NOTA BENE

VOL. 25 NO. 2 News from the Harvard Department of the Classics ACADEMIC YEAR 2019–2020

NOTES FROM THE CHAIR

By Kathleen Coleman

I am writing three days into the resumption of classes after the spring break that marked the transition of society from BC (Before COVID-19) to DC (During COVID-19). We look forward to AC (After COVID-19), even though we don't know when that will be. In the meantime, our Classics community has shown the resilience and adaptability that is only to be expected from scholars and students of a far-off society, radically different from our own, which experienced upheavals, hardship, and suffering that most of us, so far, have never undergone. Knowing that those cataclysmic events yielded survivors, and that some transcendent works of art, literature, and philosophy were born of those experiences, equips us to step into the unknown, alert and resolute, taking comfort from our friends and associates whom we have the privilege of seeing every day, thanks to modern technology, even if we cannot sit beside them and share common space with them in all the ways that, until now, we have taken for granted.

Our Department has flourished this year: we welcomed Rachel Love (PhD Yale 2019) to our ranks as an Assistant Professor, Natasha Bershadsky (PhD Chicago 2013) as a part-time Lecturer, Harry Morgan (DPhil Oxford 2018) as a Harvard College Fellow in Ancient History, and Lisa Clark as Publications Designer. In September we likewise welcomed a cohort of seven G-1 graduate students representing five of our seven PhD programs (Ancient History, Byzantine Greek, Classical Philology, Medieval Latin, and Modern Greek). In the fall we conducted a tenure-track search in Classical Archaeology that resulted in the appointment of Meg Andrews (PhD Penn 2015), who is an expert on the Subura in Rome and will join us this coming year. We were able to say goodbye to our graduating seniors (fourteen of them!) at our customary celebration for the submission of senior theses on the last day of term before spring break. It was an especially poignant occasion because, as was then suspected and has now been confirmed, there will be no Commencement this year. Harvard without Commencement . . . !

But the eternal verities remain, and with them the Department of the Classics. Inside this edition you can read detailed accounts of what individual students and faculty have been up to. We hope that these descriptions will make you nostalgic for Boylston Hall and that you will come back to visit us when it is safe to do so, in the happy era AC to which we all so keenly look forward.

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DESIGNED BY LISA KYLE CLARK

Dimiter Angelov's new book *The Byzantine Hellene: The Life of Theodore Laskaris and Byzantium in the Thirteenth Century* (Cambridge University Press) appeared in July 2019. The book takes advantage of an exceptional body of autobiographical sources and reconstructs the experiences and opinions of the reforming ruler, original philosopher, and social commentator Theodore II Laskaris (1221/22-1258). It opens a new vista onto relations between the medieval East and West, as they were seen by a key contemporary political actor. *The Byzantine Hellene* represents the first attempt at a full biography of an individual from the Byzantine Middle Ages: a mixture of a personal biography, a ruler's biography, and intellectual biography. An unsettled young man from a Byzantine royal family established in Anatolian exile after the fall of Constantinople to the Western crusaders in 1204, Laskaris struggled for survival against an entrenched aristocracy, recorded his thoughts and feelings in letters written in a particular literary style, wrote original philosophy critical of scholasticism in the West, and had a political vision of Hellenism unique before the modern era.

In the fall semester of 2019 Professor Angelov taught a new Gen Ed class, *The Crusades and the Making of East and West,* which he will be offering again in the fall semester of 2021.

In fall 2019, **Kathleen Coleman** published two brief articles, "The spelling of *MELLIORA*," an appendix to the excavation report for the 2017 season at Gerace in central Sicily by Roger Wilson (UBC) in *Mouseion* 9.2, and "Mythologizing death: *Silvae* and sarcophagi" in *Flesheaters*, the proceedings of a conference on sarcophagi held at Berkeley and edited by Christopher Hallett. She also taught a new course in the Program in General Education, GENED 1131 "Loss," which she has written about in detail on pages 8–9 of this issue.

John Duffy continues to chair the Committee of Senior Fellows in Byzantine Studies at Dumbarton Oaks, where he also serves on the Editorial Board.

His new edition and translation of seven homilies of Sophronios of Jerusalem will appear later this year in the Dumbarton Oaks Medieval Library series. Currently he is preparing the first critical edition of Michael Psellos' commentary on the *De interpretatione* of Aristotle. His collaborator, Katerina Ierodiakonou, will translate the text into English, and the volume is scheduled to be published in the De Gruyter series *Commentaria in Aristotelem Graeca et Byzantina*.

David Elmer

Last year I edited a new, third edition of Albert Lord's *The Singer of Tales*, designed and co-directed a new study abroad program in Croatia, and published my first issue as the new editor of the journal *Oral Tradition*. Lectures delivered at the Harvard Certamen in March and in Wrocław, Poland, in December allowed me to explore the operation of "narrative desire" and collective memory in the *Odyssey*; a larger research project on the *Odyssey* may be in the offing. In the meantime, I am looking forward to a sabbatical next year, during which I hope to complete a commentary on *Iliad* Books 5–8.

Paul Kosmin

The highlight of the academic year was, as ever, teaching. In addition to my regular undergraduate survey of Greek history (97a), **Susanne Ebbinghaus** and I taught a new undergraduate-graduate seminar on the history and archaeology of the Achaemenid empire, and **Emma Dench** and I a new graduate seminar on Macedonia, from the Bronze Age to Late Antiquity.

In terms of research, I have been working on my new book project, provisionally titled "The Ancient Shore," and have delivered a number of related papers on the archaeology and history of the Hellenistic Red Sea and Indian Ocean. Two co-edited volumes on the second-century BCE southern Levant have now been completed – "The Maccabean Moment," a comparative study of indigenous resistance movements in the mid–late Hellenistic world, and "The Period of the Middle Maccabees: From the Death of Judas through the Reign of John Hyrcanus (ca.160-104 BCE)," which unites new studies of Second Temple politics and culture with discussions of newly emerging archaeological evidence for Hasmonean expansion from Jerusalem, the Galilee, the coastal plain and Shephelah, and the West Bank.

Finally, Gojko Barjamovic (NELC), Giovanni Bazzana (Divinity School), and I have launched a new university initiative in Ancient Studies, to bring together faculty and graduate students from across Harvard who work on any aspect of the ancient world. Alongside a new website (https://ancientstudies.harvard.edu) and a weekly calendar of events (to sign up, go to https://lists.fas.harvard.edu/mailman/listinfo/ancientstudies), we have hosted two Ancient Studies Visitors – Wouter Henkelman (École Pratique des Hautes Études, Paris) speaking on Achaemenid-Greek encounters and Annette Yoshiko Reed (NYU) on angels, demons, and Hellenistic cultural politics.

Ivy Livingston

I have been working on "Hedera," a web application designed to enable language learners to develop reading fluency by applying the results of research on second language acquisition, results which suggest that in order to learn new language items through reading, learners should already know at least 90% of the words in a text.

Using Hedera, a teacher or learner can compare any text against a list of known words to receive a readability percentage. Since word knowledge is gained incrementally, learners rank each word on a 5-point scale. When they read, Hedera displays a glossary of only those words which ranked at the lowest two points.

Harry Morgan

My main research project at the moment is my book, provisionally entitled *Music, Politics and Society in Ancient Rome*, which I hope to publish with Cambridge University Press in the not-too-distant future. I have also written an article about the emperor Nero's association with the water-organ which, if all goes according to plan, will be published later this year. In January, I gave a talk at the SCS conference in Washington, D.C., on the dramatic genre known as *fabula togata* and its relationship with pantomime. My teaching this year has been excitingly diverse: in the Fall, I taught a new course on 'Ancient Slavery'; this Spring, I am teaching 'An Introduction to the Roman World' and a Latin course on Tacitus' *Annals*.

Gregory Nagy continues his weekly pattern of alternating between the Center for Hellenic Studies in Washington (where he is currently the faculty director) and teaching at the Harvard campus in Cambridge. A paperback second edition of his book, *The Ancient Greek Hero in 24 Hours*, has just been published by the Belknap imprint of Harvard University Press. Also, February 14, 2020 marks the fifth anniversary of his publishing weekly essays in *Classical Inquiries* (https://classical-inquiries.chs.harvard.edu) without having missed a single week during the past five years. In the spring of 2020, he is receiving his third honorary doctorate from a Greek university (the University of Crete in Rethymno; the first two awards, both in the year 2009, were from the University of Patras and the Aristotle University of Thessaloniki).

This year, **Charles M. Stang** taught "Early Christian Thought 1: the Greek Tradition," a new freshman seminar on "Gnosticism and Film," and "Advanced Syriac." He recently saw the publication of two articles: "The Doubled Self and the Worship of the Gods," in Maren R. Niehoff and Joshua Levinson (eds), *Constructions of the Self in the Roman Empire* (Mohr Siebeck, 2020), pp. 149-168; and "In my end is my beginning," in a special symposium on John Behr's *John the Theologian & his Paschal Gospel*, in *Pro Ecclesia: A Journal of Catholic and Evangelical Theology* 29:2 (April 2020).

Richard Tarrant

My current research is centered on Horace. A book on the *Odes* for the *Oxford Approaches* series is in the final stages of production and should appear in late spring or early summer. I have begun work on a new critical edition of all of Horace for the OCT series. I do not dare to venture an estimate of its completion date; I only hope that it will be before my demise. I have also contributed several chapters to the *Oxford Handbook of Greek and Latin Textual Criticism*, which has been long in progress and which may appear in 2021.

Richard Thomas has been working on various articles and reviews, some out or in production, some awaiting the verdicts of judges: "Catullan Ambiguity"; "Catullan Intertextu-

ality"; "Viktor Pöschl's Virgil and Fascist Aesthetics"; "The Hexameters of Horace's *Satires* and *Epistles*"; the *Tacitus Encyclopedia* entry on "Ethnography"; "Afterword on Window Reference" in the volume Imitative Series and Clusters from Classical to Early Modern Literature; "Bob Dylan and the Art of the Citharode"; and a review of D. Quint, *Virgil's Double Cross: Design and Meaning in the* Aeneid.

He has lectured on classical and Dylan subjects in various places and has enjoyed his thesis tutorials with four of our terrific seniors, a number of impressive dissertation advisees and other one-on-one independent studies, along with this year's regular courses, a great graduate seminar on Intertextuality and Reception, and two memorable 100-level courses on Horace, *Satires* and *Epistles*, and the second half of the *Aeneid*.

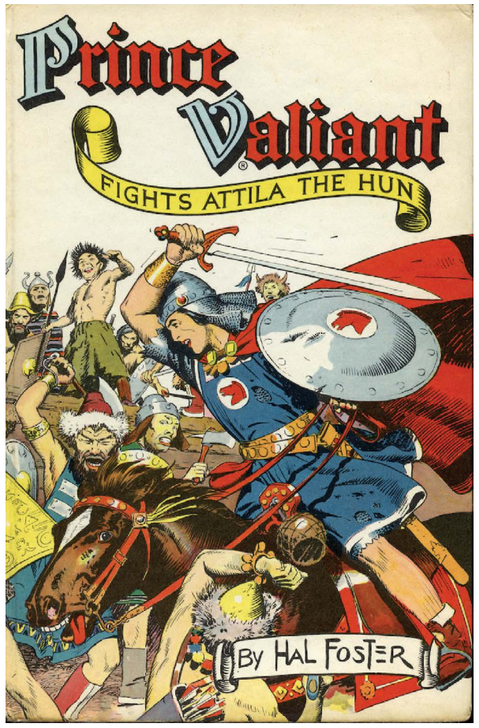
In 2019–2020, **Adam Trettel** has embarked on a new research project on late antique poetry. In December 2019, he gave a lecture for MIT's Ancient and Medieval Studies Colloquium on the topic of flowers in Venantius Fortunatus. Two further speaking engagements have unfortunately been postponed as a result of the current pandemic: in March 2020 at the annual conference of the Classical Association of New England (CANE), he was supposed to give a paper on the function of Etna in Claudian's *De Raptu Proserpinae,* and in May 2020 at the North American Patristics Society (NAPS) he was due to speak about Avitus of Vienne's description of Adam and Eve in Paradise. Augustine of Hippo continues to be a presence in his research and teaching.

Naomi Weiss has enjoyed being back at Harvard after a productive year of research leave in the other Cambridge. In the summer she was promoted to Associate Professor and then appointed the Gardner Cowles Associate Professor of the Humanities. In the fall semester, she taught a new Freshman Seminar, "Ancient Greek Tragedy for the 21st Century," as well as an undergraduate course on constructions of gender and sexuality in antiquity. This spring she is excited to offer a new graduate seminar on Aeschylus. Her co-edited volume, *Genre in Archaic and Classical Greek Poetry: Theories and Models* (Brill), finally came out in the fall, as did a couple of articles on Greek tragedy. She is currently putting the finishing touches to another co-edited volume, *Music and Memory in the Ancient Greek and Roman Worlds* (Cambridge University Press), and working on a new book about the aesthetics of theatrical spectatorship in classical Athens.

POEM OF WALTER

The Poem of Walter *and the Creation of Medieval Latin*

For more than a decade administration has coopted much of my time, but the remainder I have devoted to three main pursuits. One has been what was long labeled the classical tradition but has evolved gradually into the more complex notion of classical reception. In this regard I trained my sights especially upon Virgil (*The Virgil Encyclopedia*). In another line of inquiry, I sought to showcase connections of medieval literature, as embodied in one of its premier vernacular poets, with cultures outside western Europe (resulting in *Dante and the Greeks* and *Dante and Islam*). Lastly, I focused mind and heart on investigating the life and afterlife of a single early thirteenth-century French poem. Exploring it in its own right as well as in its subsequent reception from the 1870s until the present day resulted in the six-volume *The Juggler of Notre Dame and the Medievalizing of Modernity*. The last-mentioned project afforded an opportunity to achieve in publication the same integration of prose and images that I sought for many years in large-course teaching and public lecturing.



1. Prince Valiant battles the Huns. Harold R. Foster, *Prince Valiant Fights Attila the Hun* (New York: Hastings House, 1952), cover.

Turning from the past to the future, I aim now to apply fresh perspectives gained from the last undertaking by producing a two-part study of a single Latin masterpiece from the early Middle Ages and its fate down to today. To realize this project, my hope is to concentrate upon the *Waltharius*. The title refers to the protagonist, who is conventionally called Walter of Aquitaine in English. Since the nineteenth century, much energy has gone into debates over the authorship and date (ninth- or tenth-century) of this composition. The only entire early Germanic epic of any length apart from the Old English *Beowulf,* these 1456 lines have commanded outsize importance within the specialization of Medieval Latin studies. The text triangulates virtuosically among the Roman literary tradition of Virgil and others through the Christian poets of late antiquity (and beyond), Germanic heroes of oral literature and legend, and the spirituality of medieval Christianity.

One half of the book-to-be relates to the poem itself, which recounts, at a remove of roughly a half millennium, vicissitudes connected with great migrations of Germanic and other peoples that contributed to the transition from Roman antiquity to the early Middle Ages ("decline and fall") and later to the formation of modern nation-states. Think migration, exile, ethnic tension, and the clash of civilizations: sound familiar?

The *Waltharius* sets a global stage, situating Europe alongside Asia and Africa. Thereafter it tracks Attila and his Huns **[FIGURE 1]** as they sweep into western Europe, overcoming three Germanic peoples. The invaders vanquish first the Franks, then the Burgundians, and finally the Aquitainians (as the narrative calls a tribe more familiar as Visigoths). In each case, the "scourge of God" takes plunder prisoners **[FIGURE 2]** to carry back to the steppes. After many years pass, the hostages take flight from Hunland. First the

2. Walter and Hildegund (as children) taken hostage by Huns. W. Wägner, *Epics and Romances of the Middle Ages,* trans. M. W. Macdowall, ed. W. S. W. Anson, 2nd ed. (London: Swan Sonnenschein, 1884), 209, illus. Hugo Vogel.

Frank Hagen decamps, then later the Aquitainian Walther and Burgundian Hildegund in tandem. The two last-mentioned, it turns out, were betrothed almost from the cradle and still wish to marry. **[FIGURE 3]** They outwit and outrun the Huns, but even so Walter is forced to fight a long string of duels. No sooner has he crossed the Rhine than the new Frankish ruler Gunther, despite generous offers of valuables, seeks to strip him of all chattels, including even his fiancée. Ethnic rivalries among Germanic and other peoples spring into sharper focus. The action climaxes in a battle that leaves Walter, Hagen, and this king, Gunther, all maimed—but a brief peroration foretells a happy ending for Walther and Hildegund as king and queen.

Thematically, the plot shows early Germanic culture deeply defective in its reliance upon an economy based on pillage and booty: Attila exacts tribute, Walter regains it, and Gunther wants it. Golden arm rings are what a tribal leader is expected to offer his bravest warriors, while they are supposed to fight to the death to vanquish enemies and protect him. The lust for loot exposes within the system the further flaw of competing loyalties: the fidelity felt by one friend to another may clash with the fealty owed to a feudal overlord.

3. Walter and Hildegund (as adults) escape from Hunland. J. V. von Scheffel, *Das Waltarilied,* woodcuts by A. Cloß (Stuttgard: Adolf Bonz, 1874), plate facing p. 16.

4. Walter combats Franks, as Hildegund looks on. Stamp promoting children's book *Waltarilied und andere Sagen* by Jacob Grimm, Deutsche Jugendbücherei 23 (Berlin: Hermann Hillger, 1935). *Hun* (New York: Hastings House, 1952), cover.

The *editio princeps*—a fancy way of saying "first edition"—of the *Waltharius* from 1780 arose from the same impulses that prompted Romantics to immerse themselves in the *Nibelungenlied*. The Medieval Latin, when co-edited by the legendary Jacob Grimm in 1838, achieved succès d'estime, but only or at least primarily among Latinists. **[FIGURE 4]** The writer Joseph Victor von Scheffel earned it broader prominence. All but forgotten nowadays, this writer possessed for seventy-five years stature among German speakers comparable to Sir Walter Scott's in the English-speaking world or Victor Hugo's (*Notre Dame)* in the Francophone. Scheffel's tour de force was *Ekkehard,* a historical novel set in the early tenth century in the St. Gall monastery. A runaway bestseller, this tearjerker incorporated a translation of the Latin. The novel's success may have deterred others from adapting the medieval poem in ways that could have kept it truly alive in twentieth-century mass culture.

The *Waltharius's* lifespan begins in the first millennium and covers the whole of the second. To enjoy any vigor in the third, its meanings and the uses to which it has been put across multiple centuries must be scrutinized and synthesized. The poem's path since the late eighteenth century has been shaped powerfully by shifts (and wounds) within German culture, first under Kaisers Wilhelm I and II from the Franco-Prussian War to the close of World War I, then in the Weimar Republic's tense modernism, next through Nazism and World War II under Hitler **[FIGURE 5]**, and finally over the long post-War haul to the present.

With luck, my examination of the *Waltharius* and its aftermath will culminate in a two-tome book. Half will plumb the poem from its gestation through the Middle Ages, half its reception from 1780 down to the here and now. In the process I would love to give this underappreciated showpiece traction for continued life. I regard solidifying the position of the poem in the twenty-first-century humanities as an essential component in the continued vitality and even existence of my subfield and its foundational discipline, Medieval Latin philology, both of them at once little and vast. At the same time, the short epic cries out for careful but creative interdisciplinarity: it must be positioned in both late antiquity and the early Middle Ages, oral literature and the classical tradition, and *Altgermanistik* and *Mittellatein*.

5. Walter combats Franks, as Hildegund looks on. Stamp promoting children's book *Waltarilied und andere Sagen* by Jacob Grimm, Deutsche Jugendbücherei 23 (Berlin: Hermann Hillger, 1935). *Hun* (New York: Hastings House, 1952), cover.

Even within Germany, "the poem of Walter" has been restricted since World War II in quarantine separate from larger culture. It endures mostly at two extremes of the spectrum, in children's books on Germanic myths and legends and in literary history. Its liberation from these confines will require applying all the tools that scholarly knowledge can bring to bear, at a juncture when medieval studies—and especially interpretation of anything early Germanic—has become torn between the desire to take advantage of mass-culture interest evident in such phenomena as *The Game of Thrones* and the fear of playing somehow into the distorted Germanophilia of white supremacists and racist nationalists. Early Germanic, more than previously, has an -ic factor that must be confronted.

The *Waltharius* is no exception. In the first half of the twentieth century, inexpensive editions of the original, translations, and adaptations helped to disseminate and inculcate knowledge and appreciation of early Germanic culture among German speakers, including those in German-minority communities outside Germany, Austria, and Switzerland—the German diaspora that had a minor role in the Third Reich. Eventually such use of the epic played into the hands of the Nazis, who not only encouraged the production of scholarship on it but also produced cheap paperback forms of it for soldiers on active duty. For all that, the *Waltharius* and early Germanic studies cannot be abandoned simply because its scholarship has been repeatedly misappropriated and -directed. After all, this particular Latin poem develops themes of migration and ethnic identity that cry out as urgently and relevantly as ever in its more than fifteen-hundred-year gestation and transmission.

The *Waltharius* first grabbed me nearly fifty years ago. Since then, I have returned to it over and over again. Along the way, I have amassed holdings (real and virtual) of digital files of manuscripts, PDFs of scholarship, and paper copies of hard-to-find books. More important, I have accumulated ideas and notes that have grown through recurrent bouts of teaching, researching, and writing. Finishing the projected volumes rates among my highest personal goals for the coming years.

Jan Ziolkowski

GENED 1131: Loss

Three years ago, as many of you know, Harvard decided to reform the Program in General Education. Under the old scheme, I used to offer "Roman Games." For the new program, we were asked to come up with topics that would prepare students to tackle a problem that they would face in their lives. I suppose I could have re-tooled Roman Games into a course about institutionalized violence, but instead I decided to teach a course about "Loss." I chose this topic because loss is both inevitable and unmanageable. Since the ancient world is replete with examples, I grounded many of the lectures in classical antiquity, but beyond that I ranged far and wide in time and space. Loss, after all, is fundamental to the human condition, regardless of period or location.

We are now encouraged to make "trailers" for our courses, so in the summer at the Bok Center I was filmed enthusing about "Loss" for more than an hour (in rather vague terms, since I hadn't yet taught it), and then I had to grasp the fundamentals of video editing in order to isolate discrete segments that could add up to three 3-minute clips. This process involved identifying start and stop times on a tape down to fractions of a second, which—as I discovered—demands wits quicker than mine. In the end, my performance on screen was evidently less seductive than I had hoped, since only 34 students registered for the course, but that meant that I was able teach interactively, get to know each student personally, and read all the final papers in the class, which added up to a very rich experience for me; the course evaluations showed that the students derived some benefit from our explorations, too (albeit they sometimes expressed their approval rather equivocally, e.g., "This course was a little rough around the edges").

The presence of the mature students familiar to me in my past lives at the University of Cape Town and Trinity College Dublin is entirely unknown at Harvard, where the undergraduates are all in their late teens or early twenties. But I acquired seven faithful auditors from the wider Cambridge community who came to almost every class; one even turned up for the midterm exam by mistake. They comprised a rabbi, a doctor, a retired librarian, a psychologist, a photographer, a violinist, and a singer. Most of them were my age or older, and I wondered whether their presence would disturb the undergraduates, but in fact the students welcomed the perspective that older people are able to bring to a topic like loss. Plus, the auditors were very discreet and, in fact, had to be coaxed into volunteering a point of view.

I lectured twice a week for 75 minutes (the statutory lecture-period in the new timetable), and three TFs ran the weekly sections for an hour each. Altogether we were a team of 45 people tackling a very, very difficult subject. Lecture 5, which was about animals' experience of loss (relying on authorities from Homer and anonymous tombstones for Roman pets to the animal psychologists, Barbara King and Frans de Waal), was the first occasion on which I broke down. It was Homer's fault: I read the students Stephen Mitchell's translation of the scene in the *Odyssey* describing Odysseus' aged dog, Argos, now relegated to the dung-heap outside the gates of the palace on Ithaca, which ends: "And just then death came and darkened the eyes of Argos, / who had seen Odysseus again after twenty years"; the pathos was too much for me. But I think it was liberating for the students to see me in tears, since it gave them license to show emotion, too. As I said to them, rather moistly, "This is so, so hard. We are all working on it together, and sometimes it is going to hurt."

Active learning is a buzzword, but even if it weren't, I would have been remiss not to take advantage of the wealth of local resources. After I had lectured about building a memorial, the students visited the Memorial Room in Widener Library, to see how the tragedy of the *Titanic* precipitated the construction of one of the world's most magnificent libraries, built by Mrs. Widener in memory of her son, Harry (Harvard Class of 1907), himself a bibliophile and a victim of the disaster. They visited the Peabody Museum to look at native American grave goods, think about the potential loss of an entire culture, and debate the pros and cons of repatriating these objects to the modern descendants of the deceased. They also stood in the transept of Memorial Hall, where the plaques recording the names of the Harvard casualties in the Civil War reflect only the Unionist cause—not a single Federalist casualty is commemorated—and then went straight to Memorial Church, where the names of the alumni who died representing the US in the two World Wars are accompanied by a (short) list of alumni who fought for Germany in both those conflicts.

The students also walked round Mount Auburn Cemetery on a glorious October afternoon—three afternoons, in fact, since I discovered that it is impossible for 34 Harvard undergraduates to be free on the same weekend—to experience loss tempered by nature. We had a guest lecture on the Requiem Mass by Dr Stuart Forster, Director of Music and Organist at Christ Church Cambridge, for which the students listened in advance to the Duruflé *Requiem* in a recording of the service for All Saints Sunday at Christ Church three years ago. And the curators in the Harvard Art Museums helped me to put together a display in the Study Gallery of ten items relating to aspects of loss, from an *olpe* of the sixth century BC illustrating Aeneas fleeing Troy with his father on his back to a necklace made by a Palestinian refugee, Mona Hatoum, out of her own hair, a profoundly visceral expression of displacement and homesickness.

I had four goals for the course: to prepare the students to face their own losses, insofar as that is possible; to cultivate empathy; to give them a sense of the wealth of art, literature, music, and architecture, born of loss, to which they can turn; and to inculcate the wisdom of *carpe diem*, "harvest the day." In addition to bereavement, we looked at loss of home, exile, amputation, and several types of "ambiguous loss": people missing in action, the "disappeared," and the victims of brain-altering accidents or diseases. At the end of the course, 39 of us contributed an item of our own choice to a collection of resources for people suffering from loss, each duly annotated by the person who selected it. This miscellany, ranging from Spanish folksongs to a shark preserved in formaldehyde, is available for your perusal on Scalar: https://scalar.fas.harvard.edu/resources-for-loss/index.

I prescribed *The Year of Magical Thinking* by Joan Didion and *A Grief Observed* by C. S. Lewis, and bookended the sections with a discussion of each; this succeeded in creating an arc for the course. I had read both of those books many years ago, but one of the great gifts of the course for me was that it got me reading widely among contemporary works. I will mention just three. *Wave* by Sonali Deraniyagala is a memoir by a Singhalese woman who lost her entire family in the tsunami in Sri Lanka in 2004. Her story interweaves tragic bereavement with loss of home, since the death of her parents meant the loss of the house in Colombo in which she grew up, while the death of her husband and children meant that the essence of "home" in their house in London was gone beyond recall. *Still Alice* is a novel by a neuroscientist, Lisa Genova, about a Harvard professor who is stricken by early-onset Alzheimer's Disease in her fifties. Set right here in Cambridge, it had special resonance for me, as I hope it did, too, for the students. Finally, *Late Migrations*, by Margaret Reinkl, combines meditations on the natural world with an account of the life of the author's late mother. I was first struck by Margaret Reinkl's extraordinarily sensitive writing in her occasional op ed columns for *The New York Times*. The epigraph on my syllabus is from her book: "The shadow side of love is always loss, and grief is only love's own twin."

From the Quabbin Reservoir in Central Mass, flooded in 1938 to create a water-source for Boston and drowning the site of four towns in the process, to the Vietnam Veterans Memorial in Washington, DC, I was forced out of my comfort zone to find ways to engage the students in the painful questions associated with loss and how to survive it. We watched interviews with Syrian refugees; we studied telegrams sent to Jackie Kennedy by famous people after the assassination of JFK; we thought about the sonnet as a form capable of expressing complex emotions within a strictly controlled structure; we thought about the loss of the "disappeared" by way of the attempt by the South African Truth and Reconciliation Commission to confront the greatest tragedies of apartheid (for which, rather than a bureaucratic report, I chose to give the students poetry about the TRC process by the South African poet, Ingrid de Kok); and amidst all of these topics and many others, we also encountered icons from classical antiquity, such as the moving farewell between Hector and Andromache, which we traced from the *Iliad* to Schubert and beyond, or the poignant cenotaph of M. Caelius of Bologna, centurion of the eighteenth legion, who fell in the battle of the Teutoburg Forest in AD 9.

The course only got off the ground because the Gen Ed Office offered me a research assistant in the summer, which enabled me to recruit Michael Konieczny, newly graduated with his PhD, to collect material in disparate media across the entire range of the syllabus. And the team of TFs—Hannelore Segers, Steve Shennan, and Paul Johnston (Head TF)—was unfailingly committed and supportive. GENED 1131 was the most profound teaching experience I have ever had. I will do it again.

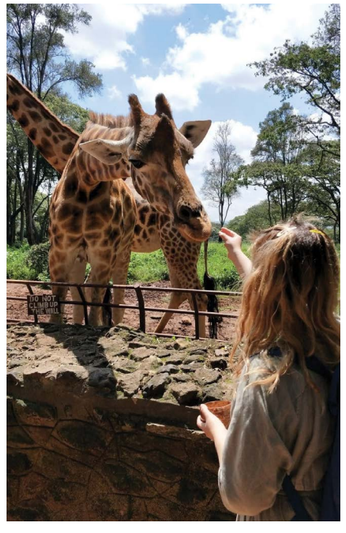
Kathleen Coleman

Greta Galeotti grew up in Milan and Venice. In 2017, she received her BA in Classical Literature from Ca' Foscari University in Venice, after having spent her last year as an Erasmus visiting student at University College London, Institute of Archaeology. In 2019, she received her MPhil in General Linguistics and Comparative Philology from the University of Oxford, where she focused on Ancient Greek and Sanskrit. Her main interest today is in Ancient Greek dialects, their classification, and the sociolinguistic contexts of their use in inscriptions and literary texts, alongside Greek poetry, Vedic Sanskrit, and historical linguistics.

In 2019, **Vivian Yiie Jin** completed a BA in Philosophy and Classics at Cornell University, with distinction in all subjects. Her senior thesis examines poetics in Ovid's *Amores*, paying close attention to the notion of naiveté. At Harvard, she is learning about the poetics and aesthetics of the Greco-Roman world in general and their reception in modern European philosophy. Besides her academic interests, she pursues film photography, reads modern poetry, and enjoys the Boston Symphony Orchestra.

John Kee was born and raised in Dallas, Texas, and received his BA in Classical Languages and Literatures and Philosophy from Dartmouth College. Following graduation he moved to Budapest, where after he had spent several years teaching English his curiosity about the medieval transformations of the ancient Greek tradition led him to an MA at Central European University. His research there centered on the response of Byzantine literary and intellectual culture to the changing geography of the empire, with a particular focus on the eleventh and twelfth centuries. He looks forward to pursuing those interests at Harvard, as well as deepening his understanding of Byzantium's appropriation of the classics and of medieval Greek book culture more generally.

After a childhood spent in Melbourne and Singapore, **Astrid Khoo** received her BA (Hons) in Classics from King's College London, along with the 2019 Jelf Medal and Handford Classical Prize. She is fascinated by questions rather than specific time periods or texts, and, as a fledgling ancient historian, hopes to develop her thoughts not only on the gap between historical narrative and lived reality, but also on inertia versus momentum: what exactly "tips the balance" and drives people to pursue change instead of preserving the status quo? In search of these answers she has published on ancient tattooing as well as Greek and Latin epic, and spent a summer at the Thesaurus Linguae Latinae learning about the intricate relationship between language and meaning (2019, generously funded by a Segal Grant). When she is not working on her projects, she boxes, runs, and swims. Her hobbies range from collecting antiquarian books, a passion which she shares with her friends at the Grolier Club, to exploring the world: her dream voyage is an expedition to Antarctica.



Connor North grew up in Atlanta, Georgia before heading off to Saint Paul, Minnesota to attend Macalester College, where he received his BA in Classical Languages. His work at Macalester focused on the interplay of Roman administration and the institutional histories of Greek cities, and culminated in a thesis entitled "Views of Rome in Athenian Inscriptions." After Macalester, he spent two wonderful years in Colorado, where he received his MA in Greek from the University of Colorado at Boulder and concentrated on his favorite topics, Polybius and Greek inscriptions. At Harvard he will continue in these areas and is also excited to pursue other interests ranging from the development of early Byzantine historiography to the Roman historical fragments. Outside of Classics he enjoys running, rock climbing, and science fiction.

Andrew Ntapalis is a native of New Hampshire. He graduated *summa cum laude* from the University of New Hampshire, earning his BA in 2014 with a dual major in History and Modern Greek, and then his MA in History in 2016. There, he was also inducted into the Phi Beta Kappa and Phi Alpha Theta Honor Societies.

He went on to teach Modern Greek at the University of New Hampshire for two years as an adjunct faculty member in the Department of Classics, Humanities and Italian Studies. Today his research interests include: modern Greek history and literature; nineteenth- and twentieth-century Greek poetry (especially Palamas, Ritsos and Elytis); Greek Revolutionary literature; the Greek demotic songs and folklore; Orthodox Christian hagiography; intertextuality; reception; and translation. He currently serves as a graduate student coordinator for the Mahindra Humanities Center seminars in Modern Greek Literature and Culture at Harvard.

Philip Wilson grew up in Wilmington, North Carolina (the film location of David Lynch's *Blue Velvet,* a point of considerable regional pride for Philip). He attended UNC Chapel Hill, where he studied Greek and Latin as well as medieval history, completing a senior thesis on theories of education in Petronius' *Satyricon*. Proximity to Duke enabled him to take a number of graduate seminars with Fredric Jameson, with whom he nourished interests in German Idealism and Marxism. He was awarded the Lionel Pearson Fellowship by the Society for Classical Studies in 2018, thanks to which he spent the year pursuing an MSt at Corpus Christi College, Oxford, reading Hellenistic poetry with Jane Lightfoot and ancient historiography with Rhiannon Ash and Guy Westwood. His interests now cluster around topics that cross (and frustrate) chronological divides from Alexandria to Modernity, most of which are found in medieval Latin sources. These include prophecy, the uses of literacy, court cultures, theories of fiction, and the formation of literary canons.

Egypt (and Paris) by Lydia Cawley ('20)

Made possible by a grant from the Charles P. Segal Memorial Student Travel and Research Fund, my trip to Egypt this summer was nothing short of an adventure. I traveled to Cairo to immerse myself in the Arabic language, 100+-degree heat, and the National Library and Archives.

My mission was to collect primary source material for my undergraduate senior thesis research, which sets out to examine the reception of classical stories in 20th- and 21st-century Arabic plays. Most of the plays I wanted to study are not available in Widener, or anywhere in the States. None of the plays I am looking at have ever been translated into English. So, I had to go all the way to Egypt to get them.

This trip was my first foray into Egyptian archives, and it went about as smoothly as my more senior and knowledgeable colleagues in the Department would expect. The Ahmed Shawki Museum, one of my main destinations, did not have a website; it was closed without explanation the first day I went to visit. Unperturbed, I pushed on to the National Library, where I received a temporary library card in exchange for my driver's license. I was pleasantly surprised by the reading room's cleanliness and size, and only mildly tripped up by searching their online catalogue entirely in Arabic. The Library has an amusing system in which you can turn in only three slips for books at a time, which are fetched for you by librarians who yell your name "Price is Right"-style when they are ready. I have never met a librarian who yelled before, much less in the library itself!

Beside a bust of Tawfiq al-Hakim at the Bibliotheca Alexandrina.

After many trips between the Ministry of Culture and the Director of the Library for permissions and exceptions (in Egypt, rules are at once inflexible and negotiable, depending on who you ask and when you ask them), I was granted access to the cigarette-smoke-filled photocopying room of the National Archives (which I'm sure is great for the books!). I now have precious copies of several Egyptian plays, ready to be studied and translated for my thesis this year and for years down the line. Thanks to the Segal fund's generosity, I have this personal archive, which I plan to use as a springboard for my postgraduate research.

I supplemented my archive-searching with visits to the Ahmed Shawki Museum Alexandrina, or modern-day Library (it did open eventually!), the Bibliotheca at Alexandria, the Museum of Egyptian Antiquities, and the Cairo Opera House. From tours of these important sites, I learned more about the political and cultural milieu that influenced writers like Ahmed Shawki, Tawfiq al-Hakim, and Lenin El-Ramly. From Cairo, I jetted over to Paris, where these writers were first inspired to turn to classical sources. There I did more digging on the tradition of classical reception in Arabic plays, visiting L'Institut du Monde Arabe and countless museums and bookstores.

The Ahmed Shawki Historical House and Museum.

I am so grateful to the Segal Fund and the Department for this opportunity—my summer research trip was the highlight of my year. I had the chance to practice my French and Arabic, and I now better understand the socio-political contexts that spur modern-day Arab writers to adapt classical sources. Above all, I learned a lot about myself through solo travel, and I now have a more refined view of my scholarly interests going forward. ∾

From Campania to Magna Graecia by Christopher Cochran (G5)

This last summer I used a grant from the Charles P. Segal Memorial Student Travel and Research Fund to travel to the museums and archaeological sites of Magna Graecia in southern Italy. My own research focuses on Greek and Latin novels, a genre which inherently crosses the cultural boundaries of Greece and Rome (and beyond). I was very excited not just to see the places in which some of my beloved novels, especially the *Satyrica* of Petronius, are set, but also to study a material culture at the center of Greek and Roman cultural exchange. My plan was both simple and ambitious: start in Pozzuoli and Baia (because that's where we first meet Encolpius and Giton in the *Satyrica*), then drive to Paestum, then from Paestum to Reggio Calabria, then travel along the south coast of Calabria and Basilicata as far as Metaponto, stopping at every ancient site along the way.

Eating dinner next to the walls of Paestum.

Many of the museum collections and archaeological sites in this part of Italy are not well published. Even finding accurate opening hours can be difficult. Every day brought new surprises. For example, I knew beforehand about the amazing amphitheater and macellum in Pozzuoli. I was not prepared for the underground excavations of the Rione Terra with their intricate cistern systems, and the fabulous Augusteum, now the city's cathedral, whose walls were revealed by a fire in 1964. Between the prominence and centrality of the Augusteum within Pozzuoli, and the high number of inscriptions preserved in the archaeological museum of Baia that reference the *seviri Augustales,* I can't help but wonder whether Trimalchio's pride in his status as an *Augustalis* is more than just an expression of comic pretentiousness.

The object that captivated me the most was the fantastic fresco on the Tomb of the Diver in the archaeological museum of Paestum. The scene is a symposium. Six couches are depicted, four of them occupied by romantic couples. Three of these couples clearly fit the traditional Greek pederastic model: one man is clearly older, with a beard and clear musculature, and the other man is clearly younger, with no beard and less well-defined features. One couple, however, doesn't fit this model. In this couple, both partners are bearded, although one man's beard is not as full as the other's. More interestingly, unlike the other couples, this couple is less self-absorbed. The two men are facing in opposite directions. Why? What can we learn from this image about the culture of same-sex desire in Greek antiquity? This image has been stuck in my head since July, and only seems to raise more questions than it answers. I am beginning to suspect that I might have to return to the Tomb of the Diver in my next project after my dissertation. ∾

Fresco from the Tomb of the Diver.

St. Petersburg (and Moscow) by Rebecca Deitsch (G3)

Last summer, thanks to a grant from the Charles P. Segal Memorial Student Travel and Research Fund, I had the opportunity to spend a month in St. Petersburg at Exlinguo Russian Immersion School. Slavic languages are a passion of mine, and one of my goals is to study the reception of Classics in Polish and Russian literature. Last summer's Russian sojourn improved my language skills dramatically, for I spent at least four hours a day in class and I spoke exclusively Russian with my lovely and talkative host family.

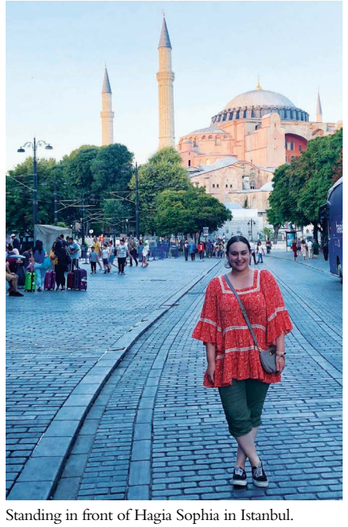
My teachers wove classical topics into my grammar and style lessons to great effect. Discussing whether the Parthenon Marbles should be repatriated while trying to use as many Russian verbs of motion as possible was quite an experience, as was writing an abstract for my conference paper on Lucan while navigating various registers of written Russian. When I learned how to form nominal possessive adjectives, I also learned that Russians talk about Achilles' heels, the sword of Damocles, and Draconian laws just as much (or as little?) as Anglophones do. In the end I was forced to conclude that seemingly all Russians are experts on ancient history and culture—although I did rock my teacher's world by informing her that there were two Senecas *and* two Catos.

When I wasn't buried in irregular verb conjugations or trying to predict Russified versions of Greek and Latin names, I reveled in being back in St. Petersburg, one of my favorite cities in the world. For instance, I spent a lovely afternoon visiting a pair of Egyptian Sphinxes on Vasilyevsky Island in the middle of the Neva River. They once sat by a temple to the Pharaoh Amenhotep III near Thebes, but since 1834 they have guarded the waterfront of University Embankment. On another memorable day my host sister took me to see Berlioz's *Les Troyens* at the Marinsky Theater. I enjoyed the retelling of Greek and Roman myth, and I learned the Russian word for "cuneiform" when the lady sitting next to me started a conversation about whether the Trojans had spoken Hittite. (This proves my point that Russians know a surprising amount about the ancient world!)

In addition to exploring St. Petersburg, I took an overnight train to Moscow to experience a new part of Russia. The Red Square and the Kremlin did not disappoint, and seeing the mummified body of Lenin is something that I will never forget. Closer to St. Petersburg, I visited the palaces of the Tsars at Oranienbaum and Tsarskoe Selo and wandered for hours in the enormous royal parks. Now when scholars mention the pleasure gardens of Persian kings and satraps, these Russian parks will come to my mind. I can't decide what is more beautiful—the Russian language or Russia itself. But either way, I am very grateful for the opportunity which the Segal grant gave me to study Russian in St. Petersburg!

Above: Visiting a Sphinx.
Below: The royal park at Tsarskoe Selo.

Greece in January and Sardis in Summer by Sarah Eisen (G3)

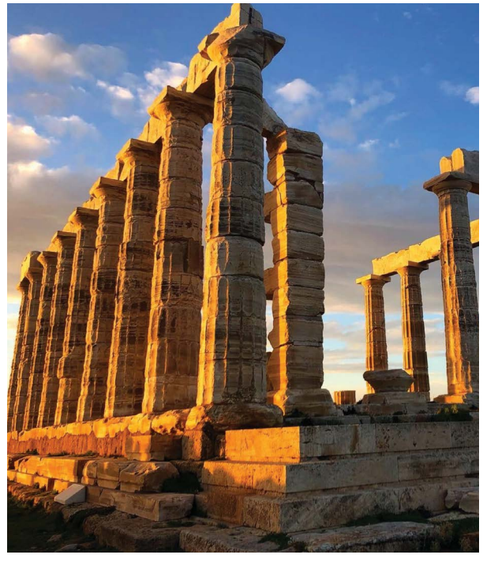


Standing in front of Hagia Sophia in Istanbul.

During January of 2019, I traveled to Greece with Paul Johnston (G4 in Classical Philology) and Suzanne Paszkowski (G5 in Classical Philosophy) in order to practice modern Greek, visit museums and archaeological sites together, and explore regions of Greece that I had never visited before. Visiting Greece with my colleagues was particularly valuable, because it allowed me to understand sites from the perspective of other disciplines—for example, understanding the philosophical importance of sites such as Delphi to the ancient world and Greek writers. Even though I have been to Athens on previous occasions, this trip afforded many new opportunities, such as being able to enter the Tower of the Winds in the Roman Agora, which was closed on my previous visits. We also rented a car and were able to travel to many sites in Attica and the surrounding areas, including Eleusis, Corinth, the temple of Poseidon at Sounion, Delphi, and their respective museums, as well as visiting the UNESCO world heritage site of Meteora.

We also spent one week in Northern Greece, based in Thessaloniki, and we traveled to sites that included Mount Olympus and the sanctuary of Dion, the royal Macedonian tombs at Vergina, and the Macedonian capital of Pella. This trip constituted the first time I had been in northern Greece, and the visit to the archaeological museums at Pella and Vergina was a particular highlight. The Vergina museum is built underground, fit into the interior of the burial tumuli. It was an amazing experience to not only see several artifacts that are unique in their preservation, like ornately carved ivory beds, gold and purple woven textiles, and wall painting, but to also see them in a setting close to their original deposition. The way that this museum was organized was incredibly innovative and highly enhanced the viewing experience.

Thanks to a grant from the Charles P. Segal Memorial Student Travel and Research Fund, I was also able to spend the summer of 2019 excavating at Harvard's archaeological exploration of Sardis (the capital of the Lydian Empire), visiting sites in Turkey, and spending some time in Istanbul. I was particularly stuck by how big all the architecture was all over the country—Sardis hosts one of the largest Ionic temples in the world! This was my first time in Turkey (ancient Asia Minor), and it was interesting to see local identity and culture blending with both Greek and later Roman influence and rule. I was able to visit some of the biggest and best-preserved sites in Turkey, including Ephesus, Pergamon, and Aphrodisias. Ephesus was a particularly awe-inspiring trip, for monuments such as the famous Library of Celsus and the seldom-visited terrace-houses, which preserve first-rate Roman atrium houses, along with their wall paintings and intricate mosaics—a second Pompeii of sorts!



Above: Library of Celsus at Ephesus, Turkey.
Below: The Temple of Poseidon at Sounion, Greece at sunset!

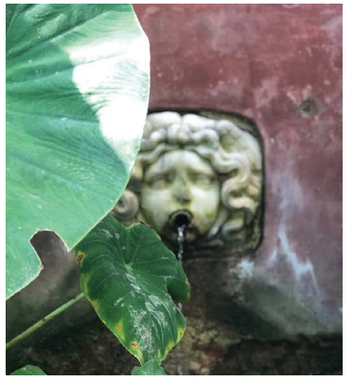
Italy in Two Weeks by Nathaniel Herter (G3)

Last summer, through a generous grant from the Charles P. Segal Memorial Student Travel and Research Fund, I was able to spend two magnificent weeks in Italy on a tour of archaeological sites and museums while sharpening my Italian language skills. While reviews of my success at the latter vary, the sheer range of material I was able to encounter first-hand was invaluable.

In Rome, we stayed in a lovely apartment in the Trastevere district: this lively medieval suburb "across the Tiber" was within walking distance of many major sites such as the Vatican, the Roman forum and Colosseum, and the Capitoline museums, while containing treasures all its own. Particularly wonderful was the *Basilica di Santa Maria in Trastevere*, one of Rome's oldest churches, which is a marvel showing off centuries of building and rebuilding through a combination of architectural styles. Retaining its pre-12th-century foundations and building plan, its walls and ceilings are covered in 13th-century, Byzantine style frescoes supported by granite columns with capitals spoliated either from the nearby baths of Caracalla or from the temple of Isis on the *Gianicolo*.

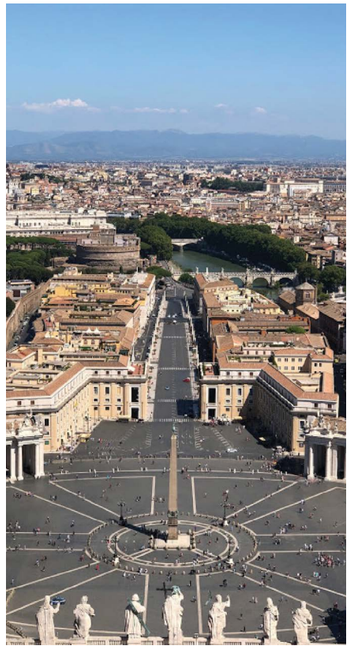
Beyond Trastevere, we climbed the 551 steps to the peak of the dome of St. Peter's Basilica for a breathtaking view of the city before descending into the papal catacombs and exploring the enormous and crowded Vatican museums, where we competed for a view of the famous marble *Laocoon Group* and saw modernist paintings by Matisse. Of particular note during our time in Rome were the Borghese galleries, which house some of the most famous works of classical reception, such as Bernini's works *Apollo and Daphne* and *The Rape of Proserpina,* based on Ovid's *Metamorphoses*.

A fountain in the *Giardino della Minerva* in Salerno.



Our second week began with a train ride south to Naples, where we stayed in an apartment off Piazza Garibaldi. Exploring Naples feels like a lifetime's project, and we only were able to see a fraction of what the city had to offer; more than once we found ourselves lost in medieval alleyways, though life in Boston seemed to prepare us well for the hazards of crossing streets where traffic laws fall somewhere between polite suggestion and oppressive irritations. This week brought day-trips both within the city and without: we woke up early to reach the nearly-deserted archaeological museum at daybreak, and were able to take in the remains of Pompeian wall frescoes and mosaics on our own. After another early rise we hopped the Circumvesuviana train to Pompeii, where we explored the city with a hired guide and wilted under a noonday high of over 110 degrees Fahrenheit. Later we visited Salerno, on the southernmost edge of the Amalfi coast, the hometown of another graduate student, Davide Napoli, who gave us a private tour of local landmarks, including the *Giardino della Minerva,* the former medicinal garden of the *Schola Medica Salernitana,* founded in the 9th century as the first and most important medical school of the medieval period.

Beyond the academic reasons for the visit, the trip allowed us to learn just the smallest bit about the culture and lifestyle of southern Italy. We conversed in basic Italian each morning with an exceedingly accommodating barista—so polite that he did not correct his hapless American guests who, only on their last day in town, learned that one is supposed to order coffee at the register *first*, and then approach the bar with one's *scontino*. Language learning is nothing if not a humbling experience. It was he who suggested we spend our last day in the Bay of Naples on the island of Ischia, the summer retreat of locals and of the poet Ovid (I told myself, justifying this excursion as educational). We missed our ferry back to the mainland, but luckily were able to book a second one two hours later; if we hadn't, we might have missed our flight and would have never been able to return home, but I'm not sure I would have minded.



A view from the top of St. Peter's Basilica in Rome.

A Month in Paris by Julia Judge (G5)

With the support of the Charles P. Segal Memorial Student Travel and Research Fund, I was able to spend one month in Paris during the summer of 2019. The primary purpose of my trip was to study the French language. I chose to allocate most of my funding towards private lessons, instead of an introductory course; daily private lessons allowed me to target my language study to match my experience level and learning pace, which made it possible for me to make rapid progress. Now, I can easily navigate French scholarship for my dissertation research, which had been much more difficult for me to do in the past. In the time during the week when I was not studying French, I was able to work on my dissertation research in the Bibliothèque national de France.

This summer was the first time I had ever visited France, so all the sites and museums which the city has to offer were completely new to me. Visiting the Louvre Museum for the first time was not only important for my work as a Classicist, but was also the realization of a lifelong dream. It was an incredible opportunity to see some of the most celebrated works of ancient art in person. I also discovered fascinating works and artifacts which I had never seen before, such as the painted Doric frieze from the "Tombe de la Balançoire" in Cyrene. Because the main focus of my teaching and research is Greek and Roman religion, it was particularly useful for me to visit the rooms that display artifacts of Roman syncretic religions, such as a votive statuette of Sarapis-Agathodaimon.

In my spare time during the month, I took many opportunities to look beyond the city's classical collections and experience the history, culture, and urban topography of Paris as a whole. Getting to know Paris in this way was an incredibly important step in my intellectual development; for example, by visiting sites like the Panthéon I learned more about the reception of Classics and the negotiation of religious monuments during the French Revolution, which has specific parallels to my dissertation research.

I am so grateful for every day I spent in Paris this summer. The Segal Fund is an incredible resource that allows students of the Classics at Harvard to have invaluable experiences abroad and to reach their full potential as students, teachers, and scholars.

Left: Terracotta figurine of Sarapis-Agathodaimon, Qasr el-Dawar (Egypt), 1st c. AD. *Right:* Julia with a mosaic from Daphne (Turkey), 4th c. AD.

June in Berlin by Sheridan Marsh ('20)

This summer, I had the great opportunity to travel to Berlin, Germany, to study German at the Goethe-Institut for four weeks. I was fortunate to receive a grant from the Charles P. Segal Memorial Student Travel and Research Fund so that I could pursue these studies for my research. This was my first time in Germany, and I was excited to be in Berlin, which is a lively and diverse city. Every weekday, I spent my afternoons in my Intensiv A1 German class, where I spent about four hours learning the basics of German grammar and vocabulary. My mornings and weekends were mine, and so I spent the time traveling around the city and visiting various museums. Of course, one of the first on my list was the Altes Museum, home to Berlin's collection of Greek and Roman antiquities. While I was there, I got to see an incredible bust of Antinous and the adopted son of Herodes Atticus, Polydeukes, both of whom are featured in my senior thesis. I also visited some beautiful 18th-century palaces at Charlottenburg and Sanssoussi, both homes to Frederick the Great of Prussia.

The arts and entertainment in Berlin were a huge part of my trip, and I attended several concerts, one of which was a free concert held outside in public in front of Humboldt Universität by the Staatsoper. They played one of my favorite pieces, the Mendelssohn violin concerto. I also saw a ballet production of Prokofiev's *Romeo and Juliet*. At the beginning of June, there was a parade celebrating the diversity of cultures that call Berlin home which featured performers and groups from all parts of the community and had an accompanying fair with food and souvenirs. One of the more exciting aspects of Berlin is its club culture, and I went to several clubs to dance to some rhythmic electronic music and marvel at the fantastical décor inside these hidden spaces, which had very nondescript façades.

My favorite parts of Berlin, however, were experiencing the everyday aspects of the city, such as the public transit. Since I am from Los Angeles, it was amazing for me to see the extensive transportation system in Berlin, which was almost always on time and meant that I could get basically anywhere I wanted to without much trouble. I also really appreciated a Berlin classic, Currywurst, a fried sausage eaten with a curry-ketchup sauce and fries. Currywurst was cheap and easy and one of my favorite discoveries of Berlin. Overall, Berlin was not only a great place for me to start learning German to read scholarship but also to experience one of the most unique and fun cities in the world.

Above: New color reconstructions of the Riace warriors in the Altes Museum. *Below:* Advertisements for the renovation of the U5 U-Bahn line.

Munich and Berlin by Emily Mitchell (G2)

During the summer of 2019, thanks to a generous grant from the Charles P. Segal Memorial Student Travel and Research Fund, I was able to spend nine weeks in Germany: eight at the Thesaurus Linguae Latinae (TLL), which is based at the Bayerische Akademie der Wissenschaften in Munich, and one in Berlin.

My focus in Munich was learning the fundamentals of the lexicographical method used at the TLL. The goal of the project is to compile a comprehensive dictionary of classical Latin. Towards this end, the TLL maintains a catalogue of the attestations of every known word in the language, ranging from the earliest extant Latin texts to the time of Isidore of Seville (d. 636 CE), stored on thousands of paper slips, or 'Zettel.' The individual lexicographer's task is to review all of the slips relating to a single word, attempting to identify every shade of meaning that it has carried in extant Latin literature, and ultimately to prepare what is essentially a 'biography' for this word, beginning with the earliest attestation and tracking its subsequent development through time. During my time at the TLL, I prepared entries for four separate words:

- *reparator* ('restorer' or, in Christian texts, 'Redeemer');
- *reputatio* (the act of 'computing' or 'considering');
- *reses* ('sluggish' or 'lazy'); and
- *resupinare* ('to move something backwards/onto its back').

One of the most pleasing aspects of doing this somewhat meticulous work was the opportunity it afforded me to examine a wide range of Latin texts outside the traditional canon, many of which I had not encountered before and greatly enjoyed engaging with for the first time.

A. E. Housman infamously spoke of "the chain gangs working at the dictionary in the *ergastulum* at Munich . . . " He was out of order! Far from a kind of 'dungeon' on a Roman *latifundium* in which slave laborers are confined, the TLL is a welcoming, lively, and collegial environment. At precisely 12:20 p.m. each workday, contributors would assemble and venture outside for communal lunch and coffee; everyone working there, irrespective of seniority, was invited. These lunch breaks proved an excellent opportunity for me both to improve my conversational German and to get to know the many different Latinists involved in the project. During my free time, I also had a wide range of opportunities to attend various lectures and seminars at Munich's main university, including a memorable class on Seneca's *Phaedra* conducted entirely in Latin by *professor emeritus* Wilfried Stroh, to visit the city's various museums, including the Staatliche Antikensammlung (containing the famous 'Dionysus kylix'), and to take part in the annual TLL Summer School (a week-long series of workshops and lectures involving Latinists from all over the world). I therefore learned a huge amount in Munich besides the lexicographical techniques that were my primary focus.

Above: Coming face-to-face with the (surprisingly small) Duenos inscription!
Below: In the Zettelarchiv of the TLL.

Paris, July 2019 by Davide Napoli (G2)

July 25, 2019: the hottest day ever recorded in Paris. I thought I had escaped the famous Parisian *canicule* (heatwave), but here we go, only a few days before my homecoming: 10:00 p.m. and still 109 degrees Fahrenheit—no A/C, no fans in the house, none in most of the bars. Uncanny meteorological events notwithstanding, the month I spent in Paris to learn French, generously funded by the Charles P. Segal Memorial Student Travel and Research Fund and the Westengard Fund, was an incredibly enriching experience. The course itself was challenging and interesting: Sciences Po does an amazing job at providing teachers who are knowledgeable about French culture and politics at large, so that each class revolves around the discussion of a highly significant topic (e.g., May '68, the restructuring of the city after 1848, the rise of the Yellow Vests). In addition to the classes, which ran from 9:30 to 12:30 Monday–Friday, with two additional afternoons per week, the most effective way for me to learn French was to hang out with French people: I was lucky to meet several people from Paris, beginning with my flatmate, but in my experience it is not too hard to get to know locals anyway (given the amount of bars, clubs, open-air restaurants, and cultural events). As for the museums, I would recommend visiting not only the big ones (don't miss the Louis Vuitton Foundation, a bit far but definitely worth it), but the numerous private (and free!) galleries that are a significant part of the art scene in Paris. There is a lot to like in a city like this, but one of the most surprising features was the amount of small, family-owned places—cafés, bistros—that have such an authentic and distinctive vibe. And when you go out, it is hard to find a single building that does not capture your attention: Haussmannian architecture is rightly one of the most distinctive features of Paris.

Despite the sometimes discouraging number of tourists, Paris is an awesome city for students, at least for a short-term stay; except for rents, the cost of living is low compared to Boston, the transport is very reliable, and the downtown is self-contained enough that one can just use Vélib (the city bike-sharing service). I would recommend walking outside as much as possible: sometimes you just run into inspiring events on the street, and there is a great pleasure in just strolling around with friends (speaking only French, of course!) and enjoying the charming views of the Seine.

A view of the Hôtel de Ville, the city hall, from a rooftop bar.

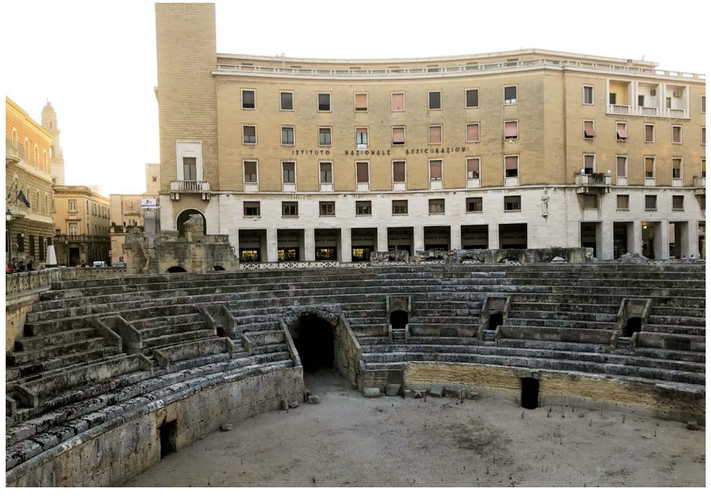
Papyrology in Lecce by Alejandro Quintana ('20)

This past summer, thanks to the generous funding of the Finley Fellowship, I attended the 29th International Congress of Papyrology at the Università del Salento. The conference was set in Lecce, Italy, a city with a distinctive sandstone color whose history extends back to the Roman Republic and beyond.

Naturally, much of my time was spent at the conference itself. Listening to the panels and attending the workshops was a new and engaging experience. These talks were extremely informative, and many directly informed my thesis, especially by providing background for the project. The conference also helped shape my general research interests and my other projects. I was apprehensive about being the sole undergraduate in attendance, but this only enhanced my experience. During the time between panels, I was able to interact with many scholars, who were particularly supportive because of my age, and created many valuable connections with them. Many of these people have become true mentors. I was also able to connect with two former Harvard alumni, Yvona Trnka-Amrhein and Rob Cioffi (both PhD '13).

The city also naturally invited me to explore its sites, food, and culture. I had many delicious lunches and dinners, enjoying the wide variety of pasta, pizza, seafood, and meat offered in Lecce. I often shared these meals with fellow papyrologists, where we truly got to know one another beyond the scope of the conference, forming lasting friendships. My favorite ways to pass the time in the city were taste-testing all the gelato it had to offer and attempting to navigate its narrow, windy streets without using any maps and promptly getting quite lost.

But what really stood out was the architecture. The natural starting point for any Classicist is the city's main square, Piazza Sant'Oronzo, which is dominated by the remains of a large Roman amphitheater. However, what really caught my attention was Lecce's beautiful gates. There's something about how they stand as a reminder of the former presence of walls around a city that really fascinates me. Porta Rudinae and Porta San Biagio were gorgeous, but Porta Napoli became symbolic of the trip itself. Every day, from the university we would walk by this beautiful gate on our way to lunch in the main part of the city. In this way, it became a literal gate to the city. This personal connection was only enhanced by the obelisk right next to the gate, which served as a striking testament to the union of the Classical and Egyptian worlds. This trip to Lecce was truly a wonderful experience, which blended learning, connections, exploration, collaboration, and discovery.



Above: ISAW Graduate student Giorgios Tsolakis and I discussing the poster made by Lucia Waldschütz for the Congress. *Below:* Piazza Sant'Oronzo and its Roman amphitheater.

From Berlin to Geneva by Alexandra Schultz (G6)

Last summer, with support from the Charles P. Segal Memorial Student Travel and Research Fund, I spent two weeks improving my German at the Goethe-Institut in Berlin, and two weeks writing my fourth dissertation chapter at the Fondation Hardt near Geneva. Despite not having spoken German for nearly a decade, I managed to con the Institut's placement test into sorting me into the B2.2 class (ha!). I spent the entire first week happily and hopelessly lost, frantically reviewing prepositions and principal parts during the breaks, cursing my useless store of hard-earned vocabulary (Abklatsch, Ehrendekret, Säulengang) as I failed to express myself again and again. When you spend years navigating the unknown unknowns of dissertation research and writing, it can be satisfying to be very bad at something and then be noticeably less bad after a short period of time. Indeed, by week two I was, if I do say so myself, not abysmal at German.

With five hours of class every morning and mandatory afternoon excursions, I was eager to explore the city: picnicking in Tempelhofer Feld, cycling through Tiergarten, making a mess of vegetarian doner in Kreuzberg. Sadly, the Great Altar in the Pergamonmuseum was still under construction, but I discovered some unexpected treasures. In the Altes Museum, I fell in love with the Berlin painter's name vase, an amphora that depicts Hermes (looking spiffy in an embroidered tunic and polka-dotted winged sandals) and a satyr flanking a thin-limbed fawn. I could have spent hours in the "Library of Antiquity," the papyrus collection in the Neues Museum: especially delightful were the mathematical papyri with illustrated geometry problems, and a Homeric glossary to *Iliad* Book 1, which glossed μυρία as πολλά and so forth. A cute analogy between the ancient schoolroom and my German classes suggested itself to me here. But if my time in Berlin taught me anything, it is to be wary of how classicists sometimes lose sight of, or willfully obscure, recent history through the excavation of the past. In fact, the textbook I remember most vividly was tucked away in a dinky DDR museum, and it contained the following math word problem, illustrated with smiling children climbing into a military convoy: "A soldier can take nine Pioneers with him, and there are five soldiers total. How many of the best Pioneers can visit the military base?" Hardly the most chilling relic of 20th-century Germany, but one that stayed with me as I explored that vibrant, complicated city.

The past and its rewriting was the focus of my work at the Fondation Hardt. Linguistic whiplash and a very long train ride left me semi-catatonic when I finally arrived late one Monday, but I soon fell into a productive and restorative rhythm: luxurious days in the library; lovely meals prepared by the swashbuckling, polyglot chef, Heidi; late-afternoon swims in Lake Geneva; the occasional after-dinner ping pong tournament with a changing cast of characters. Having uninterrupted time to write and think is itself a rare privilege, not to mention the amenities that the Fondation provided. In my case, it gave me the mental space to step back and rethink my fourth chapter. I had originally planned to write only about depictions of universal libraries in Hellenistic Jewish and Babylonian pseudepigraphical sources, but on day one I realized that a lot more needed to be said. What ensued was a flurry of writing as I unpacked these anachronistic narratives about golden-age kings founding royal libraries, and tried to explain why they all projected contemporary ideas about libraries into the historical past. My thanks to the Department for funding my summer travels, without which none of this would have been possible! ∾

Above: In der "Bibliothek der Antike" (die Papyrussammlung im Neuen Museum).
Left: Extrawurst im KaDeWe.

Fondation to Fontanka by Alexander Schwennicke (G4)

My summer was a tale of opposites. Over the course of two months, I went from a wooded estate in the hills to a busy metropolis, from working as part of a close-knit community of scholars to roaming the bustling streets of a foreign city, and from the peaceful study of the ancient world to a restless quest for its traces and echoes in the 19th century. Thanks to generous support from the Charles P. Segal Memorial Student Travel and Research Fund, I spent two weeks at the Fondation Hardt pour l'étude de l'Antiquité classique outside Geneva and one more in Saint Petersburg, where I stayed just off Fontanka, a branch of the Neva that flows through the city center.

The praises of the Fondation have been sung recently in these pages: it was described as a larger version of Smyth or Widener and the ideal place to spend a summer. With its bright, well-stocked library, affable and gracious administrator, and gifted chef, the villa of the enigmatic Baron Kurd von Hardt (1889–1958) certainly is a fantastic place to read and write. The Fondation's great strength as I see it, however, lies precisely in the fact that it is and feels much *smaller* than Widener and even Smyth. I had my own room and my own desk in the library, but with the exception of the occasional swim in Lake Geneva, I rarely ventured forth from the villa, and I worked alongside, and took all my meals with, a group of classicists that never numbered more than nine. This enlightened form of monasticism offered the rare opportunity to engage in sustained dialogue with classicists from different countries and subdisciplines, from a charming Parisian *platonicien* to an outspoken Israeli art historian and archaeologist. I left Vandœuvres with a firmer grasp on the development of Roman law (my subject of study), but also with a sense of gratitude for having glimpsed a rare international and interdisciplinary Eden.

In the Baron's library.

"The last swan of Tsarskoye Selo" ©Tatyana Brovkina.

"Innkentiy Annensky was richly rewarded with posthumous glory for a lifetime of obscurity," announced Mikhail Gasparov in his 1999 introduction to Annensky's translations of Euripides. Not so on our American shores: the symbolist poet and translator, Innokentiy Fyodorovich Annensky (1855–1909), is hardly a household name, and the Russophone reception of Greek and Roman texts has only recently begun to receive the scholarly attention it deserves. I learned in Petersburg that inglorious lives leave few traces and that posthumous recognition is not always in particularly good taste: no sign marks the house at 24 Moyka River Embankment that housed the symbolist and acmeist journal *Apollon* that Annensky edited, and a new statue of Annensky outside the school where he taught, which takes its cue from the great critic Gumilyov's description of the poet as "the last swan of Tsarskoye Selo," has not found favor with the local community. His poetry lives on. ∾

Hadrian's Wall by Stephan Shennan (G5)

With funding received from the Charles P. Segal Memorial Student Travel and Research Fund for the summer of 2019, I traveled to northern England to spend time studying Hadrian's Wall. I walked the entirety of the wall from east to west over the course of ten days, with stops at many of the existing Roman sites along the way. Originally standing approximately 80 Roman miles (about 73 modern miles) long, with forts every mile and generally 2 smaller fortlets in between each fort, the wall has been covered over in significant portions over the last two millennia. Even so, a great deal of the wall itself and its supporting structures remains, especially in the middle of the country. There are segments given over entirely to modern roadways or farmers' boundary walls, but in these places there is often still visible evidence of the other great component of the defensive complex: the vallum, a 20-foot-wide ditch with 10-foot ramparts on either side that runs across the country on the south side of the wall. There is no other Roman frontier so fortified, and the landscape still bears the scars of this great earthwork project.

Walking the countryside was an important part of understanding the wall. Not only did it drive home the scale of the undertaking; it also brought out seeming oddities of the construction. Steep cliffs guard some sections—far surpassing the usual 10-foot ditch generally constructed on the north side of the wall—but even in those areas Romans saw fit to make the wall continuous. As a defensive structure, a wall is largely superfluous at the top of a hundred-foot cliff. Perhaps the Romans aimed for a sense of perfection, to complete the wall from sea to sea. After walking along it, I had the very strong sense that the wall served not only as a fortification but as a border almost in the modern sense; Rome was dividing its empire from the northern reaches, and in the absence of a natural boundary like a river they created one between the Tyne River and Solway Firth. The defensive position was at once real—controlling the flow of people and goods—and conceptual, marking Rome off from the wilds beyond.

Unlike other provinces, Roman Britain remained a largely military project, with a comparatively greater portion of Roman interaction centered on military elements years after the province nominally had been pacified and integrated into the larger empire. There are numerous barracks sites under excavation both along and on the south side of the wall, many of which I visited. One of them, Vindolanda (modern day Chesterholm), has yielded a breathtaking treasury of items. The Vindolanda tablets are the most famous elements, recording the daily activities of a fairly wide swathe of life connected to a Roman army camp, including what is some of the earliest known woman's handwriting in Latin. The museum and collections here were a definite highlight of the trip, and truly astonishing.

A mithraeum south of the wall *(above);* Roman Vindolanda *(below)*

The military character of Roman Britain feels deeply connected to the imposition of the wall, even though just a generation later the limits of empire seem to have been pushed north to the firths of Forth and Clyde (the Antonine Wall). Nowhere else does Rome so determinedly cut itself off from further lands by such a border; Roman Britain is different, weird even, for its fortified border and strong military presence. When thinking about the provinces, categories of Roman and other, and indeed the entire debate about 'Romanization,' it is useful to see the borderland as far as one is able. At Hadrian's Wall it seems there was a clear distinction between what was or could be Roman and what was not. That this is the exception rather than the rule only adds to its value.

A turret along Hadrian's Wall

Roman Britain by Justin Tseng ('21)

At first glance, spending an afternoon sitting on the White Cliffs of Dover watching cars, motorcycles, and trucks (or lorries, as I was told they are called) load and unload at the docks below might not seem related to Ancient History. Yet the archaeological record in Dover tells quite a story, an ancient story that has persisted throughout the l*ongue durée.*

Thanks to a generous grant from the Charles P. Segal Memorial Student Travel and Research Fund, I spent three weeks last August in the United Kingdom, studying the Saxon Shore forts and Roman rule in Britain. I started my journey with a few days in London, in the British Museum, looking at some medallions and coins of Carausius. Carausius was a naval commander in Britain during Diocletian's Tetrarchy. He revolted during the mid 280s CE and carved out a mini-empire consisting of the Roman provinces of Britain and parts of northern Gaul. For this act, many in the media have dubbed him the 'first Brexiteer.' Subsequently, many of the forts that I was researching were built around this time, in the second half of the 3rd century CE. Therefore, understanding the circumstances before and after Carausius' revolt helps to provide the context for the construction or refitting of these forts.

From London, I travelled to Bath, with an interesting array of topics to explore, from the Roman Baths to Jane Austen to Mary Shelley. The Roman Baths provided an interesting look into cultural interactions in the Roman Empire, such as Roman soldiers from the western Balkans and Syria serving in Britain and buried in Bath or the association of Minerva with the Celtic goddess Sulis, who gave the name of *Aquae Sulis* to Roman Bath.

From Bath, I journeyed to Cardiff, Wales. There, I had my first glimpse at a Saxon Shore fort at Cardiff Castle. Cardiff Castle is a medieval and Victorian castle built on top of an ancient Roman fort, whose remains you can still see in the subterranean levels of the modern museum. Even though most scholars do not regard it as part of the Saxon Shore forts, they do recognize the similarity in the architecture, geography, and layout between Cardiff Castle and the Saxon Shore forts. I also journeyed to Caerleon and Caerwent. Caerleon is home to the site of a legionary fortress that the Romans called Isca Augusta/Silurum and an amphitheater. The fortress was built as the first stepping stone for the Roman invasion of Wales, and while a large portion of it is unexcavated, the amphitheater is mostly excavated and accessible. Caerwent was known to the Romans as Venta Silurum and home to impressive stone fortifications, as well as a later Norman mound. It was extremely interesting to see how the ancient walls were incorporated into the local, modern landscape, with roads being built passing through the ancient gates and homes using parts of the wall to enclose their yard. Caerwent was also home to the

Selfie with the remaining Roman lighthouse at Dover!

White Cliffs of Dover and the modern docks connecting Britain to continental Europe

remains of a Roman forum, basilica, and many more buildings. During my last full day in Cardiff, there was a huge rainstorm that reminded me why so much of the Roman archaeological record in Britain comprise the remains of floor heaters.

From Cardiff, I headed north to Chester, another Roman legionary fortress (Deva Victrix) and home to the largest Roman amphitheater known in Britain. Again, it was fascinating to see how the modern landscape was affected by the ancient walls, and the four main roads out of the city had to conform to the gates of the Roman walls. I made two significant daytrips from Chester, west to Caernarfon and northeast to Manchester. At Caernarfon I visited the Norman castle and the Roman fort of Segontium. Segontium was up on a hill, in a mostly residential area, on a road interestingly named Ffordd Cwstenin, Welsh for Constantine Road. At Manchester, the Roman fort there is mostly gone, and a few replica inscriptions and the recreation of a section of the wall are all that remains. The fort at Manchester was meant as a relay point between the two large legionary fortresses at Chester and York, and the inscriptions tell the modern traveler about the garrison, including soldiers from *Raetia et Noricum*, two Roman provinces that encompassed parts of modern Bavaria and Austria.

From Chester, I finally made it to Canterbury in Kent, the region in southeastern England that is home to most of the Saxon Shore forts. Canterbury, like Manchester, was the central point between many of the Saxon Shore forts and was the perfect place for me to base myself as I explored; and from there, I made daytrips to Richborough and Dover, two archaeologically significant sites. Richborough was home to one of the very well-preserved forts, but due to geological changes in the last 1300 years or so, it is very much an inland fortress nowadays and difficult to imagine as a coastal fort. Dover, on the other hand, is very much a modern coastal city. Having finally made it to Dover and seen the less-excavated remains of both the Saxon Shore fort and the earlier naval fort, I immediately made the mistake of deciding to hike up from the city to Dover Castle to see the White Cliffs of Dover and the Roman *pharos* (lighthouse) at the top. The lighthouse was originally one of two that the Romans built at Dover. However, during the early 19th century, for fear of invasion during the Napoleonic Wars, one of them was mostly demolished—the base still remains—to make room for military fortifications. Reading Julius Caesar's description of the White Cliffs of Dover and watching the seamless flow of traffic to and from France at the docks below, I thought about the complicated relationship Britain has had with continental Europe since antiquity, as represented in the archaeology and history of Dover, from the Roman invasion forts to Roman lighthouses, from the construction of the Saxon Shore forts to the construction of the Norman Castle, from the 18th-century gunpowder magazines to the demolition of one of the Roman lighthouses during the Napoleonic Wars, from the anti-aircraft and machine gun emplacements from the Second World War to the modern day docks, with their freedom of movement between Britain and the Continent. One can only hope that both Britain and continental Europe will recognize the effects they have had on each other's history and that a spirit of cooperation, and not of Roman lighthouse demolition out of fear, will prevail.

Saxon Shore fort at Richborough

From Britain to Germany (via France and Switzerland) by Jorge Wong (G3)

As I am writing this note, I scroll through the thousands of pictures I took this summer. At the British Museum, a beautiful 6th-century axe-head from Sybaris records its dedication to Hera by Kyniskos (Lil' Bow Wow), the butcher, a tithe from his works. At the Louvre, an exhibition on Bronze Age Cyprus and the Levant offers valuable comparanda to contemporaneous artifacts from Crete and mainland Greece. One cannot help but wonder at how interconnected the Bronze Age Mediterranean must have been and how many stories and customs were exchanged along with many of the items. Berlin—no photograph can capture the awe I felt when I first saw the Gate of Ishtar or the satisfaction I experienced every time I ate falafel. Munich had many a fine vase, but none captured my imagination as much as an Athenian skyphos from the end of the 6th century accurately depicting a Bactrian camel.

This grand tour of some of the most important antiquities collections in Europe was made possible through a very generous grant from the Charles P. Segal Memorial Student Travel and Research Fund. During my five-week trip, I travele by train, explored the cities on foot, and followed every single impulse of the γαστήρ. I began in London, then headed to Paris, and made a brief stop in Lausanne to deliver a paper at this year's CorHaLi, where I was happy to share meals and words with Davide Napoli and Professors David Elmer and Naomi Weiss. After an invigorating weekend in Switzerland, I headed to Germany. There I was hosted by a good friend. Abdurrahman, يبيبح, thanks for the ξενία.

What was this journey if not the opportunity to reflect on what little I know and how much I can still learn about the an

Lion from the Ishtar Gate

cient world? What greater joy and serenity was there to me than to meet an object with no other obligations to fulfill than its contemplation, knowing that I could revisit it after lunch or the next day if I so desired—to live and see and think *despacito*? Traveling this summer, I felt lucky, very lucky, to be a student in this department, where we may not make as much as bankers, but we live like millionaires. As Ishmael once said: "To go as a passenger you must needs have a purse, and a purse is but a rag unless you have something in it . . . I always go to sea as a sailor, because they make a point of paying me for my trouble, whereas they never pay passengers a single penny that I ever heard of. On the contrary, passengers themselves must pay. And there is all the difference in the world between paying and being paid. The act of paying is perhaps the most uncomfortable infliction that the two orchard thieves entailed upon us. But BEING PAID—what will compare with it?"

Athena Lemnia: cast acquired from the
Caproni Gallery, Woburn, for Smyth Library, 2020