

NEWS FROM THE HARVARD UNIVERSITY DEPARTMENT OF THE CLASSICS

NOTA **BENE**



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Notes from the Chair

by Naomi Weiss

I write these notes at the halfway point in this academic year, when we look both back and forward, reflecting on the fall and planning for the spring. It is a moment when, between holidays, conferences, and course preparation, we can take a breath and think about what we have accomplished—both individually and as a community—and what we have yet to do.

As we look back, there is much to celebrate. We are delighted to have two new preceptors, Nadav Asraf (Ancient Greek) and Andrew Ntapalis (Modern Greek), who, together with Ivy Livingston, are expertly guiding students through our language programs. We are also very fortunate in our new colleague Andrés Carrete, who is a postdoctoral fellow and the academic program director for the department's Scholars-in-Training Program. In September, we welcomed five new graduate students, whose interests and expertise push the field of classics in new directions. Later in the semester, we celebrated the graduation of four PhDs, Xiaoxiao Chen, Hannelore Segers, Jorge Wong, and Louie Zweig. (You will hear more about them in the commencement issue of *Nota Bene*.) We also welcomed fifteen new sophomore concentrators and, a few weeks later, enjoyed a fantastic range of presentations by our senior thesis writers. Numerous talks and events throughout the semester contributed to the department's intellectual vibrancy. The new Ancient Studies workshop, "Comparative Approaches to Language Learning in the Premodern World," has been a particular success, with students and faculty participating from across the university. Most importantly of all, we have continued to enjoy a strong sense of community, which is especially evident at events like the student-faculty lunches and the graduate students' biweekly happy hours.

Exciting things lie ahead. Our spring 2025 curriculum includes various new courses, which you can read about at the end of this issue. Students enrolled in Classical Studies 112 are looking forward to traveling to Sicily over spring break with Meg Andrews. We will host a panel discussion with the playwright Kate Hamill

Cover: Reflections in the window of Boylston Hall. Rose Lincoln/Harvard University.

Next page: Boylston Hall in a late-December snowstorm.



NOTES FROM THE CHAIR (CONT.)

about her new production, *The Odyssey*, which will premiere at the American Repertory Theater in February. And, of course, we will celebrate the many successes of our 2025 graduates.

Amid all this, we also reflect on who we are, what we do, and how we do it. We have been reviewing our graduate programs to ensure we provide the best possible training for future leaders in the field. In due course, we will review our undergraduate programs as well. We have also been thinking hard about how we present ourselves to the outside world and how to lessen barriers to our discipline. As the department's new chair, I look forward to continuing such work with you all.

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MEET OUR NEW GRAD STUDENTS



Riccardo Altieri

PhD Candidate in Ancient History

Riccardo Altieri was born and raised in Rome, where he quickly developed his passion for the ancient Greek and Roman world. He graduated from Sapienza University of Rome with a master's degree in "Literatures, Philology and History of the Ancient World." During his university years he joined several archaeological projects and focused on the study of peasant revolts in Late Antique Gaul and the study of Roman Egypt's agricultural economy. At Harvard, he is eager to pursue his interests in the social and economic history of ancient Mediterranean societies and their material cultures. He also loves hiking, cooking, and enjoying life.



Félix Gariépy

PhD Candidate in Ancient History

Félix lived various periods of his life in Paris, Québec, and Montreal. He received a first BA in Philosophy from Université Laval in 2018, a second BA in Classics from McGill University in 2022, and an MA in Classics from the University of Toronto, where he wrote a thesis on Athenian imperial inscriptions in the fifth century BC. He intends to pursue research at Harvard in Greek environmental history.

Above: Incoming graduate students at our fall party. From left to right: Félix Gariépy, Hannah Hoffman, Alanis Gonzalez, Tim Livingstone, Riccardo Altieri.



Alanis Gonzalez

PhD Candidate in Classical Philology

Alanis grew up in Chicago, IL surrounded by diaspora children like herself. In pursuit of a career in prairie ecology, Alanis attended Grinnell College, only to fall in love with the ancient Greek language her first semester. During her time at Grinnell, Alanis was a Mellon Mays Undergraduate Fellow (MMUF). That community allowed her passion for both classics and Mexican/Chicanx studies to flourish. After graduating from Grinnell College in 2022 with a dual BA in Biological Chemistry and Classics, Alanis worked as a math and science teacher at her high school alma mater Roycemore School. After a wonderful year of teaching, Alanis moved on to be a part of the Research Scholars Initiative (RSI) program at Harvard, where she spent a year as a research fellow. Alanis looks forward to continuing her studies at Harvard and being a part of the departmental community.



Hannah Hoffman

PhD Candidate in Classical Archaeology

Hannah Hoffman comes from Philadelphia, PA. She received her BA in Archaeology and Near Eastern Studies from Cornell University in 2023 and has been actively engaged in archaeological fieldwork and research for about eight years, working at the sites of Ashkelon, Tel Shimron, Megiddo, and Sardis. She worked for three years at the Herbert F. Johnson Museum of Art conducting curatorial research for several exhibitions, including “Visions of Dante” (2021) and “Wonder and Wakefulness: The Nature of Pliny the Elder” (2023). After graduating from Cornell, Hannah spent a year working as an affiliate chaplain for Cornell United Religious Works and teaching Latin part-time to middle- and high-school students. Outside of classics and archaeology, she is a lover of cats and enthusiast of board games.



Tim Livingstone

PhD Candidate in Classical Philology

Born and raised in Sydney, Tim developed an early interest in languages, beginning with Italian at age ten, followed by French and Latin at high school. He took up ancient Greek at the University of Sydney (BA 2020), and completed Honours in Classics there in 2021, writing a thesis on neo-Latin poetry in Fascist Italy. After working as a postman and then tutor in Latin at the University of Sydney, Tim completed a Master of Studies in Greek and Latin Languages and Literature at Worcester College, Oxford, in 2024. At Harvard, he hopes to develop his interests in early imperial poetry and to try and understand the ways in which literature shapes society.



Undergraduate Update

This fall, we welcomed fifteen new sophomore concentrators to our department. These students joined a bustling undergraduate community. In October, we held a party for prospective concentrators: first-years and sophomores heard from faculty, current concentrators, and alum Zelin Liu ('22); attendees also learned about opportunities outside the department, including [programs by the Center for Hellenic Studies](#) and excavations with [the Falerii Novi Project](#) or the [Archaeological Exploration of Sardis](#).

In November, the department put on its annual Senior Thesis Colloquium. Senior thesis writers shared their projects to a lively audience of faculty, grads, and undergrads. Their theses displayed the many intellectual paths students can follow in our department: topics ranged from the mosaics of Ravenna's San Vitale to Seneca the Younger's conception of friendship, from patient epistemology and corporeality in Aelius Aristides' *Hieroi Logoi* to a comparative study of the portrayal of women in Augustan Rome and post-Reagan teen drama. Among presenters were two seniors recently elected to Phi Beta Kappa: Olivia Glunz and Tejas Vadali.

Our students have also planned events of their own. The night before Halloween, the Harvard Classical Club gathered to paint pumpkins like black-figure pottery. Later in November, the club and the graduate-student-led Harvard Classical Receptions Workshop coorganized a trip to see *Gladiator II*.

This spring, we plan to organize some exciting programming, such as a screening of *The Return* (an adaptation of the *Odyssey* starring Ralph Fiennes as Odysseus and Juliette Binoche as Penelope) and a trip to see the American Repertory Theater's production of *The Odyssey*, [a play by Kate Hamill](#).

Above: The Harvard Classics community at *Gladiator II*.

Next page, above: Two painted pumpkins.

Next page, below: India Jayanti ('28) and Katie Burstein ('25) painting pumpkins.





Reading a Dead Oral Language in the South of France

by Madeleine Riskin-Kutz ('25)

My Segal fellowship sent me on a fabulous Gaulish adventure: I spent July in the south of France, visiting archaeological sites that contain remnants of the Gaulish civilization, which was mostly though not entirely erased by the Roman empire. My senior thesis examines how the Gauls adopted the Greek and then Latin alphabets to record their oral language and culture in writing. I'm interested more generally in colonized languages in relation to imperial ones and how oral traditions decline, disappear, and also, to a degree, survive. One place I visited was Glanum, a city of Hellenistic and Roman-looking ruins nestled in a landscape that Van Gogh painted obsessively—cypress groves over flaxen fields, rippling blue rocks behind. Glanum is rare for its monumental appearance; most of the ruins of Gaulish *oppida* (towns) are much more rudimentary and closer to the ground. For instance, Oppidum d'Ensérune—another site I visited—is notable not for anything above

ground but for over four hundred giant silos anchored deep below it, where inhabitants stored their food, mostly grain.

My goal while visiting these sites was to see inscriptions in the Gaulish language, which are rare and look wildly different from each other, as they adorn themselves in different alphabets. I saw votive altars to river deities at headwater sanctuaries and lead curse tablets deposited at sanctuary sites. Anchored in writing, these inscriptions tell the story of the volatility of an oral language under the conquest of written ones. The Gauls began using writing to monumentalize their language and culture around the time of Roman conquest, making these seem figuratively as well as literally carved in stone. But in fact, languages and cultures are in constant motion, always flowing, and the glimpses we have of the Gaulish language are glimpses of movement and change. In other words, Van Gogh was right: the rocks are rippling.



Previous page: The author photographing the ruins (including silos) of Ensérune, in the Occitanie region.

Above: The ruins of Glanum, in Saint-Rémy-de-Provence (Provence region). Photo by Madeleine Riskin-Kutz.



Left: Esther Reichek
in historic Petra.

Classical Arabic in Jordan

by Esther Reichek,
PhD Candidate in
Classical Philology

I spent most of the summer studying Classical Arabic in Amman, Jordan, thanks to the support of a Charles P. Segal Student Research and Travel Fellowship. As a student at the Qasid Institute, I attended four hours of class every day. Mornings were spent learning the ins and outs of Quranic grammar. In the afternoon our class read excerpts from famous works of Arabic literature, such as a book of courtly manners by Ibn al-Muqaffaʿ.

Beyond classes, the program offered the chance to join an international community of scholars, colleagues, and friends. I still miss our lively discussions of cross-cultural difference, the fig tree outside my window, and hours spent parsing complicated sentences at late-night cafes.

The atmosphere in Amman grew tenser over the summer as geopolitical conflict in the region escalated. My memories from the summer will always be colored by these political complexities.

In addition to acquiring language competence for future research on Graeco-Arabic reception, my time in Amman also made me think more deeply about the ethical implications of classical inheritances. I left more inspired to work on the complicated afterlife of classical antiquity in the Arab world.

Scholars-in-Training Summer Program

June 24, 2024–August 9, 2024

In the summer of 2024, the Scholars-in-Training Summer Program continued to build on the ideals of excellence and access that form the basis of its success. A total of nine students with diverse interests and backgrounds were brought to campus for seven weeks during the summer. This fourth iteration of the program supported five high school students and four undergraduates with interests in classics, ancient Mediterranean studies, classical receptions, and inclusive pedagogy.

Among the biggest obstacles to inclusivity in classics are the discipline's relative obscurity and the diminishment of opportunities to study ancient languages. In an effort to overcome these obstacles and enrich the field, the Scholars-in-Training Summer Program is designed to allow students to explore classics and its many facets while developing the requisite training for later scholastic success. For these reasons, this program runs alongside the Harvard Summer School. Participants can enroll in intensive Greek or Latin (four hours of classes, five days a week) or can choose to take an ancient civilization course alongside a non-intensive language class. In addition to these coursework opportunities, we built two distinct workshop series into our programming. These workshops met weekly and were designed to expose participants to a wide breadth of professional possibilities, methodologies, and subject specialties available within the field of classics. On Tuesdays, students participated in “The Reception of Greco-Roman Antiquity” workshop, in which we surveyed some of the foundations of classical reception studies while exploring the importance and relevance of classics for a wide range of cultural discourses. Thursday’s “Professional Development” workshop guided students through the process of asking robust research questions. We discussed strategies for turning a general interest into an actionable research project. We likewise explored methods for the effective communication of research through collaborative readings and activities.

The program is greatly enhanced by the expertise and collaborative efforts of the Department of the Classics. In addition to coursework and workshops, students participated in a number of excursions and activities led by departmental faculty and affiliates. Louis Zweig organized and directed a manuscript workshop in Houghton Library. Irene Peirano Garrison led a session based on Harvard’s report on the Legacy of Slavery at Harvard accompanied by graduate student Kevin Wong and undergraduate student Mac Mertens. At the Harvard Art

About the SIT Summer Program

Students can enroll in any Harvard Summer School courses offered by the Department of the Classics, including a course on the Roman world and classes in introductory (accelerated and non-accelerated) ancient Greek and Latin.

Outside the classroom, students take part in research activities that build valuable skills for exploring the classical world and developing their own ideas.

Successful applicants are awarded a scholarship, which covers the course fee, on-campus room and board, and travel to Cambridge, MA. The scholarship also provides a stipend to help compensate for the loss of summer income.

Learn More and Apply

To apply or for more information, please visit [our website](#).

Summer 2025 application deadline: **January 17, 2025**.

SCHOLARS-IN-TRAINING SUMMER PROGRAM (CONT.)

Museums, students participated in a numismatics workshop with Irene Soto Marín and an ancient art and curation workshop made possible by Susanne Ebbinghaus and Caitlin Clerkin. We also organized a panel discussion and Q&A, which included former program participants, graduate students, and faculty as panelists. All these efforts helped highlight the disciplinary diversity of classical studies and empowered participants to explore their interests with greater resources and awareness.

This year, Andrés Carrete was brought in as academic director for the program. Andrés led our workshop series and organized much of our academic programming. He was guided and supported by Teresa Wu and Emily Greenwood, who established an excellent foundation for the program and are at the center of its success. Nate Hertzer, Paul Kosmin, Justin Miller, Emily Mitchell, Allison Resnick, Philip Wilson, Diontay Wolfries-Thomas, and Louis Zweig provided indispensable instruction and mentorship to our students. Scholars-in-Training also partnered with the Summer Research Opportunities at Harvard (SROH) program in order to provide additional developmental opportunities for our undergraduate students. Two of our scholars were enrolled in the SROH program and developed their research projects under the guidance of Emily Greenwood and Naomi Weiss. This year's students were incredibly motivated and have endeavored to make great use of our program's resources. Most notably, one of our students secured an internship for museum curation in her hometown a few weeks after participating in our curation workshop at the Harvard Art Museums. Scholars from previous years have continued the pursuit of classical studies at leading institutions, and this year's participants continue to receive support and advice as they prepare to apply for undergraduate and graduate programs. We are immensely proud of our participants and their achievements.

We are hoping to extend the reach and impact of the Scholars-in-Training Summer

Program for future iterations. At the time of writing, we have greatly expanded our outreach efforts to include a greater range of communities and institutions. Now that this initiative has run for four years, we are working to shore up financial support for its continuation. Currently, we have to raise funding for the program each year on an ad hoc basis. Funding this year came from the Provost's Office, the Harvard Summer School, and the Center for Hellenic Studies. We are enormously grateful for this generous support.

—Andrés Carrete

If you are interested in making a donation to support future students, please contact us at classics_sit@fas.harvard.edu.



Andrés Carrete is a Postdoctoral Fellow for Harvard's Department of the Classics and the Center for Hellenic Studies. As part of his appointment, he is the academic director for Harvard University's "Scholars in Training" summer program—an initiative aiming to enhance and implement inclusive pedagogy for increased access and diversity in classics. His research interests include the Latin American reception of classics (especially Mexican reception), Greek tragedy, inclusive pedagogy, translation theory, ethics, and political philosophy.

Andrés holds a PhD and an MA in Classics from the University of California Santa Barbara as well as BA degrees in Philosophy and Psychology from the University of Texas at El Paso. Before his appointment at the CHS, he was an early career postdoctoral fellow at the University of Texas at Austin.

NEW SPRING COURSES

Please find a full list of course offerings on [our website](#).



COURSES IN TRANSLATION (FOR UNDERGRADS AND GRADS)

CLS-STDY 181

“Do as the Romans Do”:

Roman Exemplarity in Antiquity and Beyond

Rachel Love

When in Rome, you do as the Romans do ... but how exactly did the Romans do things? Romans prided themselves on following the example of their illustrious and noble ancestors. The only problem? Some of those ancestors weren't exactly illustrious or noble—or even good guys! This course aims to answer questions about the hows, whats, and whys of Roman exemplarity, the moral and cultural system by which generations of Romans selected, interpreted, and enacted the lessons provided by their ancestors. We will read from primary documents, look at inscriptions and monuments, and conduct ethical experiments of our own in order to find out how Romans did both epic and everyday things, from how they went to war to where they went on vacation. By the end of class, we'll really know what it means to do as the Romans did.

CLS-STDY 190

Rhetoric, A User's Guide: From Ancient Greece to Contemporary America

Emily Greenwood

This course is an exploration of the classical rhetorical tradition and the various ways in which it has been adapted in modern American rhetoric up to the present. We will analyze rhetorical theory and practice in ancient Greece and Rome, using classical rhetoric as a lens through which to explore the craft of speech in American history, and vice versa. Students will emerge from this

course being able to tell *aposiopesis* from *praeteritio*, but rather than dry lectures on the history of rhetoric, the approach will be comparative through and through, staging curious conversations between ancient and modern as we examine the paths of words through history. We will consider what makes individual speeches noteworthy in their local, historical contexts, as well as within a wider rhetorical tradition, and we will analyze the role of ideologies of gender, race, class, sexuality, nationality, and religion in the construction of the rhetorical subject. In addition, the classical rhetorical tradition of Greece and Rome will be compared and contrasted with parallel traditions of classical rhetoric in other cultures. Due attention will be paid to methodological problems in the history of rhetoric, such as sources for speeches, the reconstruction of the context for speeches, and situation criticism. Towards the end of the course we will look at theorizations of digital rhetoric and how AI perturbs the idea of the idea of the rhetorical subject. However, the focus throughout will be the study of rhetoric as the *still not outmoded technology of speaking*, and the course will offer opportunities to hone rhetorical technique as well as to become an even more sensitive listener to and critic of the rhetoric of others.

MODGRKST 103

The Nazis and the Greeks

Panagiotis Roilos

This course explores the reception of ancient Greek culture in Nazi Germany and the cultural, historical, and political implications of the occupation of Greece by the Nazis and their allies (Italians and Bulgarians). Emphasis will be also placed on Holocaust memoirs by Greek Jews.

**ADVANCED LANGUAGE
(FOR UNDERGRADS AND GRADS)**

GREEK 106

Playing with Tragedy:**Sophocles' *Electra* and Euripides' *Orestes***

Naomi Weiss

This course is about two of the most experimental of all surviving ancient Greek plays: Sophocles' *Electra* and Euripides' *Orestes*. Both tragedies deal with the same notorious family and respond to the same Aeschylean models, but in radically different ways. Through reading these two wacky plays alongside each other, we will see how both Sophocles and Euripides used the House of Atreus to push against conventions of genre, gender, and performance. We will read all of Euripides' *Orestes* in Greek and roughly half of Sophocles' *Electra*. We will cover the rest of *Electra* in English and also look at an array of important intertexts, such as Aeschylus' *Libation Bearers* and Euripides' *Electra* and *Helen*. For *Orestes*, we will use the commentary that Professor Weiss is currently writing (with Sarah Olsen of Williams College) for Cambridge University Press. Students will thus gain insight into the production of scholarship on Greek drama and also have the opportunity to contribute to the commentary-in-progress.

GREEK 126

Greek Documents on Papyrus

Irene Soto Marín

Few textual objects from the ancient world offer as vivid a glimpse into daily life as papyri. Widespread in usage throughout the Mediterranean, these documents find their most abundant remnants in the place that created them—Egypt. In the Sahara's arid climate, troves of letters, census declarations, petitions, shopping lists, tax receipts, and even official bureaucratic communication have endured. This course aims not only to serve as an introduction to the categories of ancient documents and the broader field of papyrology, but also to illuminate the intricate processes involved in deciphering, transcribing, and annotating these intriguing texts.

LATIN 145

Writing for an Emperor

Rachel Love

What does it take to survive as a writer in imperial Rome? The courage to stand up and claim that the best ruler of all time is ... whoever happens to be on the throne now! We will work our way through excerpts from Seneca, Pliny, and Tacitus that paint a picture of life under a Roman autocrat. Along the way, we will supplement our Latin texts with secondary readings that focus on imperial literature in context, the mechanics of autocracy, and the poetics of tyranny.

GRAD COURSES

ANCSTD 201

**Environment and Society
in the Premodern World**

Paul Kosmin and Hannah Marcus

Environmental history has long been studied in premodern contexts through the lens of resource management. This graduate seminar will invite students to examine ancient, medieval, and early modern primary sources (including archaeological remains and material objects) in conversation with recent historiography on the history of the environment. Drawing on comparative case studies from multiple regions and periods, we will examine how premodern states and empires sought to control their physical environments and to conceptualize a natural world beyond the human. This course will not only be comparative in content; it will also explore the theory and pedagogy of comparative history, asking how we can best understand the premodern world at a global scale.

CLASPHIL 216

Varro and Roman Intellectual Culture

Jared Hudson

"When we were wandering and roaming like strangers in our own city, your books led us home, so to speak, enabling us at last to recognize who and where we were." So Cicero describes the work of the Roman scholar Marcus Terentius Varro and the influence of his antiquarian project on the development of Roman cultural identity. Once known as Rome's most learned

NEW SPRING COURSES (CONT.)

man, Varro is now difficult to access given the loss of so much of his work. This seminar examines Varro's central role in the development of first-century Roman intellectual culture through an in-depth exploration of his extant writing. In this course, we will read substantially surviving texts (*De re rustica*, *De lingua Latina*), survey the remarkably vast and varied array of his fragmentary works, and investigate his reception in antiquity and modern scholarship. Major themes of focus will include Greek-Roman cultural interface, ancient antiquarianism, ancient theories of language and etymology, Roman agriculture and villa life, and the systematization of knowledge.

CLASPHIL 299/ENGL 291W

Writers, Readers, Canons: Studies in Premodern Authorship from Antiquity to the Renaissance

Irene Peirano Garrison and Leah Whittington

Even the most seemingly elemental and universal of critical categories—author, reader, canon—in fact have complex and fascinating histories. In this course, we will consider how these categories were conceived of in classical antiquity and how ancient ideas and practices of writing, reading, and canon-formation were received by and interact with those from later periods, especially the Latin Middle Ages and the European Renaissance. What is an author? What is a reader? What is a canon? How do models of authorship from the twentieth and twenty-first centuries differ from premodern assumptions about literary authority? How do writers construct their own canonicity? How do readers participate in the processes of canonization? How do texts theorize their reception? In exploring these questions, we will think about where answers to them might be found (in self-inscriptions, in commentary traditions, in adaptations) and what premodern notions of authorship, reception, and canonicity have to offer us as critics today. The methodology of the course engages both reception and comparativist analysis: each week will pair a selection of Roman texts with later texts that reflect their influence or engage comparatively in analogous topics. The secondary reading will be a mixture of influential “classic” studies and more recent work in the field.

Profiles of Fall Courses

This fall, we offered courses on topics such as Ciceronian invective, gender in Byzantium, and rewritings of ancient Greek literature in contemporary Anglophone fiction. See two courses profiled below.

Bob Dylan the Classic

Richard Thomas

This past fall Richard Thomas much enjoyed teaching his favorite poet Virgil (*Aeneid*, Latin 106b) and his favorite songwriter and performer Bob Dylan (Bob Dylan the Classic, Classical Studies 166), with wonderful students in both, and with the experiences pleasingly complementary. On to the second favorite poet in the spring (Horace, *Odes*, Latin 122). In response to a request three years ago, from a current classics senior who had therefore been out of sync with the quadrennial first-year seminar he taught from 2004 to 2020, he offered Bob Dylan the Classic as a new course. The class was held in Holden Chapel, the third oldest building at Harvard, with excellent ambience and a state-of-the-art sound system that enhanced the experience. Prof. Thomas was able to secure tickets for a pre-showing on December 3 of *A Complete Unknown*, James Mangold's biopic—tip of the hat to the admirable Jeff Rosen. Thirty or so of the Dylan students, along with a sprinkling of Virgilians and other classicists, much enjoyed the experience. The movie well captured the look and feel of the seminal Dylan years of 1961–1965. The Joan Baez and Pete Seeger characters were particularly well done, and the film succeeded precisely because the Bob Dylan character, while doing a fine job acting and singing, never came across as Bob Dylan, which would have seemed like parody—at least as it seemed to Prof. Thomas. 4.5 stars.



Fashion in the Ancient Mediterranean World

Irene Soto Marín

This semester, Professor Soto Marín and her students explored a range of subjects, from Egypt's linen industry to the social dynamics surrounding women's roles in textile production and trade. Popular subjects included cosmetics, hairstyles, and the dyeing industry. The class was highly interactive, and included a visit both to the Harvard Art Museums and to the Museum of the Ancient Near East. These institutions hold significant collections of textiles from Late Antique Egypt, as well as several mummy portraits, which sparked in-depth discussions of imagery, the use of purple dye and color, and the application of *kohl* (eye makeup) in daily life. Professor Soto Marín was also fortunate to curate a special display for the course, featuring Athenian vases depicting foreigners in elaborate clothing, as well as tools of textile production, dyes, and perfume and cosmetic bottles.

For their final projects, students chose an array of fascinating topics, including the history of purple dye in the Roman world, the use of color in Egyptian cosmetics, the role of clothes in defining identity in Athens, and the luxury of perfumes in the Mycenaean world. Several students connected ancient clothes to modern fashion trends such as Louboutin shoes and Kapital's Japanese scarves. One student even designed a line of Egyptian-influenced sneakers! These final projects showed a wonderful mix of creativity and scholarly analysis.



Top: Students examining textile objects at the Harvard Art Museums.

Below: Colorful wool fragment from late Roman Egypt, most likely originally part of a linen tunic.