stacks and Circulation, but has certainly helped. Apart from that, we have continued to teach and learn exclusively on Zoom, and each of us has our own favorite list of what we miss most from the “before times.” But any list of what we have lost brings home that so much of what we used to consider indispensable was inessential: thanks to the electronic age, our educational and research mission has continued, despite our physical separation from one another.

In July, our new Assistant Professor representing Roman archaeology, Meg Andrews, arrived from Chicago, and in January, the new incumbent of the Pope Professorship of the Latin Language and Literature, Irene Peirano Garrison (PhD 2007), joined us from Yale. Their combined presence has already made an immense difference to our communal endeavors. Our newly formed Committee

on Diversity, Inclusion, and Anti-Racism has worked very hard to make us aware of ways in which we can make our discipline and our department welcoming and inclusive for everyone, regardless of identity, background, and prior familiarity with the study of Greece and Rome; new opportunities for students from historically underrepresented backgrounds have been created via summer scholarships and other initiatives that are described further on in this issue. In this way we are trying to ensure that Harvard’s response to current debates about the place of Classics in the United States in the twenty-first century is timely, sensitive, and constructive.

Finally, pride and congratulations are in order: to our colleagues, graduates, and current students, whose many achievements are described in this issue, and to all our graduating students, both graduate and undergraduate, whose future paths will, we hope, keep leading them back to Boylston Hall. Gratitude and good wishes, too, require heartfelt expression: thank you to the entire community for all the hard work that has kept the Department of the Classics functioning over the past year, and best of luck to the incoming Chair, David Elmer, as he steers the department over the next triennium.

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Senior Concentrators • Class of 2021



Joseph Anthony R. Barisas



Lincoln Herrington



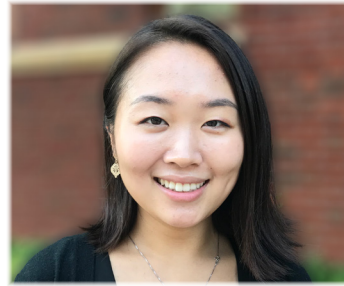
Mikayla Morosky



Serena Shah



Katherine Vallot-Basker



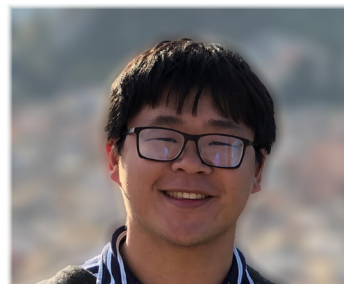
Frances Choi



Emily Johns



Jordan "Bliss" Perry



Justin Tseng



Muhua Yang

SENIOR HONORS THESES

Joseph Barisas

Classical Languages and Literatures
 "Trinitarian Sensation: A Commentary and
 Translation of St. Augustine's *De Trinitate* 11.1-6"
Advisor: Adam Trettel
Asst. Advisor: Suzanne Paszkowski (G6)

Lincoln Herrington

Classical Civilizations and Government
 "Empires of Fear: Terrorism, Rhetoric,
 and the Forever Wars in Rome and America"
Advisors: Emma Dench, Harry Oppenheimer (G5, Gov.)
Asst. Advisor: William Tilleczek (G5, Gov.)

Mikayla Morosky

Classical Civilizations
 "Stories of the Antonine Plague and the Significance of
 Pandemic Disease in the Roman Empire"
Advisor: Mark Schiefsky
Asst. Advisor: Xiaoxiao Chen (G4)

Serena Shah

Classical Civilizations and African American Studies
 "To Revive a World and Rebuild a Word: Classical Slave
 Names and Their Afterlives in the Antebellum U.S. South"
Advisors: Paul Kosmin, Henry Louis Gates, Jr. (AAAS)
Asst. Advisor: Justin Miller (G5)

Katherine Vallot-Basker

Classical Languages and Literatures
 "Architectural Iconography on Roman Imperial Coins:
 Monumentality, Miniaturization,
 and the Role of the Viewer"
Advisor: Harry Morgan
Asst. Advisor: Malcolm Nelson (G4)

Frances Choi

History and Science and Classical Languages and Literatures
 "Pierre Gassendi:
 From Epicureanism to Christian Ethics"
Advisor: Mark Schiefsky
Asst. Advisor: Iman Darwish (G4)

Emily Johns

Neuroscience and Classical Civilizations
 "An Analysis of the Neural Correlates of Psychosis:
 From Antiquity to Modern Research"
Advisors: Mark Schiefsky, Martha Shenton (Neuroscience),
 Amanda Lyall (Neuroscience)
Asst. Advisor: Miriam Kamil (G6)

Bliss Perry

Computer Science and Classical Languages and Literatures
 "Examining the Authenticity of Plato's *Epistle VII*
 through Deep Learning"
Advisors: Mark Schiefsky, Stuart Shieber (Comp. Sci.)
Asst. Advisor: Nadav Asraf (G6)

Justin Tseng

Ancient History
 "Boundaries, Pirates, Connectivity, and Brexit:
 Britain's Role in the Maritime Networks of the Roman Empire"
Advisor: Emma Dench
Asst. Advisor: Supratik Baralay (G5)

Muhua Yang

Comparative Literature and Classical Languages and Literatures
 "Selected Poems from Ovid's *Tristia*,
 Prefaced with a Poetics of Translation"
Advisors: Richard Thomas, Thomas Wisniewski (Comp. Lit.)
Asst. Advisor: Rebecca Deitsch (G4)

THESIS PRIZES

Ancient History Prize

for a thesis on Ancient History

Serena Shah

Smyth Thesis Prize

for a thesis on Greek

Bliss Perry

Pease Thesis Prize

for a thesis on Latin

Joseph Barisas and Muhua Yang

Classical Reception Thesis Prize

for a thesis on Classical Reception

Frances Choi

Hoopes Prize

for an outstanding undergraduate thesis

Serena Shah

SENIOR PRIZES

Arthur Deloraine Corey Fellowship for graduate study	Justin Tseng and Katherine Vallot-Basker
Louis Curtis Prize for excellence in Latin	Joseph Barisas, Justin Tseng, and Katherine Vallot-Basker
William King Richardson Scholarship for distinction in both Greek and Latin	Muhua Yang
Department Prizes For academic achievement and contributions to the Classics community	Frances Choi, Lincoln Herrington, Emily Johns, Mikayla Morosky, Serena Shah, Justin Tseng, and Katherine Vallot-Basker

SENIORS' FUTURE PLANS

Joseph Barisas will be working and studying for the next year as a Junior Fellow at the Thomistic Institute, which is located at the Dominican House of Studies in Washington D.C. The Thomistic Institute exists to promote Catholic truth in our contemporary world by strengthening the intellectual formation of Christians at universities, in the Church, and in the wider public square.

Frances Choi will be teaching 9th grade World History at an all-girls' high school in Philadelphia while obtaining a Master's in Education.

Lincoln Herrington will be returning home to New York City after graduation and will join Louis Dreyfus Company as a commodities trader trainee in Wilton, CT.

Emily Johns will be studying the neurobiology of depression as a Clinical Research Assistant in the Laboratory for Affective and Translational Neuroscience at McLean Hospital. Afterward, she plans to pursue a PhD in clinical psychology.

Mikayla Morosky will be joining the 2021 Teach for America corps in New York City, where she will teach general and special education for two years before applying to medical school.

Bliss Perry will be working as a Software Engineer at Palantir Technologies, a data analytics company, in their Washington DC office.

Serena Shah will begin her PhD in History at Stanford University this fall. She will specialize in United States history, especially the history of the Black Atlantic, classical reception, and the cultural mixing facilitated by the transatlantic slave trade.

Justin Tseng will pursue an MPhil in Classics at the University of Cambridge.

Katherine Vallot-Basker will pursue a Master's degree at the University of Oxford studying Classics. She hopes to focus especially on the depiction of women on ancient coinage.

Muhua Yang will pursue an MFA in Literary Translation at the University of Iowa.

SENIOR REFLECTIONS

Joseph Barisas Mikalya Morosky

I still remember, quite vividly, at the beginning of my sophomore year, when I received a (stern) email reminding me to fulfill my language requirement by the end of the year. I promptly marched up to Ivy Livingston's office and demanded that I be permitted to take Latin 1, despite the fact that I had "taken" Latin in high school (which had, admittedly, brought me to the 3rd declension and the imperfect tense). By the end of the conversation, with great reluctance, I was enrolled in Latin Ax. Three years later, I completed my undergraduate thesis in Latin, writing on St. Augustine of Hippo's *De Trinitate*, having fallen in love with a beautiful language with wonderful literature that I hope to cherish for the rest of my life.

I am deeply grateful for my past few years here in the department and for those who taught and advised me, especially Dr. Trettel and Suzanne Paszkowski, who supported me so much during the thesis process. I am glad to have found a home in our department, and I will never forget the wonderful memories and friends I made here. Thank you all!

Lincoln Herrington

My first year as a Classics student in college did not seem a particularly auspicious beginning for a future concentrator: both semesters, my lowest grade came in a Classics course. Starting the following year, however, things began to improve for me: I returned to Latin after a year away from it, studying Catullus in a wonderful class with Professor Thomas, and Greek history—always transferred to me before in bits and pieces—took on shape and structure in Professor Elmer's excellent Classical Studies 97a. Around this time, I also declared as a concentrator, and Classics became a tangible community, not just a catch-all name for some of my courses at the time. I began hanging out between classes sometimes in the department lounge in Boylston, where regularly seeing faculty and students alike whom I knew and who knew me created a much-valued smaller world within the still very big universe of Harvard. Classics lunches at the Faculty Club expanded these casual greetings into conversations and friendships and became a highly looked-forward-to treat. Finally, I had the chance to attend the Harvard Summer School program in Greece, where I spent five treasured weeks alongside many of my fellow Classics students and Teresa Wu, Emma Dench, and Greg Nagy from the department. From these experiences outside the classroom—and from my coursework—my time in the department has thus been richly rewarding, leaving me with many lessons learned and many friends made, and I am deeply grateful to each of my instructors, every department member, and all of my classmates for the time we have shared together in this place.

I knew from the moment, during Visitas for the class of 2021, that I attended the Classics open house in Boylston, that I could find a home in the Classics Department at Harvard. Over four years later I am so incredibly grateful and happy to have had such a wonderful home in the department, both in Boylston itself, and remotely. There are so many moments, lessons, and encounters in the past four years in Classics that I will cherish as things that have certainly made my overall time at Harvard so much greater.

Not only was taking Classical Studies 112 my sophomore year one of the best experiences of my college career, for an amazing trip to Sicily, but it was wonderful to experience ancient studies on site and in the flesh with such amazing and brilliant people, and for this reason I must highlight that spring semester.

There are so many individuals in the department to thank for their endless support and inspiration, that there are truly too many to name. To Teresa and Alyson, I cannot begin to thank you for all that you do for every single member of the department and for being your amazing selves that I am always happy to see in (real and virtual) Boylston. To all of my professors, I cannot thank you enough for fostering my academic growth over the years: Professor Schiefsky, for advising my thesis and superbly guiding me through the exciting field of medicine in the ancient world; Professor Coleman, for life lessons in her Loss course that I will take with me forever; Professor Kosmin for two courses, Classical Studies 97a and Classical Studies 112, that made my love for the Classics grow so much deeper my second year; and Professor Thomas for an experience with Latin poetry that was simply fabulous, even in the transition to virtual class. To all of the graduate students and my fellow undergrads whom I have gotten to know over the years I can also truly say I could not have gotten here without your help, guidance, and genuine friendship.

I do not mean it lightly when I say it is quite hard to say goodbye to a community that has been such a bright spot in my life for so long. Though it is farewell for now, I cannot wait for some day in the (hopefully near) future that I return to visit the department, truly the home of some of the most wonderful things, ideas, and people.

Justin Tseng

The Classics Department has been my home since even before I enrolled in my first class at Harvard. As a pre-frosh, I was introduced to the department by my Visitas host in 2017 and had the opportunity to sit in on the Sicily class. Now as a senior reflecting on my time at Harvard, I have nothing but gratitude for the members of the Classics Department, which has been such an integral part of my Harvard journey. While I am sad to have been separated from the Classics family that fateful Ides of March last year; and while no amount of ink can sufficiently encapsulate it, I want to express my sincerest gratitude and warmest thanks to the Classics Department:

To Professor Thomas, my first-year adviser, who helped me navigate my transition to Harvard and gave me valuable pieces of advice about classes and extracurriculars between fun facts about Bob Dylan.

To Professor Coleman, who always made sure that I had an opportunity to meet visiting scholars and guest speakers if I had scheduling conflicts and was unable to attend their talks.

To Professor Riehle, who taught the first class I ever took in the department and for introducing me to the wonderful world of Byzantine Studies and Dumbarton Oaks.

To Professor Stähli, who has mentored me in so many ways, from archaeology to academic advice and inspiring me to travel.

To Professor Kosmin, who has inspired me to study ancient history and is always happy to give me book recommendations about the philosophy of history.

To Professors Weiss, Elmer, and Hudson, who have served as the department's Director of Undergraduate Studies and who were always so welcoming at office hours and ready to give advice on everything from choosing classes to graduate school applications.

To Tony, James Taylor, Chris, and Suzanne, who have served as the Assistant Director for Undergraduate Studies and who have advised me academically and professionally.

To Professor Dench, who graciously agreed to advise my senior thesis, despite already advising multiple other senior theses concurrently, and helped me organize my scattered ideas into a coherent thesis.

To Professors Nagy and Ziolkowski, who welcomed me to Dumbarton Oaks and the Center for Hellenic Studies in D.C. and helped me feel connected to the Classics family during my summer internships.

To Supratik, who has guided me through my journey through Ancient History, teaching and mentoring me since sophomore year, from sophomore and junior tutorials to being my graduate student adviser for my senior thesis.

To Flora, Chris, Paul, Nadav, Miriam, and Susannah for guiding my journey through the introductory classes in Ancient Greek and Latin.

To all the graduate students who always made me feel welcome at their events, mentored me, and gave me academic and life advice.

To my fellow undergraduates, who have provided so much support, advice, and camaraderie.

And finally, I would like to express my appreciation and gratitude to Alyson, Ivy, and Teresa, who have provided so much support and guidance, and for continuing the sense of community with virtual Boylston Lounge.

Truly, words fail to express my gratitude and appreciation to all the members of the Classics Department who have made my time here so wonderful.

Finally, graduating Harvard in the middle of the pandemic is bittersweet but I will always look back at my time with the Classics Department, from Smyth Library to Sicily to Boylston Hall, with utmost fondness. And while not being able to say farewell to my Classics family in-person has been saddening, I know that the journey is not yet over and one day there will be a *nostos* to the hearth that is the second floor of Boylston Hall, and we will one day be able to see each other in-person again.



Have you ever held the Colosseum in your hand?

by Katherine Vallot-Basker

If you had asked me a year ago how I imagined I would be writing my senior thesis, I would have answered long nights in Smyth laboring to translate obscure Latin texts. I could never have imagined presenting a study of Roman Imperial coins over Zoom from my childhood bedroom. Despite the challenges of completing my thesis from home, I discovered that this investigation into the intricately detailed structures on Roman coins provided a sort of escape for me to explore a new world of numismatics and visual interpretation. My thesis, entitled “Architectural Iconography on Roman Imperial Coins: Monumentality, Miniaturization, and the Role of the Viewer,” focused on Roman Imperial coins minted between 27 BCE and 235 CE that depicted architectural structures and monuments.

Some of the coins I studied depicted human action within and around monuments, while others displayed monuments standing on their own with no human figures in sight. This categorical difference informed the structure of my thesis, focusing one chapter on case studies of monuments depicted starkly without people and another on case studies of monuments surrounded by human activity. My thesis focused on how an ancient viewer—or different kinds of ancient viewer—might have interacted with these coins and what feelings may have been evoked by the once large monuments, now miniaturized onto some of the smallest objects in the ancient world. Throughout, I sought to answer the question, *what does it mean for a person to carry a monument of the Empire in their pocket?*

To answer it, I researched and applied different theoretical approaches. I learned about “miniaturization theory” and was captivated by the different feelings, emotions, and responses, both conscious and unconscious, that small-scale and miniature objects could evoke from their viewer. Another important

theoretical approach came from Benedict Anderson’s idea of the “imagined community,” which I used in considering the role these miniaturized monuments played in people’s feelings of ownership and participation in the Roman Empire. Throughout the thesis, my approach to these coins was viewer-centered, emphasizing the active responses of citizens to material culture, rather than the traditional analysis of these images on coins as imperial propaganda.

By far, my favorite part of writing the thesis was the actual examination of these coins, attempting to understand which architectural structures were depicted, to discern how they were decorated, and to decode their symbolism. My research was a long series of discoveries of new and exciting coins. I remember being captivated by the beautiful image of the Colosseum on a bronze *sestertius* of Titus, including small dots on the coin to represent crowds of people in the stands watching the games. I was struck by the aerial view of Ostia on Nero’s *sestertius*, depicting ships with their oars in the water. Severus’s gold *aureus* depicting the Stadium of Domitian, complete with athletes wrestling and boxing inside, amazes me still.



Sestertius of Titus depicting the Colosseum, image courtesy of the British Museum



Sestertius of Nero depicting the port of Ostia, image courtesy of the American Numismatic Society



Aureus of Septimius Severus depicting the Stadium of Domitian, image courtesy of the American Numismatic Society

In my thesis, I proposed a new interpretation and understanding of these architectural coins, re-examining their significance in the formation of the ‘imagined community’ of the far-flung Roman Empire. I am deeply grateful to Dr. Harry Morgan and Malcolm Nelson for their constant support and advice throughout my research and writing, helping me to wrangle with the various theories and daunting numismatic scholarship. My thesis has sparked my interest in classical numismatics, and I plan to pursue this love of ancient coins next year in graduate school in the UK—this time focusing on depictions of women on Roman coinage.



The World of Research Uncovered by a Study on Classical Slave Names

by Serena Shah

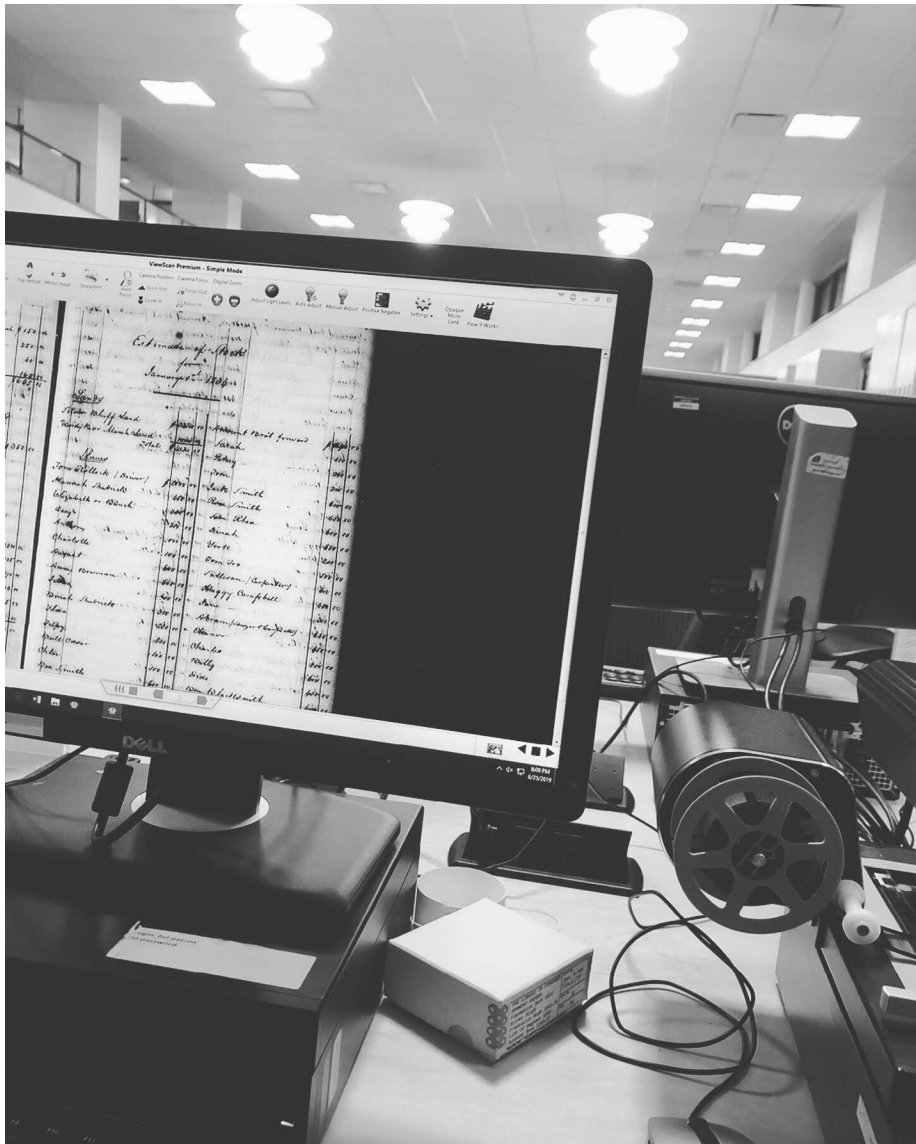
As I look back on my past four years at Harvard, it is clear that my senior thesis handily defined my undergraduate career. The project arose in the most wonderful of ways, organically coming into form in the winter months of my sophomore year. To consider that it all began with a simple question and then eventually evolved into a research project—nourished and buoyed by the wonderful people of Harvard Classics—is truly heartwarming.

When I first came to Harvard, I knew that I had a deep love of classical literature. But when I started to take notice of the present-day circulation of Greek and Roman names in African American communities, a search for the underlying reasons for this phenomenon began to open up an even wider world of inquiry. The interdisciplinarity embedded into my research question necessitated that I reach in many different directions from the start. In the Classics Department, Paul Kosmin encouraged me to get a sense of the discourse I was entering—to refine my own research questions and sharpen my understanding of their parameters. In the African and African American Studies Department, Henry Louis Gates, Jr. pointed me in the direction of the classical slave-naming practices I could study as an origin point for the contemporary Black classical names I had noticed. In the Harvard libraries, research librarians helped me find archival documents and primary source materials with which to start working right away. Across other universities, connections with fellow scholars grew rapidly.

The whole process resulted in a thesis on classical slave-naming practices in the antebellum U.S. South which I am extremely proud of, and a graduate career in American history which I am eager to begin. Just as important, however, is the fact that the project helped me figure

out my place in and out of the Classics as a field. My concern with the significance of classical slave names and their afterlives in the American South was fundamentally rooted in my interest in the Greek and Roman civilizations and their legacies. Yet the further I have gone down this path, the more I have realized the extent of the work I can do both in and out of the discipline of Classics

itself. Connecting the culture of classical antiquity with its revived forms in the context of the transatlantic slave trade and beyond reveals a great deal about the world in which we live. As I continue to move between Classics, African American studies, the history of the transatlantic slave trade, American cultural history, classical reception studies, and more, it is a connection I am eager to develop.



Research in action! Using the microfilm readers in the basement of Lamont Library to access the Hammond plantation papers, which I used for Chapter 2 of my thesis. Summer 2019 (otherwise known as the 'before' days).

Stories of the Antonine Plague and the Significance of Pandemic Disease in the Roman Empire

by Mikayla Morosky

The main focus of my thesis is the Antonine plague, a pandemic that hit the Roman empire from the years 165 to 180 CE. I explore how the story of this event is told in the literature by those who lived through it, and how the story of the plague evolves over time from the second century CE to late antiquity to modern scholarship on the event. The way these stories are told can be used to assign a significance to the Antonine plague—namely the plague's role in the history of Rome and its fall. My thesis further looks at the psychological and emotional effects of a pandemic of this magnitude, beyond just the numerical population loss and demographic change, as a new way to add to the story of the Antonine plague. I found that looking at the religious response to the plague can shed much light onto its human impact. All in all, considering this human impact adds a new dimension and slightly more weight to the story of the Antonine plague and its role in Roman history.

Something I've said a good few times during my thesis process is: "When life gives you lemons you make lemonade, and when it gives you a pandemic, you make it your thesis topic." While I mean that remark as a joke, I can say that this thesis has changed my personal view of pandemic disease in an almost therapeutic manner. About a year ago it was something I would lament for changing the end of my college experience in ways that I could have never expected, but now it has become something that has stimulated my academic curiosity and dual interest in classics and medicine.



An Analysis of the Neural Correlates of Psychosis: From Antiquity to Modern Research

by Emily Johns

My thesis explores the neural basis of hallucinations and delusions using modern neuroimaging techniques and analysis of ancient medical texts. Hallucinations (false perceptions) and delusions (false beliefs) are devastating symptoms that are known to co-occur in individuals suffering from psychotic disorders. However, little is known in scientific communities about why these symptoms often present together. To investigate this, I characterized changes in brain structure and their relationship to the presence and severity of hallucinations and delusions in individuals suffering from psychosis. I also analyzed the ancient Greek medical text, *On The Differentiae of Symptoms*, written by the physician and philosopher Galen (129–216 CE) to understand how hallucinations and delusions were understood in antiquity. From a close textual analysis, I observed that hallucinations and delusions were characterized by Galen as distinct presentations connected by a central region of mental malfunction. Investigating this premise in a modern neuroscientific context, I examined subjects who participated in the Human Connectome Project for Early Psychosis, which

included 157 individuals suffering from psychosis and 72 comparable healthy individuals. I observed significant structural differences between healthy individuals and individuals suffering from psychosis. Importantly, I found that there are considerable parallels between the current psychiatric understandings of hallucinations and delusions and Galen's conceptualization of the origins of these same symptoms. Specifically, both models suggest that malfunctions and structural aberrations in the mind and brain can alter behavior and produce devastating symptoms. This thesis effectively leveraged tools in two seemingly disparate fields to answer a singular research question, making it one of the first of its kind. In turn, the thesis offers a clearer and more comprehensive understanding of the neural correlates of hallucinations and delusions in humans across time and disciplines, increasing both the breadth and accessibility of the fields of neuroscience and classics and encouraging future interdisciplinary research. Additionally, my thesis revealed a new way in which the knowledge of ancient physicians could be utilized in modern medical and scientific contexts.

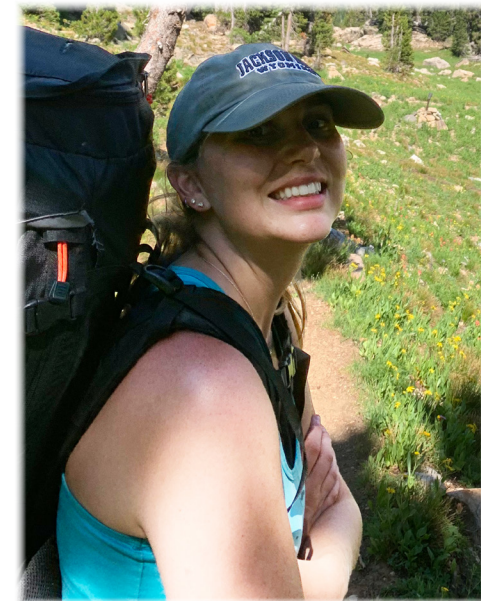
NEW GRADUATE STUDENTS

Eli Elad Aizikowitz was born in Ithaca, New York, and grew up in Haifa, Israel. He studied classics at Columbia, and ancient history at Oxford. Previously his work focused on the Archaic and Hellenistic Greek worlds: on early Greek settlements, the emergence of law, and the history of civic benefaction. Since coming to Harvard, he has worked on the socio-economic worldview of Plautine comedy, historicism and messianic historiography, and the attitude to translation in antiquity. In general, he is interested in legal and economic history, religious thought, and historiography.



Phoebe Lakin, from Ithaca, New York, is delighted to return to the department after graduating from Harvard College in 2018 with an AB in Classical Languages and Literature. In 2019 she received an MPhil in Classics at the University of Cambridge, where she explored methods of applying ecocritical theory to Greek and Roman pastoral and didactic poetry. At the onset of the pandemic, she was partway through a year as a Rome Fellow at the Paideia Institute, designing tours of the city for high school students. She is interested in representations of the natural world in all periods of ancient literature, especially when questions of poetics and language intersect with those of Greco-Roman botany and agriculture. Her other research interests include the ancient novel, the history and urban development of Rome, and palaeography. She is also passionate about hiking, puns, and produce.

Sammi Richter grew up in Elkhorn, Wisconsin, before attending the University of Wisconsin-Madison where she received a BA in Classical Humanities, a BA in Anthropology, and a Certificate in Archaeology. Later, she received her MA in Classics with an emphasis in Classical Archaeology at the University of Arizona, where she became increasingly interested in concepts of spatial analysis, Greek religion, vase painting, museum studies/curation, and the effect of ritual practices on the Athenian landscape and completed her master's thesis, entitled "The Power of Procession: The Greater Panathenaia and the Transformation of Athenian Public Spaces." She has excavated at the Athenian Agora multiple times and served as a Trench Supervisor at the Mt. Lykaion Excavation and Survey Project, both under the auspices of the American School of Classical Studies at Athens. Outside of academics she enjoys swimming, backpacking, reading, and relaxing at the beach.



STUDENT NEWS

Graduate Student News

- In December 2020 **Nadav Asraf** (G6) completed his prospectus entitled "Multiformity of Morphology: The Aorist Tense in the Homeric Epics."
- In December 2020 **Xiaoxiao Chen** (G4) completed her Special Exams on Aristotle, Horace, and Ancient Science.
- In December 2020 **Rebecca Deitsch** (G4) completed her prospectus entitled "Femininity vs. Divinity: (Im)mortal Women in Flavian Epic."
- In December 2020 **Sarah Eisen** (G4) completed her prospectus entitled "Recreating Olympus on Earth: A Synaesthetic Approach to Greek Sacrifice."
- In January 2021 **Nathaniel Herter** (G4) completed his Special Exams on Homer, Apuleius, and Ritual Poetics.
- In July 2020 **Paul Johnston** (G5) completed his prospectus entitled "Roman Imperial Literature and Literary Culture in the Time of Trajan: Pliny the Younger and Dio of Prusa."
- In May 2021 **Justin Miller** (G5) completed his prospectus entitled "Shapeshifting Tongues: Linguistic Consciousness in the Hellenistic World."
- In May 2021 **Davide Napoli** (G3) completed his Special Exams on Euripides, Virgilian Intertextuality, and Law, Medicine, and the Sophists in Democratic Athens.
- In December 2020 **Malcolm Nelson** (G4) completed his Special Exams on Law, Society, and Morality in the Classical Greek World; Julian and the Late Roman World; and Peripheries in the 4th Century.
- In December 2020 **Stephen Shennan** (G6) completed his Prospectus entitled "Negotiating Power in the Early Roman Principate."
- In May 2020 **Jorge Wong** (G4) completed his Special Exams on Homer, Plautus and Lucretius, and Homeric Linguistics.
- In May 2021 **Susannah Wright** (G3) completed her Special Exams on Homer, Ovid, and Ancient and Medieval Receptions of Epic.
- In May 2021 **Louis Zweig** (G3) completed his Special Exams on Virgil, Jerome, and the *Latin Anthology*.

Fellowships and Other Awards

Undergraduate Awards

- The Bowdoin Prize for Latin translation has been awarded to both **Josiah Meadows** ('23) and **Bliss Perry** ('21).
- **Benjamin Lafond** ('22) is the winner of both the George Emerson Lowell Scholarship Prize for the best performance in an examination on Latin (from 2020) and on Greek (from 2021).
- The John Osborne Sargent Prize for English translation of an ode of Horace has been awarded to both **Julia Houser** ('21) and **Amy Lu** ('23). (See their submissions on pages 22 and 23).
- The David Taggart Clark Prize for the Undergraduate Latin Commencement Oration has been awarded to **Bliss Perry** ('21). (Read the oration in Latin and English on pages 24 and 25, and watch it on [YouTube](#).)
- **Serena Shah** ('21) has been elected to Phi Beta Kappa this academic year among the "Senior 48." She has also been awarded the Newbold Rhinelander Landon Memorial Scholarship for students with a strong grounding in the Classics who intend to go to law school or pursue other training for government service. Finally, Serena has received two prizes from the Department of African and African American Studies: the Alain LeRoy Locke Prize for Academic Excellence and the Elizabeth Maguire Memorial Prize.

Graduate Student Awards

- The Bowdoin Prize for Graduate Composition in Greek has been awarded to both **Nadav Asraf** (G6) and **Stephen Hughes** (G8).
- **Supratik Baralay** (G5) has been awarded a Dissertation Writing Grant from the Weatherhead Center for International Affairs.
- The following students have received GSAS Dissertation Completion Fellowships for 2021–22: **Miriam Kamil** (G6) and **Suzanne Paszkowski** (G6).
- The following students have been awarded Summer School Tuition Fellowships for language study: **Emily Mitchell** (G3), **Malcolm Nelson** (G4), **Philip Wilson** (G2), and **Jorge Wong** (G4).
- **Emily Mitchell** (G3) was nominated for the Derek

STUDENT NEWS, CONT.

- C. Bok Award for Excellence in Graduate Student Teaching of Undergraduates.
- **Suzanne Paszkowski** (G6) will spend the summer completing a virtual internship at the B&E Goulandris Foundation Museum through the Center for Hellenic Studies in Greece.
 - A Charles P. Segal Student Travel and Research Fellowship has been awarded to **Sammi Richter** (G1).
 - **Alexander Schwennicke** (G5) has been awarded a GSAS Merit and Term-Time Research Fellowship for a semester in the 2021–22 academic year.
 - **Louis Zweig** (G3) has been awarded a one-year Research Grant from the German Academic Exchange Service (DAAD).

TF and TA Teaching Awards

- The [Harvard Certificate of Distinction in Teaching](#) is awarded by the Bok Center to outstanding Teaching Fellows and Teaching Assistants. Recipients from Classics or for Classics courses for the Fall Semester of 2020 follow).

- **Celeste Andrews** (G5, Celtic): General Education 1074. The Ancient Greek Hero
- **Francesca Bellei** (G5, CompLit): Greek 114. Homer's *The Iliad*
- **Rebecca Deitsch** (G4): Latin 2x. Accelerated Introduction to Latin 2
- **Keith DeStone** (TA): General Education 1074. The Ancient Greek Hero
- **Elizabeth Gipson** (G4, Celtic): General Education 1074. The Ancient Greek Hero
- **Miriam Kamil** (G6): Latin 102. Catullus
- **Justin Miller** (G5): Classical Studies 97a. Introduction to the Ancient Greek World
- **Emily Mitchell** (G3): Greek 1. Introductory Ancient Greek
- **MG Prezioso** (G3, Education): General Education 1074. The Ancient Greek Hero
- **Stephen Shennan** (G6): General Education 1001. Stories from End of the World
- **Louis Zweig** (G3): General Education 1074. The Ancient Greek Hero

DEPARTMENT NEWS

The Committee for Diversity, Inclusion, and Anti-Racism

by Katherine Vallot-Basker ('21)

The Committee for Diversity, Inclusion, and Anti-Racism, comprised of undergraduates and graduate students, faculty and staff, was created by the Department of the Classics in the fall of this year. The DIAR Committee is dedicated to ensuring that everyone, regardless of race, socioeconomic background, nationality, gender identity, sexuality, religion, or political views feels welcomed and supported by our department.

While the work of this committee is continuous and ongoing, we are very proud to highlight some of the newly-created diversity and inclusion resources within the department. Throughout the course of the spring semester, we hosted two well-attended community conversations, one for undergraduates and another for graduate students, that were focused on anti-racist work in the field of Classics and in academia more broadly. We also held special DIAR office hours to display our new webpage and hear feedback from the department.

The DIAR Committee also developed a summer scholarship program for high school and college students from backgrounds that are historically underrepresented in the field of Classics.

The committee has also established a microgrant program, offering stipends for the development of projects dedicated to creating a more inclusive Classics space. These projects could include inviting external speakers, creating reading groups, or designing artistic projects, and we encourage collaboration across different groups (e.g. faculty and students, or undergraduates and graduates) when applying for these grants.

Our most recent initiative is the virtual DIAR bookshelf. Currently located on our website, the bookshelf highlights works centered around issues of diversity and inclusion that committee members have recently read. We hope that members of our community will feel inspired to browse this rotating bookshelf and contribute their own recommendations!

These exciting new resources are all available on our new [Diversity, Inclusion, and Belonging](#) webpage, located on our departmental website, and we encourage everyone in our community to take advantage of them

The work of this committee is just beginning, and we hope that all members of our department will take part in making our community an inclusive and welcoming space.

STUDENT NEWS, CONT.

Persephone Update (2020–2021)

by Fiona McFerrin-Clancy ('23)

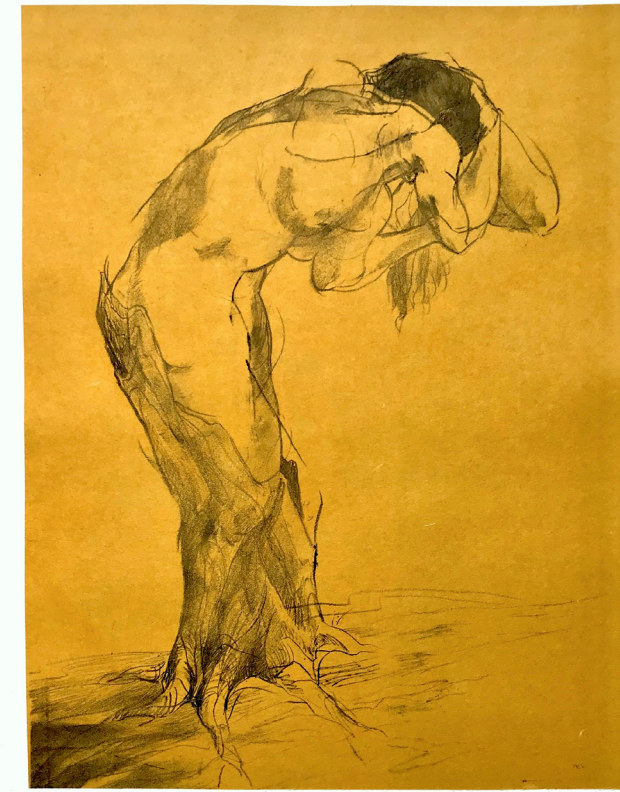
I am delighted to report that *Persephone*, the Harvard Undergraduate Classics Journal, has met with phenomenal success this year! I had the privilege of assuming leadership of the publication after the wonderful Serena Shah ('21) stepped down as Editor-in-Chief to focus on other projects. Guided by her stellar precedent, I prioritized membership and outreach in an effort to bring the journal to new heights, and was overwhelmed by the support I received from my peers. *Persephone* doubled its editorial board from the previous year (6 members in fall 2020 to 13 members in fall 2021), recruiting members from diverse disciplines, each of whom demonstrated incredible passion and work ethic.

As soon as our board was established, we brainstormed ways to promote interest in the publication and streamline the review process, making several changes to the former system: first, we greatly increased the number of institutions to receive a personal invitation to submit student work for consideration, coordinating with their Classics departments to spread the word amongst their undergraduates; second, we altered the review process so that submissions underwent multiple rounds

of elimination before making it to the final voting session; and third, we requested—and were granted—additional funding from the department to print a longer issue.

The results have been wonderful: not only have we seen a ~160% increase in submissions (107 submissions in 2020 to 280 submissions in 2021) but we have been presented with extraordinarily high-quality work. While in some ways this has made our jobs more challenging, it has also allowed us to put forth an incredible issue and bring attention to some of the brightest young scholars and artists in the field. Due to technical difficulties, we have had to postpone the publication date, but we fully expect to present both a digital and a printed version by the conclusion of the examination period; we hope that you will enjoy its contents as much as we have. The issue will be available on our [website](#).

The board would like to extend its gratitude to the Department for its generous support of *Persephone*, especially Alyson Lynch, Teresa Wu, and Professor Hudson. I am so fortunate to have had the opportunity to serve as Editor-in-Chief: the experience has been a true pleasure, and I can't wait until the journal returns to campus in the fall!



Piece from *Persephone* cover: "Daphne (her face has the top of a tree: a single splendor remains in her)" by artist Chloe Calhoun of the University of California Santa Cruz (Class of 2021)

FACULTY NEWS

Books

- In the past year, **Kathleen Coleman** has been elected a Corresponding Member of the British Academy and a Member of the American Philosophical Society.
- **Paul Kosmin** has been awarded a [Guggenheim Fellowship](#) and a Loeb Classical Library Foundation Fellowship to support his research leave in 2021–22. He also received the 2021 [Star Prize for Excellence in Faculty Advising](#), and was awarded the Society for Classical Studies' 2020 Goodwin Award of Merit for *Time and Its Adversaries in the Seleucid Empire* (Belknap Press of Harvard University Press, 2018).
- **Rachel Love** has received a Loeb Classical Library Foundation Fellowship to support her research leave in 2021–22.
- **Irene Peirano Garrison** has been named co-editor of the journal of the Society for Classical Studies, [Transactions of the American Philological Association](#), along with Joshua Billings (Harvard College of 2007), Professor of Classics at Princeton.
- **Adam Trettel** has received the Thesaurus Linguae Latinae Fellowship for 2021–22 from the SCS/NEH, and an Alexander von Humboldt Postdoctoral Fellowship for 2022–24 to pursue his research at the University of Leipzig.
- **James Zainaldin** has been awarded a two-year [Loeb Classical Library Foundation Postdoctoral Fellowship](#).
- **Jan Ziolkowski** has been elected to the [Finnish Academy of Science and Letters](#).

Named Chairs

- **Paul Kosmin** has been appointed as the Philip J. King Professor of Ancient History.
- **Irene Peirano Garrison** has been appointed as the Pope Professor of the Latin Language and Literature.

Department YouTube Channel

- This year, as events moved online, we were able to record and caption several events that are available on our [YouTube Channel](#).
- Curtis Dozier (Vassar College), “Classical Athens and Contemporary White Ethnonationalism”
- **Panagiotis Roilos**: “Harvard and the Greek Revolution”
- **Richard Thomas**: “Viktor Pöschl’s Virgil and Fascist Aesthetics”

- **John Duffy**—*Homilies: Sophronios of Jerusalem*. Dumbarton Oaks Medieval Library, 64 (Harvard University Press, 2020).
- **Jared Hudson**—*The Rhetoric of Roman Transportation: Vehicles in Latin Literature* (Cambridge University Press, 2021).
- Andrea Berlin and **Paul Kosmin** (eds.)—*The Middle Maccabees: Archaeology, History, and the Rise of the Hasmonean Kingdom* (SBL, 2021).
- **Gregory Nagy**—*The Ancient Greek Hero in 24 Hours*, 2nd ed. (Belknap Press of Harvard University Press, 2020).
- **Alexander Riehle** (ed.)—*A Companion to Byzantine Epistolography* (Brill, 2020).
- Krystina Kubina and **Alexander Riehle** (eds.)—*Epistolary Poetry in Byzantium and Beyond. An Anthology with Critical Essays* (Routledge, 2021).
- Jeffrey Henderson and **Richard Thomas** (eds.)—*The Loeb Classical Library and Its Progeny*. Loeb Classical Monographs, 18 (Cambridge, MA: Department of the Classics, Harvard University, 2020).
- **Richard Thomas**—*Perché Bob Dylan* (EDT, 2021: Italian translation of *Why Bob Dylan Matters* [2017]).
- Lauren Curtis and **Naomi Weiss** (eds.)—*Music and Memory in the Ancient Greek and Roman Worlds* (Cambridge University Press, 2021).

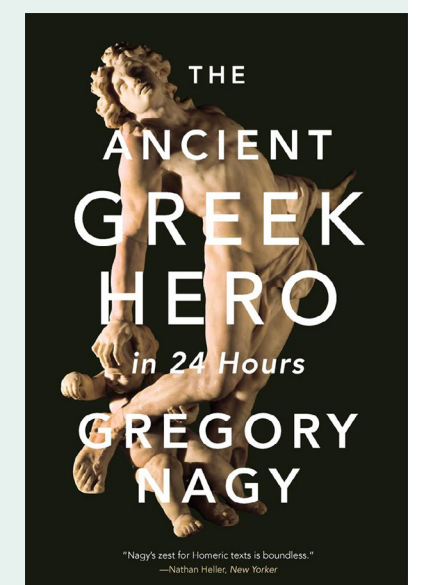
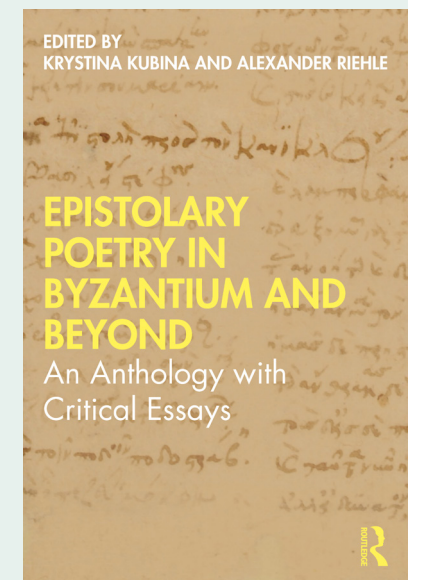
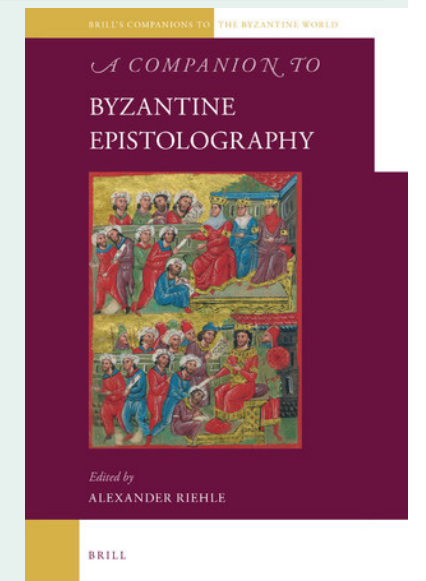
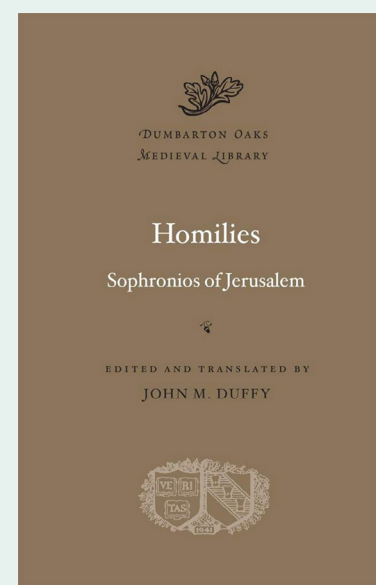
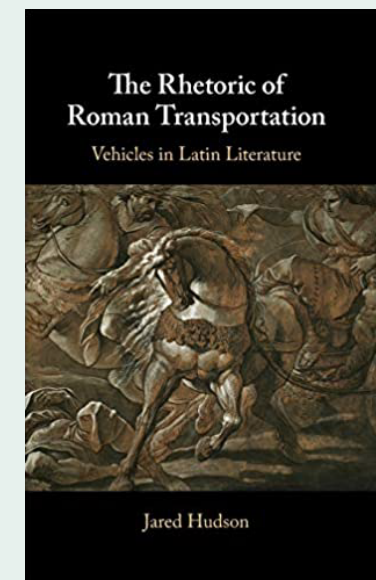
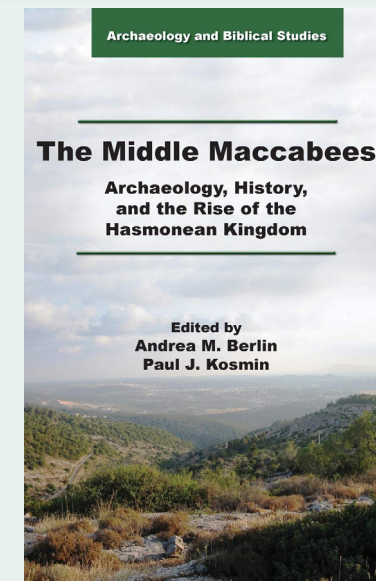
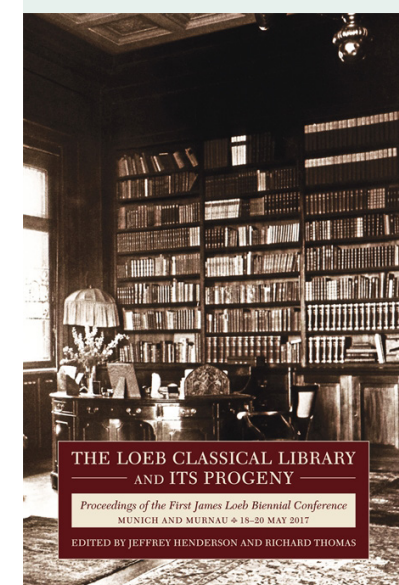
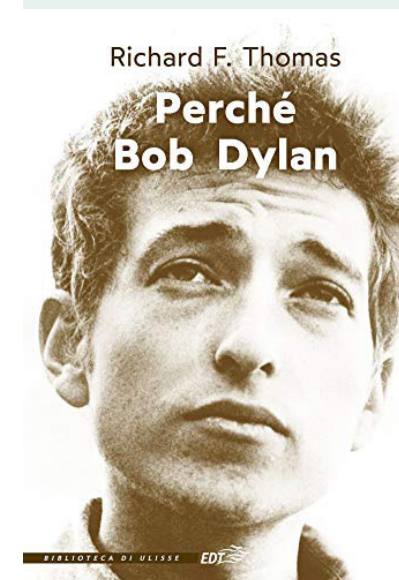
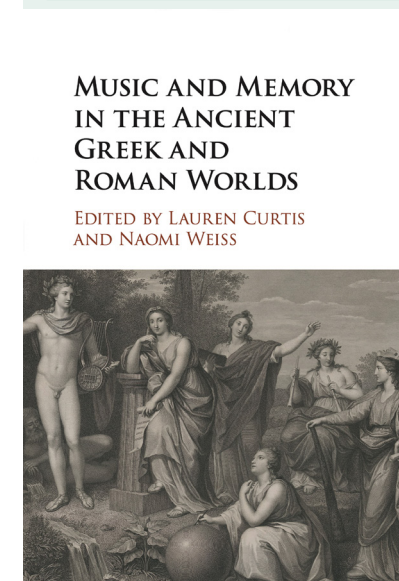
Bok Center Faculty Teaching Awards

- The [Harvard Certificate of Teaching Excellence](#) goes to outstanding Lecturers, College Fellows, and Preceptors. Recipients from Classics for the Fall Semester of 2020:
 - **Natasha Bershadsky**: Classical Studies 97a. Introduction to the Ancient Greek World
 - **Ivy Livingston**: Latin 1. Introductory Latin 1
 - **Adam Trettel**: Medieval Latin 123. Augustine, *De civitate dei*

Departmental Officers

- For the academic year 2021–22, the departmental officers will be
 - Chair: **David Elmer**
 - Director of Graduate Studies: **Irene Peirano Garrison**
 - Director of Undergraduate Studies: **Jared Hudson** (fall), **Naomi Weiss** (spring)

FACULTY BOOKS





Curating During the Pandemic in New Zealand

by Paul Johnston (G5)

When campus shut down and classes moved onto Zoom in March 2020, I decided that it might not be a bad idea to return home to New Zealand for a while. I spent the 2020–21 academic year in the capital city of Wellington, balancing a sometimes-tricky time zone difference with the freedom of my COVID-free homeland at the bottom of the world.

While in Wellington, I was awarded the Liz Stringer Curatorial Internship at the New Zealand Portrait Gallery Te Pūkenga Whakaata. I worked as an assistant curator on *Everything Old is New Again: The Turnbull Library at 100*, which put items from the Alexander Turnbull Library, New Zealand’s documentary heritage archive, into dialogue with contemporary artworks. The exhibition explored how we make meaning from and about the past and showed how historical artifacts can continue to animate urgent conversations about present-day culture. Perhaps the most striking item in this show was Melanie Tangaere Baldwin’s sculpture *George Grey* (2017), which took the form of a mōkomokai (mummified head) with the features of *George Grey*, an early colonial governor, superimposed with the tino rangatiratanga flag, a symbol of indigenous Māori sovereignty. This artwork asserts the validity of traditional dimensions of Māori culture and provocatively responded to a portrait of Grey that belonged to the collections of the Turnbull Library.

I acted as sole curator for another exhibition, titled *Portraits of Power/Portraits as Power*, which drew from the collections of the New Zealand Portrait Gallery as well as a variety of other local sources and considered how dynamics of power are manifested in the creation and dissemination of portraiture. I managed to find a few classical objects around Wellington

that gave this narrative some historical depth, including a tetradrachm of Lysimachus featuring the face of Alexander the Great as well as a marble “young Augustus” which is very similar to the now-lonely bust in the Smyth library. I was interested to explore both how portraits can function as a tool used by rulers for propagandistic purposes as well as the ambiguities that arise when images of powerful people become so ubiquitous that they lose control of them. Responding to the ubiquity of the British Queen’s image in New Zealand—above all on our currency—I put together examples of both traditional officially-sanctioned portraits, as well as contemporary artworks that subvert these official representations, like Liz Maw’s *Elizabeth* (1999), an immaculately rendered large-scale oil painting which shows Queen Elizabeth II with a sly smile and a cigarette in her hand, and Ayesha Green’s *Richmond* (2019), which depicts Queen Elizabeth I in a playfully flattened style to undermine her authority and that of the imperial project that she stands for.

Working in a curatorial role at the New Zealand Portrait Gallery was an exciting opportunity for me to apply many of the things I have learned over my time at graduate school in a new and very different context. It was an interesting exercise in thinking about how knowledge and ways of thinking can be communicated with a diverse public audience. The exhibition program that I worked on was a great chance to explore new ways to engage people with the past, and how we can make it animate important issues that matter in the present day. Placing historical artworks and texts into dialogue with contemporary ones can be, I think, one of the most productive ways to make antiquity, and history more generally, urgent and relevant.

Install view, Portraits of Power/Portraits as Power, New Zealand Portrait Gallery Te Pūkenga Whakaata, December 2020–March 2021



Melanie Tangaere Baldwin, *George Grey*, 2017, acrylic and air-dry clay on aluminium mold, courtesy of the artist



“The young Augustus”, c. 19th century marble copy of the so-called “Ottaviano giovinetto” (Vatican Museums, Sala dei Busti 273), collection of Museum of New Zealand Te Papa Tongarewa 1936-0012-312

Virtual Sardis and a Curatorial Internship

By Sarah Eisen (G4)

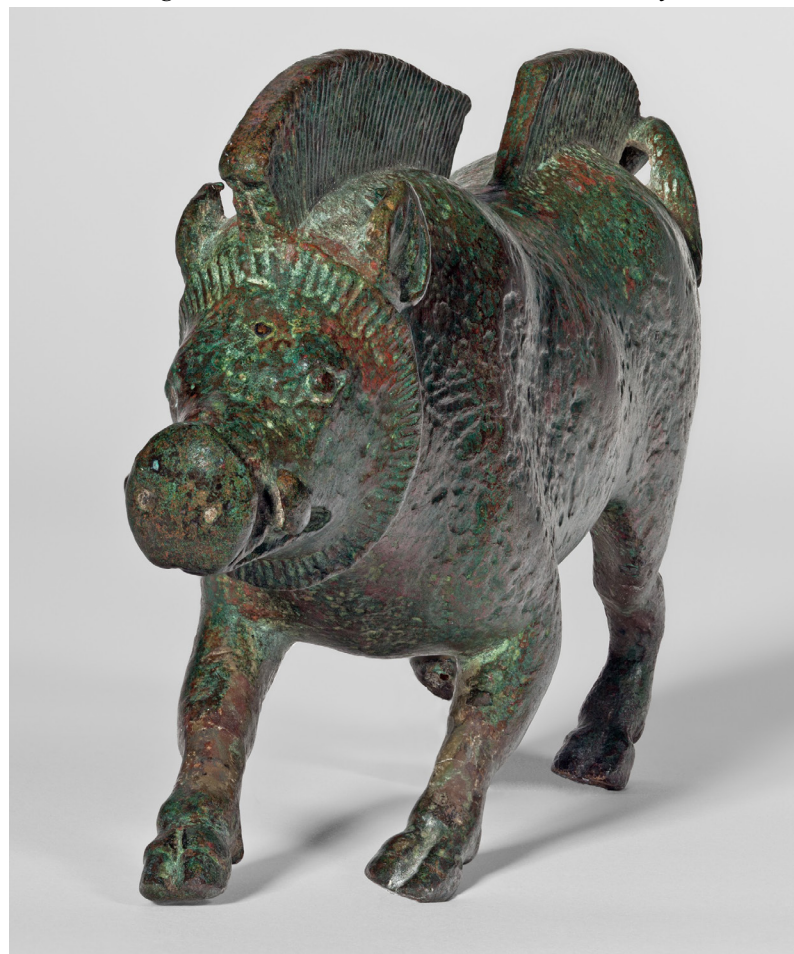
Even though the pandemic has forced us to change our plans and get creative with how we work, I was fortunate to have some incredible experiences this year. We couldn't travel over the summer, which meant that I could not excavate at the Archaeological Exploration of Sardis, where I am a trench supervisor. As sad as this was, the Sardis team was able to carry out a fun and productive (albeit virtual) study season. One thing we were able to accomplish was publishing the [digital edit of the latest report on Sardis's famous Temple of Artemis](#). We also started working on a Google Arts and Culture project about Sardis. This project (which is still in progress) is focused on presenting Sardis through its most fascinating or telling 20 objects. For both these digital projects, I was able to learn many useful new skills, like working with regular expression for digital editing. In addition to these new technical skills, I was also able to learn a lot about the site of Sardis as a whole through our research on the 20 objects. Although very different from traveling to Turkey and excavating, the Sardis team's weekly Zoom meetings to discuss our research made me feel almost as though I was back at the excavation compound with the whole team.

The same goes for the school year—even though we were virtual, everyone found new ways to accomplish goals. For the spring 2021 semester, I worked at the Harvard Art Museums as a Curatorial Graduate Student Intern in the Division of Asian and Mediterranean Art. I worked under the guidance and supervision of Dr. Susanne Ebbinghaus, the George M.A. Hanfmann Curator of Ancient Art and Head of the Division of Asian and Mediterranean Art. Despite the work being virtual this semester, there was a lot to do, and through division Zoom meetings I learned a great deal about how museums operate (e.g., how to determine what gets acquired and accessioned when bequests are offered to the museum). One of the main projects I worked on was a reassess-

ment of the museum's Greek and Roman galleries. Under Dr. Ebbinghaus' guidance, I re-evaluated the display arrangement, the artifacts shown, and the themes addressed in this section of the museum. This reassessment is part of a larger, museum-wide initiative, called "Re-Frame." For the Re-Frame project, we hope to bring in a more diverse series of voices and questions, challenging some of the centuries-old norms of collecting and display, as well as what has been traditionally deemed worthy of the category "art." Particularly for the Greek gallery, we are working to bring in more archaeological context. We also aim to incorporate voices that are sometimes marginalized in museums, such as the female role in ancient society and art production, as well as understanding how metics—foreigners working in Athens—were integral for craft production, especially in the field of vase painting. To this end, I worked to propose a display revolving around the setting of the ancient sanctuary. This case, which may be available as early as spring 2022, will not only bring archaeological context back into the museum, but will also likely showcase some smaller-scale objects like votive figurines, which are often

passed over for display in favor of more aesthetically show-stopping objects, even though the figurines can be a wealth of information (and sometimes really cute!).

I also worked on projects that focus on museum education. Since in-person events had been cancelled due to COVID-19, Harvard Art Museums started a series of at home events, including Art Talks by curators, and family-friendly activity days for children. One such event is the "Creature Feature," where children age 6 and up can explore magical and fun animals in the museum's collection. In April, I hosted a "Creature Feature" about boars and pigs in the Ancient Greek world, using many of the museum's Greek figurines, including the boar you see here. It will soon be available on the [Museum's Vimeo channel](#).



From the "Creature Feature": Wild Boar, Harvard Art Museums/Arthur M. Sackler Museum, Alpheus Hyatt Purchasing Fund, Marian H. Phinney Fund, David M. Robinson Fund, Estate of Leo Mildenberg, and Acquisitions Fund in honor of David Gordon Mitten, Photo ©President and Fellows of Harvard College, 2012.211

Traveling Across Time and Space to Zürich

by Justin Tseng ('21)

On Wednesday October 7, 2020, our Classical Archaeology 10: Ancient Greek Art class, in conjunction with the students of Classical Archaeology 113: Representing the Emperor, conducted a virtual visit to the Archaeological Collection of the University of Zürich. Guided by Professor Adrian Stähli and Martin Bürge, the curator of the collection, we traveled to Zürich, without jet lag, to closely examine an Attic black-figure belly amphora (Inv. L 1361). The amphora was part of a special exhibition titled "Exekias painted and made me" which ran at the Archaeological Collection of the University of Zürich in 2018–19, and has recently been donated to the university collection. It was painted around 530 BCE by Exekias, an artist we had previously discussed in class. Exekias' vase paintings are famous for his signatures on his artwork and for his use of incised lines to craft meticulous details; specifically, our class had been discussing the lines he used to depict detailed horse manes, which are also seen on this amphora.

One key aspect of archaeology and art history is examining artifacts closely. It is so valuable and special to be able to conduct a detailed viewing of the artifacts that you are studying and discussing, especially thinking about how old

most of the artifacts are that we study in classical archaeology and their journey to modernity. And obviously with the pandemic, the closure of many museums had made this aspect much more difficult. However, our museum visit opened a new realm of possibilities in our virtual world. While we were not viewing the amphora in-person, the use of technology permitted us to travel across the world and conduct an in-depth, detailed examination and analysis of an artifact. One particularly novel aspect of the virtual trip was being able to examine the inside of the amphora, which is usually not possible when viewing amphorae due to lighting and access. Being able to view artifacts in-depth despite the pandemic was a very valuable experience, especially thinking about how far Zürich is, how even before the pandemic, traveling to see this artifact this close was not particularly feasible, and how the use of technology enabled us to travel virtually in an isolating time when travel is so restricted and borders are closed. Thank you so much to Professor Stähli for organizing this valuable and novel experience and to Martin Bürge for taking the time to show us around the collection and letting us view the amphora which we had been studying.



Zoom class featuring Attic black-figure amphora by Exekias (ca. 530 BCE). Zürich, Archäologische Sammlung der Universität, inv. L 1361

A Colorful Museum Visit During the Pandemic

by Sammi Richter (G1)

During the Fall 2020 semester, the students of Classical Archaeology 133: “Representing the Roman Emperor” (under the guidance of Professor Adrian Stähli) and our invited guests had the wonderful, completely unique opportunity to virtually visit the Liebieghaus Skulpturensammlung museum, Frankfurt a.M., in order to study their wonderful exhibition on polychromy in the ancient world, “Gods in Color: Polychromy in Antiquity.” This exceptional experience was successful in large part due to the generosity of Vinzenz Brinkmann (Director of the Liebieghaus) and his wife, Ulrike Koch-Brinkmann (who is largely responsible for the colored paintings of all their reconstructions), who gave us a tour of the museum and provided a specific and in-depth analysis on a few notable artifacts that they have worked to reconstruct. We also learned about the history of the study of polychromy, the means by which these objects were reconstructed, and the importance of the study of ancient polychromy more generally to our overall understanding of the Greco-Roman world.

The reconstructions in this project were made by taking plaster casts of the original bronze or marble sculpture that were then painted based on the pigment traces that remained on the original sculpture. A few times during our visit, we were lucky enough to see the original sculpture alongside the modern “replica” (as in the case of the Paramythion Stele, which I will describe shortly), which gave us a much truer sense of the reconstruction. In other cases, we only saw the modern reconstruction as the original sculpture was located at a different museum, as was the case with the Terme Boxer (the original is in the Palazzo Massimo in Rome). Throughout our visit, the Brinkmanns emphasized that all of their reconstructions are tentative proposals, often based only on traces of pigments, and without secure evidence for the entire decoration of a sculpture. At times they had to rely on their own experience working with sculpture and with various pigments and

color schemes in order to produce the most accurate reconstruction. Because of this uncertainty, the Brinkmanns often display a variety of reconstructions, which provided those of us visiting the exhibition with an exciting opportunity to draw our own conclusions about what these wonderful pieces of sculpture might have looked like.

The two, perhaps, most notable reconstructions we viewed were the reconstructed frieze from the Siphnian Treasury at Delphi and the various reconstructions of the funerary stele of Paramythion (original: Munich, Glyptothek, inv. 483; reconstruction A: Munich, Glyptothek, inv. NI 15061; reconstruction B: Frankfurt a.M., Liebieghaus Skulpturensammlung, inv. St.P. 703). Thanks to Tony Shannon, we have a number of screenshots from the visit, many of which capture our faces in moments of awe or complete astonishment. In one such photo (Figure 1), we can see the original Paramythion Stele (ca. 380/370 BC) next to two reconstructions (one of plaster, the other of marble) with different decoration based on the traces of their original polychromy.

We learned that red ochre (red), azurite (blue), and yellow ochre (yellow) were the main pigments used to paint

the stele. I personally prefer the second reconstruction, with the figures painted on a pale pink background. Figure 2 is an image of the original stele as it appears under normal light, while in Figure 3 we can see it under UV light, which illuminates a subtle outline of the original decoration depicting Paramythion and Pheidiades (if you look closely, you can see two figures facing one another above the classic Greek key motif). Viewing the stele under UV light was absolutely astounding, as the decoration is seemingly invisible to the naked eye. This experience provided us with an intimate knowledge of the stele, a privilege only made possible by this virtual visit.

The fourth photo (Figure 4) is a screenshot of the reconstruction of the East Siphnian Treasury Frieze, ca. 520 BC (reconstruction: Frankfurt a.M. Liebieghaus Skulpturensammlung, inv. St.P. 698a-d). The figures of the mythological scenes were all painted against a blue background. The reconstruction of the scene portrayed was made entirely possible by the discovery of their names, which were only preserved in the paint residue next to each figure. Because of this, we can see that in the center of the frieze there is a battle between Achilles and Memnon over the corpse of Ant-



Figure 1: Paramythion Stele and Reconstructions (original: Munich, Glyptothek, inv. 483; reconstruction A: Munich, Glyptothek, inv. NI 15061; reconstruction B: Liebieghaus Skulpturensammlung, inv. St.P. 703)

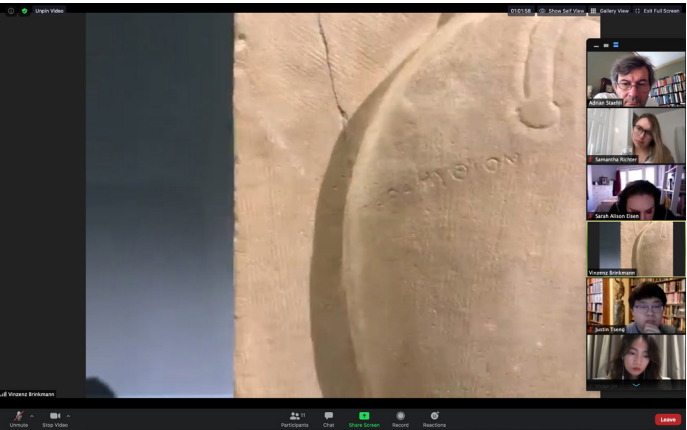


Figure 2: The Paramythion Stele in Natural Light (Munich, Glyptothek, inv. 483)



Figure 3: The Paramythion Stele Exposed to UV Light (Munich, Glyptothek, inv. 483)

lochus. Among the pigments used on the frieze were azurite (blue), red ochre (red), hematite (violet), etc. For me, studying the reconstruction of this frieze really emphasized the importance of acknowledging the existence of color on all ancient artifacts. Without the images in color, we are only receiving half the message the artist wished to portray.

From this utterly unique trip, we were able to see some of the most famous sculptures from antiquity, all from the comfort of our own homes. I was able to prop my feet up and relax, as I was essentially carried through the museum by the Brinkmanns as they stopped to

point out other objects of interest such as the Terme Boxer, the Riace Bronzes, and the famous reconstructions from the Temple of Aphaia at Aegina. In many ways, this virtual visit provided us with a superior understanding and appreciation of both the museum and the objects, as we had the museum and the full attention of the leaders of the project to ourselves.

Though this year has been marked by a global pandemic that has resulted in canceled plans, trips, and research, those of us in Classical Archaeology 133 were actually presented with a unique opportunity, one that may not be possible

to repeat after the cessation of the pandemic. While working from home, we were able to embark upon an international journey, explore a museum abroad during the pandemic, and speak to and ask questions of the lead scholars in the field of ancient polychromy. To both Brinkmanns, I am exceptionally grateful to you for hosting our Harvard expedition and for bringing us together in a time of isolation and uncertainty. The virtual museum trip has emphasized the timeless nature of art and the necessity of international collaboration, and has reiterated the importance of the work we all engage in at Harvard as Classicists.

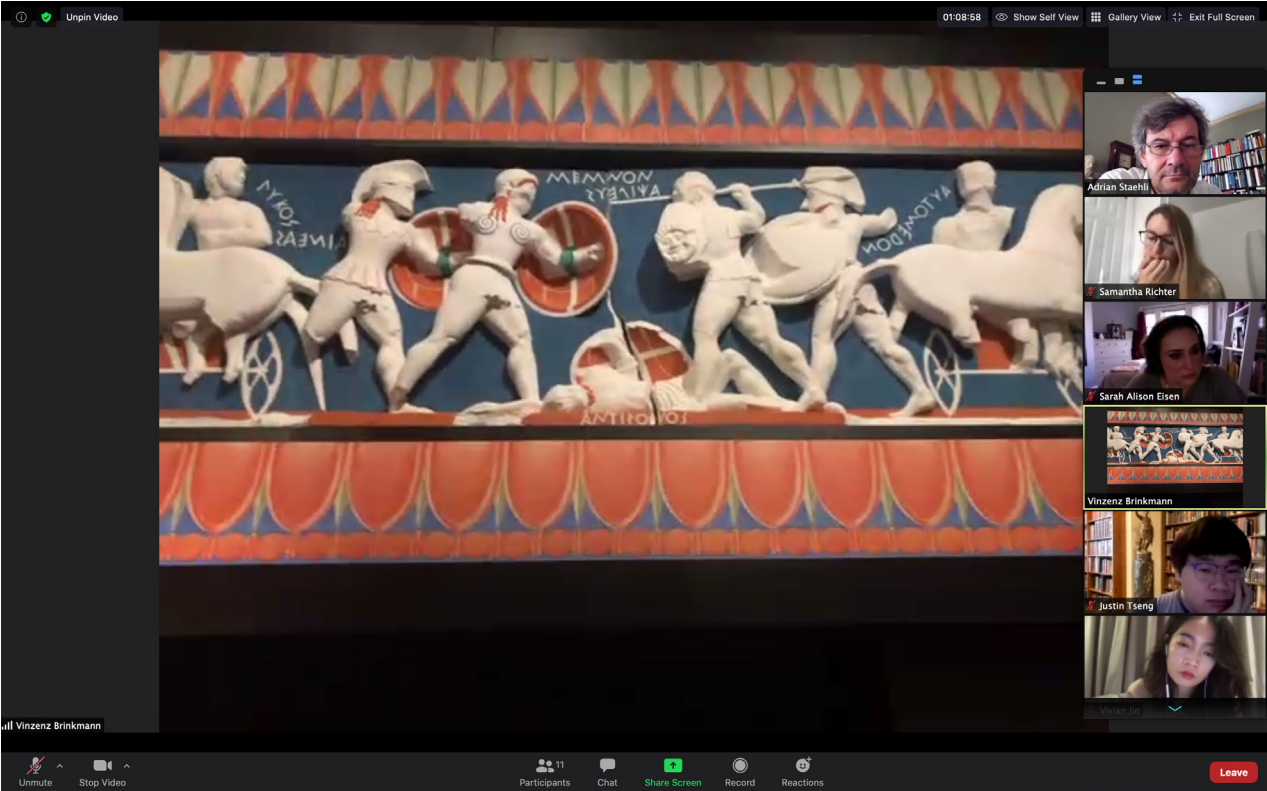


Figure 4: Siphnian Treasury in Delphi, East frieze, reconstruction: Frankfurt a.M. Liebieghaus Skulpturensammlung, inv. St.P. 698a-d

Julia Houser ('21)

meter: iambic heptameter

You handle Metellus’s consulship, the civil strife from that time,
The causes of war, its scandals and rhythms; you handle Fortune’s game,
You handle grave friendships of leaders; you treat the gruesome stains
On weapons which have never yet been washed of all their blame.

The work is dangerous as dice--but nonetheless you dash
Into the flames that sleep beneath the heap of cunning ash.
Give to your solemn, tragic muse a little holiday,
Let your theater briefly miss her, and while she is away,

Once you put public life in order, resume your old pursuits,
You’ll reclaim, Pollio, your lofty gift, regain your Cecropian boots:
With your famed support for sorry defendants, for the senate, when it decides,
You have spawned the laurel’s eternal honors, your Dalmatian triumph survives.

Even now you strike ears with the murmur of horns, even now the trumpets boom,
right armor strikes fear in the swift-footed horses, in the horsemen’s faces, too.
I now seem to hear from the great commanders, smeared with no dust that brings shame.
And all the things of the world are subdued, save Cato’s savage brain.

Juno, alongside the rest of the Gods, who had been to Africa friends
And helpless left that land they loved, the land left unavenged,
She then returned to Africa the victors’ grandsons, offspring
Presented to Jugurtha as a sacrificial off’ring.

What field is there with Latin blood made fatter, fertilized
Whose sepulchres to battles damned can fail to testify?
On which such field is not the sound heard by the Medes impressed,
The sound that signified to them the downfall of the West?

What pools or rivers do not know about the mournful war?
What sea did not the murders of the Daunians discolor?
What shores lack marking by our blood, discover not our gore?

But leave not jokes, oh shameless Muse! Your Cean dirges grave,
Leave off *those* gifts—join me, let’s we, as jokesters blithe behave,
Seek music from a lighter lute inside Dione’s cave.

Horace, Odes 2.1

Motum ex Metello consule ciuicum 1
bellique causas et uitia et modos
ludumque Fortunae grauisque
principum amicitias et arma

nondum expiatis uncta cruoribus, 5
periculosae plenum opus aleae,
tractas et incedis per ignis
suppositos cineri doloso.

paulum seuerae musa tragoediae
desit theatris; mox, ubi publicas 10
res ordinaris, grande munus
Cecropio repetes cothurno,

insigne maestis praesidium reis
et consulenti, Pollio, curiae,
cui laurus aeternos honores 15
Delmatico peperit triumpho.

iam nunc minaci murmure cornuum
perstringis auris, iam litui strepunt,
iam fulgor armorum fugacis 20
terret equos equitumque uultus.

audire magnos iam uideor duces
non indecoro puluere sordidos
et cuncta terrarum subacta
praeter atrocem animum Catonis.

Iuno et deorum quisquis amicior 25
Afris inulta cesserat inpotens
tellure, uictorum nepotes
rettulit inferias Iugurthae.

quis non Latino sanguine pinguior
campus sepulcris impia proelia 30
testatur auditumque Medis
Hesperiae sonitum ruinae?

qui gurgis aut quae flumina lugubris
ignara belli? quod mare Dauniae
non decolorauere caedes? 35
quae caret ora cruore nostro?

sed ne relictis Musa procax iocis
Caeae retractes munera neniae,
mecum Dionaeo sub antro
quaere modos leuiore plectro. 40

Amy Lu ('22)

meter: fourteenner couplets

Insurgents from Metellan times, the causes, felonies,
and methodologies of war, and Fortune’s lotteries,

mortiferous alliances between the sovereigns throned,
and weaponry imbued with bloodshed yet to be atoned,

on these uncertain jeopardies you’re fond of taking aim
as though you tread concealed by ashes through infernal
flame.

May solemn Muse from tragic stages briefly find repose,
for once you’ve finished getting all your ducks into their rows,

directly to your poems you’ll return in Attic boot,
preeminent defendant of the litigant’s commute

and decorator, Pollio, of senators’ debate,
forever deemed victorious your laurels celebrate.

And now our ears are welted by your unpropitious horn,
as portents through the clarion’s cacophony are borne,

behold the way the incandescent weapon terrifies,
appalling fleeing steeds and striking fear in riders’ eyes.

Envisioning great leaders vindicated in their stains
I see that save for Cato’s soul our world is to be slain.

Though Juno and some other gods had once held high esteem
for Africa, they left it powerless to cruel regime,

but now the desolate domain is fully reimbursed:
the blood of former victors’ offspring sates Iugurtha’s thirst.

What field anointed by the carnage of the Latin race
could disregard the diabolic wars that filled its graves,

the cries of dying Italy that rang in Median ear?
What gulf or stream has yet to glean this war and its despair?

What sea has yet to see Italian slaughter tinge its flood?
What shorelines are there left that are bereft of Roman blood?

But do not drop, impudent Muse, your jokes for Cean laments,
let’s seek within Dione’s den the notes of lighter pens.

Multarum Artium Magistri

Praeses Bacove, decani honesti, professores sapientissimi; familiares, amici, et hospites; condiscipuli carissimi denique, ubicumque in mundo estis, SALVETE OMNES!

Maximus mihi est honor apud vos hanc orationem habere et hoc traditum Harvardianum servare, etiamsi hoc anno horribili mutanda sunt sollemnia nostra. Non enim rostrum vexillis condecoratum, sed Theatrum Tercentenarium mortalibus vacuum ac pixellatum adspicitis; non quasi in medio mari milium amicorum, sed in virtuali comitio cancellato sedetis; non denique sonantia tintinnabula Ecclesiae Memorialis, sed sibila surda computatri auditis.

Fortasse illud immutabile constat, quod discipulus litterarum classicarum quinque minutas loquitur, manibus circumvolantibus et voce clamante in lingua antiqua et obscurissima. Sed ne Lingua Latina quidem pandemiae est expers. Romanis enim debemus non solum gratias agere ob radices “Modernae” et “AstraZenecae,” sed etiam ab eis veniam petere, quod deformavimus fidele verbum “coronam.”

Discipulus quidem et informaticae et litterarum classicarum, coniugii scientiae modernae ac linguae antiquae haud imperitus sum. Multi nostrum commentationes baccalaureatas scripsimus—heu, sine bibliothecis, in quibus noctes alternas attrivissemus procrastinantes ad auroram nitidam. Quo in labore meo, repperi grammaticam antiquam et machinas autodocentes laborare ad communem finem posse. Praeterea, saepe gavisus sum in similibus nuntiis condiscipulorum, quippe qui duas singulas disciplinas item coniungerent, seu mathematicam cum historia, seu philosophiam cum statistica.

Itaque curriculum Harvardianum inprimis nos hortatur ut inter disciplinas pontes construamus—ut aliam artem alia scientia muniamus. Immo, ecce Educationem Generalem! Ecquis audivit documentum celebratum de heroe Graeco? Certe in memoria tenetis, quomodo Homerus in primo versu Odysseae Ulixem laudet “πολύτροπον,” versutum, peritum multarum et variarum artium via longa perfecta. Per iter nostrum autem in hac universitate, nos quoque, ut ait semper Decanus Khurana, transformati sumus praeceptis omnium disciplinarum. Non modo unius scientiae praestantes, sed etiam multarum artium magistri facti sumus. Hoc enim culmen artium ingenuarum est.

Pestis autem in qua nunc vivimus demonstrat ultra hoc praeceptum. Tantum enim debemus biologis, nostris heroibus modernis, multa passis, dum conderent remedium, inferrentque vaccinam mundo. Nos ipsi autem callidi cultores epidemiologiae facti sumus, ut nuntium de mutationibus et vaccinis intellegeremus. Sed non modo scientia sed etiam artibus humanioribus crevimus. Nam libros, carmina, picturam, musicam, aut comoediam resumpsimus. Fabulis nostris autem in quarentina intermissis, ad personas televisionis et cinemae vertimus, ut gaudia tristiaque humanitatis sentiremus. Si ergo scientia e peste eripimur, per pestem artibus humanioribus sustinemur.

Itaque, cum his ex claris portis et in magna limina vitae gredimur, ipsi portemus hanc interdisciplinitatem doctam in Harvardiana. Utamur Educatione Generali ad causam maiorem quam spargere in cenis nugas de tempestatibus, Daruinismo, pyramidibus, scurris, aut Biblia Hebraea. Disciplinas autem adhuc secretas contexamus; nitamur ad ista culmina gubernationis et negoti, litterarum et scientiae! In mundo nostro quidem semper opus est multarum artium magistris. Quem ad finem, sua quemque moretur cura: inveniant medici philosophos suos, advocati poetas, et machinarii philologos. VALETE OMNES!

Masters of All Trades

President Bacow, distinguished deans, most learned professors; family, friends, guests; dearest classmates wherever in the world you might be, GREETINGS TO ALL!

It is a great honor for me to deliver this speech before you and continue a Harvard tradition—even if this *annus horribilis* dictates a few changes to our ceremony. You now behold the Tercentenary Theater not adorned with festive banners as usual, but empty through a pixelated lens. You sit not amidst a sea of thousands of comrades but in the boxed grid of a virtual meeting room. No longer do you hear the echoes of the Memorial Church bells, but rather, in their place, muted chimes from your computer.

Perhaps the only aspect of this ceremony that has remained the same is that a Classics student still spends five minutes wildly gesticulating with his hands and exclaiming in an ancient and most obscure language. Yet not even Latin itself has been immune to this pandemic—to the Romans, we owe not only gratitude for the roots of the names “Moderna” and “AstraZeneca,” but also an apology for sullyng their trusty word “corona.”

A student of both computer science and Classics myself, I am no stranger to this marriage of ancient languages with modern science. Many of us spent the last year writing theses—alas, without the libraries, in which we would have wasted away night after night procrastinating ’till shining dawn. In my project, I learned that ancient philology and modern machine learning could indeed work hand in hand towards one common goal. As such, I’ve often been delighted to hear about similar efforts from my classmates who also combined disparate disciplines, whether mathematics and history, or philosophy and statistics.

In general, the Harvard curriculum encourages us above all to build such bridges between different forms of knowledge, fortifying one with another. Just consider the Gen Ed program—who here took the famous class about the Greek Hero? You certainly remember how, in the first line of the *Odyssey*, Homer praises Odysseus as πολύτροπον—a man of many manners—having experienced and learned a variety of different things on his long way home. During our own journey through college, we too have been transformed, as Dean Khurana always says, by ideas from all fields. We have become jacks of all trades, in addition to masters of one. For this indeed is the keystone of a liberal arts education.

The pandemic in which we now live further reinforces this lesson. On one hand, we owe so much to the biologists—our modern Greek heroes—who have endured blood, sweat, and tears to discover a cure and bring a vaccine to the world. On the sidelines, we’ve all become amateur epidemiologists to keep up with the news about mutations and vaccines. However, it is not only in science but also in the humanities that we have grown. We’ve resumed old passions for books, poetry, painting, music, and comedy. With quarantine having paused the playback of our real lives, we’ve turned to characters in television and movies to feel the joys and sorrows of the human experience. Indeed, if it is science which rescued us *from* the pandemic, it is the arts which carried us *through* it.

Thus, as we step forth into life beyond these famous gates, let us carry with us this interdisciplinary spirit instilled in us at Harvard. Let’s use those Gen Ed courses for causes greater than peppering cocktail parties with tidbits about hurricanes, Darwinism, pyramids, clowns, or the Hebrew Bible. Let’s weave together previously separate inquiries as we strive to the peaks of government and business, arts and sciences. In our modern world, there’s always a need for a master of all trades. With that in mind, may each of us be guided by our true passions, whatever they may be—may the doctors among us find their inner philosophers, the lawyers their poets, and the engineers their classicists. FAREWELL TO ALL!

Sam Blankenship



I am so grateful for the time I have spent in the department, for the lasting friendships I have made here, and for the generosity and collegiality of faculty, grad students, undergraduates, and the indefatigable Alyson and Teresa. My years here have been greatly transformative intellectually, and I will fondly recall the lectures and conversations that set me on new and stimulating paths. In particular it has been wonderful to enjoy an environment so conducive to interdisciplinarity, whether that entails trips upstairs to the Linguistics department or over to the Semitic Museum. The creation of the Ancient Studies initiative has been a really exciting development in this vein. I already miss the various *agalmata* in the grad lounge, my favorite corner seat in Smyth, coffee and pastries from the Gato Rojo, and group outings to the Brattle for films both high- and low-brow. Thank you so much, everyone!

Alexandra Schultz



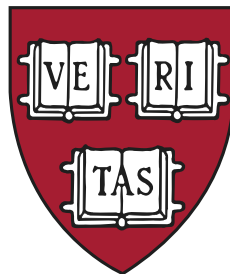
Finishing a dissertation on libraries without a library has been frustrating, to say the least. I miss Smyth and it will take years of therapy to work through my relationship with HathiTrust. But more than anything else, I miss all of you. There's nothing like going for an afternoon coffee, perambulating the third floor of Widener, or sprinting to catch a legendary Pokemon with friends to get the cogs turning. I'm so grateful to everyone who has been a part of my life here, and I will always cherish your friendship and mentorship. In September I'm moving to the other Cambridge to take up a Junior Research Fellowship at Jesus College. I'll see all of you again at graduation next year!



Augustus of Prima Porta in the Herbert Weir Smyth Classical Library • Photo credit: Shelley Zatsky

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