

NOTA BENE

News from the Harvard Department of the Classics
Vol. 27 No. 2
Academic Year 2021–22

Notes from the Chair

by David Elmer

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

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

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

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

The sadness that attends these departures has been tempered by the pleasure of welcoming new members to our community. At the start of the new year, we were delighted by the arrival of a new Visiting Fellow, Hosnia Namak, who was until recently an antiquities specialist



Stephanie Mitchell/Harvard University

at the National Museum of Afghanistan, and who joins us under the auspices of Harvard's Scholars at Risk program.

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

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

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

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Senior Concentrators | Class of 2022



ETHAN SCOTT ARELLANO



CHARLOTTE BERRY



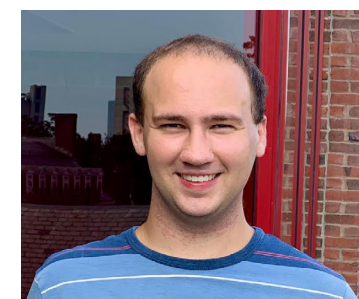
ANNA CAMBRON



PHILIP GEANAKOPLOS



MOLLY GOLDBERG



BENJAMIN LAFOND



SAMUEL LINCOLN



ZELIN LIU



FARIBA MAHMUD

Senior Concentrators | Class of 2022



ABIGAIL AKUA MILLER



FELIPE GUILLERMO MUÑOZ



ANA LUIZA NICOLAE



OLIVER RICHARDS



HARRY SAGE



MATILDA "MIDGE" SCHEFTEL



ESTHER UM



JONATHAN YUAN

Senior Honors Theses

Ethan Arellano

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

Charlotte Berry

Classical Languages and Literatures & Government
“*Translatio Imperii et Studii*: American Classical
Education and Reception in the Progressive Age”
Advisors: Emma Dench & Celia Eckert (Gov)
Asst. Advisor: Justin Miller

Anna Cambron

Classical Languages and Literatures
“*Ioci Nudandarum Mimarum*:
Uncovering the Roman Floralia”
Advisor: Harry Morgan
Asst. Advisor: Rebecca Deitsch

Philip Geanakoplos

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

Molly Goldberg

Classical Languages and Literatures & Government
“*Res Publica Res Populi?*
A Study of Ciceronian Populism”
Advisors: Jared Hudson & Richard Tuck (Gov)
Asst. Advisor: Stephen Shennan

Benjamin LaFond

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

Sam Lincoln

Classical Languages and Literatures &
Comparative Literature
“Layers of Antiquity: An Epigraphic Analysis of
Cy Twombly’s Poetic Inscriptions”
Advisors: David Elmer
Asst. Advisor: Tony Shannon

Zelin Liu

Ancient History
“‘*INTER EXEMPLA ERIT*’: Germania in Tacitus and
Its Use by Early German Humanists”
Advisors: Richard Thomas & Ann Blair (History)
Asst. Advisor: Emily Mitchell

Fariba Mahmud

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

Abigail Miller

Molecular and Cellular Biology &
Classical Languages and Literatures
“The Environment of Disease:
From *Karkinos* to Cholangiocarcinoma”
Advisors: Mark Schiefsky & Fernando Camargo (MCB)
Asst. Advisor: Xiaoxiao Chen

Ana Luiza Nicolae

Special Concentration in Geography and Identity
“The Earth’s Stretchmarks:
Winds as Directional Systems Generated from the
Ground in Mesopotamia and Greece”
Advisors: Paul Kosmin & Mark Schiefsky

Harry Sage

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

Midge Scheftel

Classical Civilizations
“Love Beyond the Grave:
The Development of Ariadne’s Discovery on Sarcophagi”
Advisor: Adrian Stähli
Asst. Advisor: Sarah Eisen

Esther Um

Classical Civilizations
“Consolation and Tears in the Works of Augustine”
Advisor: Jared Hudson
Asst. Advisor: John Mulhall

Jonathan Yuan

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

Thesis Prizes

Ancient History Prize

for a thesis on Ancient History

Zelin Liu

Classical Reception Thesis Prize

for a thesis on Classical Reception

Sam Lincoln and **Harry Sage**

Pease Thesis Prize

for a thesis on Latin

Ben LaFond

Smyth Thesis Prize

for a thesis on Greek

Abigail Miller

Hoopes Prize

for an outstanding undergraduate
thesis

**Anna Cambron, Zelin Liu, and
Ana Luiza Nicolae**

Captain Jonathan Fay Prize

for an outstanding and imagina-
tive undergraduate thesis

Zelin Liu

Franklin and Eleanor Ford Prize

awarded by the Department of
History

Zelin Liu



Zelin, Ana Luiza, and Anna at the Hoopes reception



Senior Prizes



Arthur Deloraine Corey Fellowship
for graduate study

Molly Goldberg, Sam Lincoln, and Harry Sage

Louis Curtis Prize
for excellence in Latin

Jonathan Yuan

William King Richardson Scholarship
for distinction in both Greek and Latin

Molly Goldberg and **Ben LaFond**

Department Prizes
For academic achievement and contributions to the Classics community

Charlotte Berry, Anna Cambron, Sam Lincoln, Zelin Liu, Fariba Mahmud, Midge Scheftel, and Esther Um



Seniors: Some Future Plans



Ethan Arellano will be staying in Boston and will be applying to law school in the fall.

Charlotte Berry is currently exploring pathways across government, humanities, research, education, and nonprofit work. She hopes to ultimately attend law school and pursue a career in public service.

Anna Cambron will be pursuing a PhD in Classical Studies at Duke starting next year.

Philip Geanakoplos is working at a law firm in New York and in the fall will be starting Yale Law School.

Ben LaFond will be finishing premed requirements at Harvard Extension School.

Sam Lincoln will pursue a Master’s degree in Art History in England, focusing on the influence of classical aesthetics on the twentieth-century avant-garde.

Zelin Liu plans to work in Washington, D.C.

Fariba Mahmud will be teaching Social Studies with Teach for America in Baltimore before attending law school.

Abigail Miller will be working at the Angiogenesis Foundation in Cambridge, MA, in her time off before applying to medical school.

Felipe Muñoz will spend the summer working in Boston. More importantly, he will spend his free time thinking, listening to music, and reading whatever he wants.

Ana Luiza Nicolae will be doing an MPhil at the University of Cambridge in History and Philosophy of Science before returning to the United States to begin a PhD in History of Science at Harvard University in the fall of 2023. Before moving to the UK, she will spend the summer home, in Montréal, and play Quidditch.

Harry Sage will head to the other Cambridge next year to pursue his MPhil in Classics. Building on his undergraduate thesis (a chamber opera based on Vergil’s *Bucolics*) and with an eye to future musical projects, he will research the history of classical texts in performance.

Midge Scheftel will be taking a year to work in Seattle before pursuing further study in Classical Archaeology and Art History.

Esther Um is planning to work in the Boston area while she prepares to apply to law school.

Jonathan Yuan will be working as a Video Production Coordinator Intern this summer at Riot Games, which creates games like League of Legends and Valorant.



Senior Reflections



Anna Cambron

I knew coming into college that I wanted to study Classics for at least the next four years, and now I’m looking forward to doing it for the rest of my life. The first class I ever walked into at Harvard was Professor Thomas’ Latin 106a on the *Eclogues* and *Georgics*. I remember sitting in that class and being amazed by how far beyond itself a single text could go, as we detailed the many other texts which may influence or receive even a string of a few words. Over my time here, I learned to see texts as windows to worlds, both the ancient world and my own. Ancient texts have become far more than specimens of grammar and syntax, and now give me a means of understanding ancient cultures and the people living in them. As I go on to the next stage, I am confident that my education here has given me the tools I need for many fruitful years of historical research and language study. I hope to come back and visit often!

Benjamin LaFond

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

Jonathan Yuan

Throughout my time here in the Classics Department, I’ve definitely developed a newfound understanding and appreciation for the importance of the Classics in my life. Though I came into the department straight out of a rigorous Latin program in high school, Harvard Classics opened my mind to a new way of thinking about these ancient texts and materials, which allowed for a much deeper and personal relationship with the ancient world. In doing so, I was not only able to improve my abilities in translation and textual analysis, but I was truly able to grow and learn from the philosophies, humor, and tragedy of the texts that are carried down to us today. It was also here in the Classics Department that I was introduced to the complex history of Classics and the ways that it has been used and abused for both groundbreaking and problematic discourses in the past and present. Taking this knowledge in stride, I was encouraged to think through my relationship with the material and introspect deeply about how I view the Classics as a part of my worldview and sense of self, and, all the while, strengthen my appreciation for it too.

Sam Lincoln

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

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

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

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



Thesis Reflections



Zelin Liu

Few experiences have quite shaped the way I look at myself and the world as writing a senior thesis. Despite knowing since freshman year, when I committed myself to pursuing a joint concentration in Ancient History, that I would have to write a thesis if I wanted to graduate, I still felt unprepared to tackle a project of this magnitude. To have such absolute control and responsibility for anything, much less the capstone of my entire undergraduate experience, was sublimely terrifying and joyful. Never had I felt such paralyzing fear, excruciating frustration, and unbridled exhilaration as I had in these months of senior year researching and writing. Never had I felt such an all-encompassing relief and soul-crushing emptiness as when I finally pressed “Submit.” Fortunately, I was able to rely upon the support of extraordinary advisers who guided my thesis to completion.

My thesis examined how the idea of Germania in the first century CE was utilized first by Tacitus to sharpen his vision of what it meant to be a real Roman and then by humanists of the Holy Roman Empire during the early sixteenth century to reimagine a German identity. Never in my wildest dreams, though, did I imagine as a first year or even a sophomore that I would devote my senior year to either classical reception or early modern northern humanism. When I first set foot in Boylston in the fall of 2018, I was convinced that I wanted to study the government and laws of ancient Rome in comparison with those of dynastic China. However, after being exposed to Tacitus’s *Agricola* in Latin 10 and the *Annals* a few semesters later, I fell in love with this historian and his vivid depictions of the early Roman Principate. Moreover, I became exposed to intellectual history and the northern Renaissance in a sophomore tutorial. As a result, during the seemingly endless months at the peak of the COVID-19 pandemic, I mused on how I could effectively synthesize my love for Tacitus and my newfound passion for sixteenth-century humanism. The answer came to me in my junior tutorial, in which I had the opportunity to become acquainted with the rich scholarship of classical reception. Slowly, the pieces began to fall in place, and several months later, I arrived at my thesis topic, just in time to return to campus and begin my senior fall semester in earnest.

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

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

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

Anna Cambron

Working on a thesis was one of my most meaningful experiences at Harvard. I always knew that I wanted to write one, but I wasn’t sure what I wanted to do. I knew I was interested in sexuality and theater, and had read some Martial poems that I thought could be fun to examine. As I was trying to land on a topic, I received an email from my advisor suggesting that I look into a strange festival called the Floralia which included “striptease mimes.” As soon as I read those two words, I was hooked. Researching the festival never produced a dull moment, and the topic offered a window into so many areas of Roman life that interested me: morality, entertainment, prostitution, religion—I was surprised that the festival had not been better studied before. I ended up first reconstructing the festival and its events as far as possible, and then worked on a few avenues, eventually settling on an analysis of the humor and class-based morality associated with the festival. Even today, after having written over 70 pages on the Floralia, there are still new places I could go and chapters I could add. Perhaps one day I’ll come back to the thesis and pursue some of the avenues I didn’t take. Though the process was long and at times difficult, I am so happy that I decided to complete a senior thesis. It’s wonderful to finally feel like a real scholar making an original contribution to the field, and I’m glad that I could prove to myself that I am able to handle a major project like this. I’m honestly quite proud of myself and my work!



Thesis Reflections



Jonathan Yuan

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

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

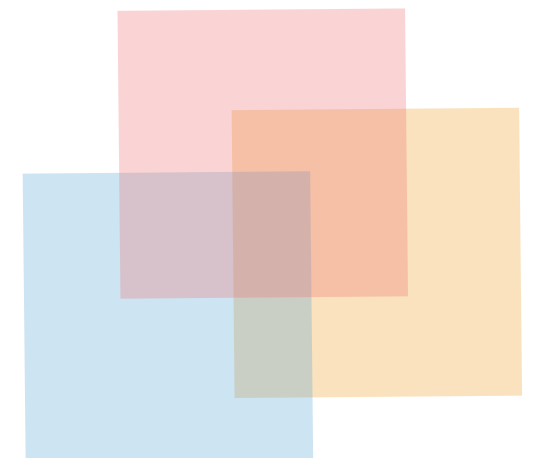
Charlotte Berry

Over the past four years, my love of history and the ancient world and a fascination with the power of interpretations of the past to affect national identity steered my curricular choices and research interests. I spent the last academic year in New Zealand considering potential topics, ultimately choosing to recognize and honor my long-held interests in pedagogy and Latin education in America. With the invaluable guidance of Dean Emma Dench, Justin Miller, and Celia Eckert in the Government Department, I embarked on an exploratory research journey. After delving into texts such as Meyer Reinhold’s *Classica Americana* and Caroline Winterer’s *The Culture of Classicism*, I realized that the late nineteenth century marked a turning point in the American classical tradition.

My thesis, titled “*Translatio Imperii et Studii: American Classical Education and Reception in the Progressive Age*,” investigated Classics in America at the close of the nineteenth century. I discovered that at this time, high school education was rapidly

expanding amidst industrialization, urbanization, and immigration. In response, Harvard’s President, Charles Eliot, led a movement to standardize curriculums in the *Committee of Ten Report*. This groundbreaking document encouraged Latin education and enshrined a newly-developed historical narrative of the westward movement of “civilization” in the recommended course of history instruction. During this decade, America experimented in imperialism as the western frontier seemed to disappear. America’s imperial identity was affirmed in pedagogical tools from Latin textbooks of the *Aeneid*—itself a story of imperial transition written in an imperial moment—to the 1893 Chicago World’s Fair, where classical architecture signified a successful transfer of civilizational power from Europe to America and scientific evidence seemed to confirm American superiority.

Undertaking this thesis within Harvard College was a fascinating and at times discomforting experience. I found that figures from Harvard’s history including President Eliot, anthropology professors, and the sculptor Daniel Chester French were responsible for constructing American perceptions of the past and perpetuating the idea of the *translatio imperii*, which charts the imagined westward motion of empire since Ancient Greece. I am incredibly grateful to the many members of the Classics Department who asked questions at the Fall Thesis Colloquium and graciously offered advice in office hours. I would like to offer particular thanks to Professor Peirano Garrison and Professor Elmer for directing me towards rewarding avenues of exploration. I would also like to thank Professor Nagy and Susannah Wright for their instruction in GENED 1074. The Ancient Greek Hero and their invitation to Rick Riordan to address our class, since the chance to revisit one of my first introductions to the Classical world profoundly impacted this project.



News

Graduate Student News

- In June 2021 **Xiaoxiao Chen** (G4) presented her prospectus entitled “The Method of Exhaustion and the Infinite: Aristotelian Epistemology and Ancient Greek Mathematics.”
- In May 2022 **Greta Galeotti** (G3) completed her Special Exams on Greek Archaic Poetry, Ovid, and Homeric Linguistics.
- In February 2022 **Nate Herter** (G4) presented his prospectus on “The Reception of Classical Myth and Ritual by Georges Bataille and the Dissident Surrealists.”
- In May 2022 **Vivian Jin** (G3) completed her Special Exams on Plato, Virgil, and Aesthetics.
- In May 2022 **John Kee** (G3) completed the Special Program in Byzantine Studies third year examinations on Byzantine history, Byzantine rhetorical theory, Byzantine art history: 875–1225, and Greek palaeography.
- In May 2021 **Emily Mitchell** (G4) completed her Special Exams in Herodotus and Persia, Seneca the Younger, and the Flavian Empire. In April 2022 she presented her prospectus entitled “Remembering the Enslaved and the Emancipated in the Roman World.”
- In September 2021 **Davide Napoli** (G4) presented his prospectus entitled “Antilogy: Opposed Speeches in Fifth-Century Athens.”
- In June 2021 **Malcolm Nelson** (G5) presented his prospectus entitled “A Secret Instinct, Controlling Empathy in Classical Greece.”
- In May 2022 **Andrew Ntupalis** (G3) completed his Special Exams on Yiannis Ritsos and Greek Oral Poetry.
- In June 2021 **Allison Resnick** (G5) presented her prospectus entitled “Poetry under Pressure: The Impact of Imperial Regime Change on Martial Book 10.”
- In April 2022, **Alexander Schwennicke** (G4) presented his prospectus entitled “Imagining Legal Change in the Roman World.”
- In October 2021 **Alexander Vega** (G4) presented his prospectus entitled “Ascending toward the Truth: Augustine’s Engagement with Academic Skepticism and his Alternative Norms for Wholehearted Belief.”
- In May 2022 **Philip Wilson** (G3) completed his Special Examinations in Vergil’s *Eclogues* and their Latin Reception, Ausonius, and the History of Magic.
- In December 2021 **Jorge Wong Medina** (G4) presented his prospectus entitled “Homer and the Lesbians: Dialect Variation in Archaic Greek Poetry.”
- In March 2022 **Susannah Wright** (G4) presented her

prospectus entitled “*Sunt Lacrimae Rerum*: Decorum and Grief in Ancient and Medieval Latin Epic Poetry.”

- In May 2022 **Louis Zweig** (G4) presented his prospectus entitled “The *Waltharius* and the Latin Exodus Tradition.”

- Want to see more Latin in your Instagram feed? Follow **Rebecca Deitsch**’s [@latin-withlivia](#). You can also check out her website, Books ‘N’ Backpacks (<https://booksn-backpacks.com/>) for more Classics resources.



Graduate Student Awards

- **Sarah Eisen** (G4) will be attending the American School of Classics Studies in Athens Summer Session with support from an ASCSA Open Scholarship (the Lord Scholarship) and the Norton fund.
- **Sarah Eisen** (G4) and **Susannah Wright** (G4) have each been awarded a GSAS Merit and Term-Time Research Fellowship for a semester in the 2022–23 academic year.
- **Greta Galeotti** (G3) will be attending the American School of Classical Studies at Athens Summer Session with support from the Norton fund.
- **Emily Mitchell** (G4) will be attending the American Academy in Rome’s summer program with support from the Imperatrix SPQR Helen Aurora Gulamerian Scholarship and the Stocker fund. She was also nominated for the Derek C. Bok Award for Excellence in Graduate Student Teaching of Undergraduates.
- **Alexander Vega** (G4) received the Forris Jewett Moore Fellowship in Philosophy and the Sterling Lamprecht Fellowship from Amherst College.
- The Bowdoin Prize for Graduate Composition in Greek has been awarded to **Stephen Hughes** (G8).
- The Bowdoin Prize for Graduate Composition in Latin has been awarded to both **Nadav Asraf** (G7) and **Phoebe Lakin** (G2).
- Charles P. Segal Student Travel and Research Fellowships were awarded to the following graduate students: **Supratik Baralay** (G6), **John Kee** (G3), **Luby Kiriakidi** (G1), **Vivian Jin** (G3), **Phoebe Lakin** (G2), **Justin Miller** (G5), **Davide Napoli** (G4), **Alexander Reed** (G1), **Sammi Richter** (G2), **Hannelore Segers** (G6), **Felipe Soza** (G6), **Philip Wilson** (G3), and **Louis Zweig** (G4).
- The following students received GSAS Dissertation Completion Fellowships for 2022–23: **Nadav Asraf** (G7), **Supratik Baralay** (G6), **Rebecca Deitsch** (G5), **Paul Johnston** (G6), **Hannelore Segers** (G6), **Stephen Shennan** (G6), and **Felipe Soza** (G6).

News

TF and TA Teaching Awards

The Harvard Certificate of Distinction in Teaching is awarded by the Bok Center to outstanding Teaching Fellows and Teaching Assistants. Recipients from Classics or for Classics courses for the Fall Semester of 2021 follow.

- **Supratik Baralay**: LATIN 10. Intro. to Latin Literature
- **Nora Doaiji**: GENED 1074. The Ancient Greek Hero
- **Sarah Eisen**: GENED 1074. The Ancient Greek Hero
- **Elizabeth Gipson**: GENED 1074. The Ancient Greek Hero
- **Vivian Jin**: GENED 1074. The Ancient Greek Hero
- **Astrid Kelser**: LATIN 1. Intro. Latin 1
- **Justin Miller**: LATIN AX. Latin Review and Reading
- **Emily Mitchell**: LATIN 175. Syntax and Style
- **Davide Napoli**: GREEK 1. Intro. Ancient Greek 1
- **Connor North**: CLS-STDY 97A. Intro. to the Ancient Greek World
- **MG Prezioso**: GENED 1074. The Ancient Greek Hero
- **Felipe Soza**: GREEK 1. Intro. Ancient Greek 1
- **Jorge Wong Medina**: GENED 1074. The Ancient Greek Hero
- **Susannah Wright**: GENED 1074. The Ancient Greek Hero

Undergraduate Student Awards

- **Ben LaFond** is a recipient of the Sophia Freund Prize, which is awarded annually to the students in the senior class of Harvard College who are graduating summa cum laude with the highest grade point average.
- **Sam Lincoln** (’22) won a Bowdoin Prize for an Undergraduate Essay in the English Language, with his essay “To Build a Monument for Poetry: An Epigraphic Analysis of Cy Twombly’s *Thyrsis Triptych*.”
- **Fariba Mahmud** (’22) received the 2022 Women’s Leadership Award from the Harvard College Women’s Center. The award honors three Harvard College seniors who have demonstrated transformational leadership and made a meaningful impact on fellow students, the campus, and/or the community.



Fariba Mahmud, accepting her Women’s Leadership Award.

- The John Osborne Sargent Prize for English translation of an ode of Horace has been awarded to **Josiah Meadows** (’23). Read Josiah’s translation on page 20.

- Both the Bowdoin Prize for Latin translation and the Bowdoin Prize for Greek translation have been awarded to **Dante Minutillo** (’24). Dante was also awarded the George Emerson Lowell Scholarship Prize for the best performance in an examination on Latin. Finally, Dante was one of two recipients of the 2022 Committee on Medieval Studies Undergraduate Essay Prize.
- **Ana Luiza Nicolae** (’22) received a Taliesin Prize for Distinction in the Art of Learning, awarded by the Division of Arts and Humanities to graduating seniors who best exhibit a spirit of intellectual adventure in their curricular paths as Harvard undergraduates.
- The David Taggart Clark Prize for the Undergraduate Latin Commencement Oration has been awarded to **Benjamin Porteous** (’22). Read the oration in Latin and English on pages 22 and 23.
- **Jonathan Yuan** (’22) has been elected to Phi Beta Kappa.
- **Ivor Zimmerman** (’23) was selected for a summer internship at the Museum of Cycladic Art in Athens.
- Charles P. Segal Student Travel and Research Fellowships were awarded to the following undergraduate students: **Connor Chung** (’23), **JD Deal** (’23), and **Madeleine Riskin-Kutz** (’25).

Faculty News

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

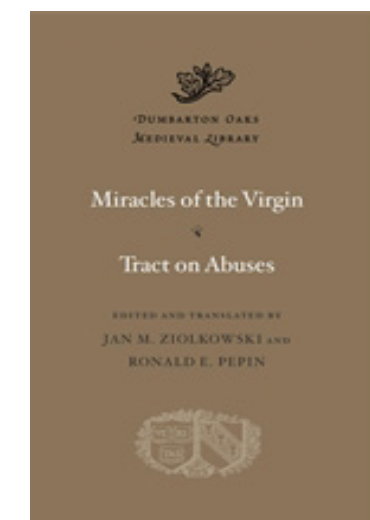
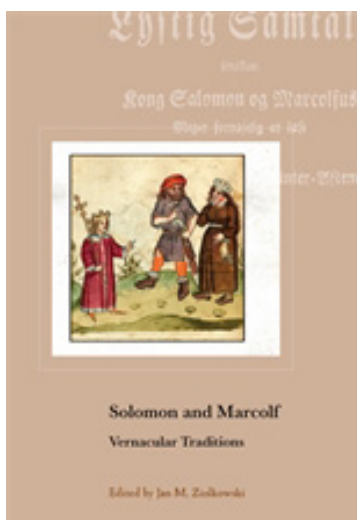
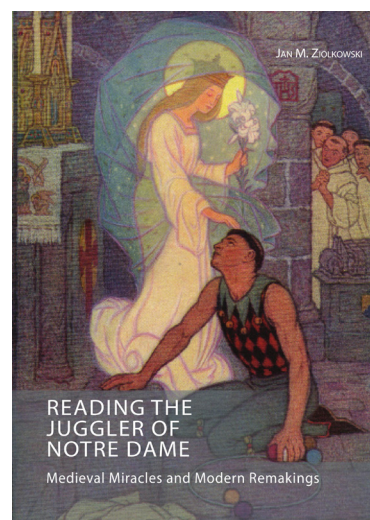
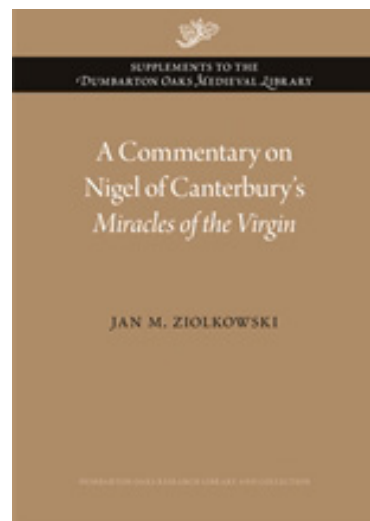
Faculty Teaching Awards

The Harvard Certificate of Teaching Excellence goes to outstanding Lecturers, College Fellows, and Preceptors. Recipients from Classics for the Fall Semester of 2021:

- **Calliope Dourou**. MODGRK Aa. Elementary Modern Greek
- **Harry Morgan**: CLS-STDY 134. Roman Popular Culture

Faculty Books

- **David Elmer** and Peter McMurray, co-editors—*Singers and Tales in the Twenty-First Century*, Publications of the Milman Parry Collection of Oral Literature 7, Harvard University Press, forthcoming 2022.
- **Irene Peirano Garrison** and Joshua Billings, co-editors—*Transactions of the American Philological Association*, Volume 152, Number 1, Spring 2022.
- **Jan Ziolkowski**—*Solomon and Marcolf: Vernacular Traditions*. Ed. with Edward Sanger and Michael B. Sullivan. Harvard Studies in Medieval Latin 4. Cambridge, MA: Harvard University Press, 2022.
- **Jan Ziolkowski**—*Nigel of Canterbury: Miracles of the Virgin*. Tract on Abuses. Edited and translated with Ronald E. Pepin. Dumbarton Oaks Medieval Library 75. Cambridge, MA: Harvard University Press, 2022.
- **Jan Ziolkowski**—*A Commentary on Nigel of Canterbury's "Miracles of the Virgin."* Dumbarton Oaks Medieval Library: Supplements. Washington, DC: Dumbarton Oaks Publications, 2022.
- **Jan Ziolkowski**—*Reading the Juggler of Notre Dame: Medieval Miracles and Modern Remakings*. Cambridge, UK: Open Book Publishers, 2022.



Harvard Studies in Classical Philology Volume 111

Editor: Richard Thomas, Published: January, 2022

- Daniel Kölligen, "Ὠρθός, The Watchdog"
- Richard L. Phillips, "Invisibility and Sight in Homer: Some Aspects of A. S. Pease Reconsidered"
- Antonio Tibiletti, "Pondering Pindaric Superlatives in Context"
- Matthew Hiscock, "Ἀυθέντης: A 'Mot Fort' in the Discourse of Classical Athens"
- James T. Clark, "Off-Stage Cries? The Performance of Sophocles' *Philoctetes* 201–218, *Trachiniae* 863–870, and Euripides' *Electra* 747–760"
- Giuseppe Pezzini, "Terence and the *Speculum Vitae*: 'Realism' and (Roman) Comedy"
- Neil O'Sullivan, "Quotations from Epicurean Philosophy and Greek Tragedy in Three Letters of Cicero"
- Ernesto Paparazzo, "A Study of Varro's Account of Roman Civil Theology in the *Antiquitates Rerum Divinarum* and its Reception by Augustine and Modern Readers"
- Joseph P. Dexter and Pramit Chaudhuri, "*Dardanio Anchisae*: Hiatus, Homer, and Intermetricality in the *Aeneid*"
- Michael A. Tueller, "Dido the Author: Epigram and the *Aeneid*"
- Benjamin Victor, Nancy Duval, and Isabelle Chouinard, "Subordinating *si* and *ni* in Virgil: Some Characteristic Uses, with Remarks on *Aeneid* 6.882–883"
- Richard Gaskin, "On Being Pessimistic about the End of the *Aeneid*"
- Gregory R. Mellen, "*Num Delenda est Karthago?* Metrical Wordplay and the Text of Horace *Odes* 4.8"
- Kyle Gervais, "*Dominoque legere superstes?* Epic and Empire at the End of the *Thebaid*"
- D. Clint Burnett, "Temple Sharing and Throne Sharing: A Reconsideration of Σύνναος and Σύνθρονος in the Hellenistic and Roman Periods"
- Charles H. Cosgrove, "Semi-Lyrical Reading of Greek Poetry in Late Antiquity"
- Byron MacDougall, "Better Recognize: *Anagnorisis* in Gregory of Nazianzus's First Invective against Julian"
- Alan Cameron, "Jerome and the *Historia Augusta*"
- Jessica H. Clark, "*Adfirmare* and Appeals to Authority in Servius Danielis"
- Jarrett T. Welsh, "Nonius Marcellus and the Source Called 'Gloss. i.'"

David Gordon Mitten (1935–2022)

On January 18, we had to say goodbye to our dear colleague, teacher, and friend, David Mitten, who passed away peacefully after an illness.

David arrived at Harvard as a graduate student in 1957, receiving his PhD in classical archaeology in 1962. He wore many different hats over the course of his long and distinguished Harvard career. He rose through the ranks to become the James Loeb Professor of Classical Art and Archaeology in 1969. In 1975 he became the curator of the Ancient Art Department in the Fogg Art Museum, and the following year he was named the associate director of Harvard's Archaeological Exploration of Sardis.

In each of these capacities, David made many important contributions. At Sardis, he discovered the ancient world's largest synagogue; later in the same season he discovered one of the most famous works of Lydian sculpture, the "Cybele shrine." In his three decades as curator, he shaped and enriched Harvard's collection of antiquities, especially through his passion for ancient bronzes. And he was an inspiring and irresistibly enthusiastic educator, with an uncanny ability to remember the name of each and every one of the countless students

who took his legendary course on Alexander the Great.

David had such a profound impact on the lives of so many students and left such an indelible trace on the collections with which he worked that his presence will be felt for a very long time to come. We look forward to celebrating his life with a memorial service this fall.





Amy in Paris

by Amy Lu ('23)



In the Cour Marly, the Louvre's gorgeous sunlit indoor sculpture garden.

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

At the Louvre, I had a spectacular time looking at its many pieces in the Greek and Etruscan Antiquities wings. While I was combing through the exhibits looking for anything depicting the Greek or Roman Fury, I hit the jackpot in the Etruscan section, which had a whole half-room dedicated to a series of cinerary urns depicting the clash between Theban brothers Eteocles and Poly-nices. This confrontation is described at length in Statius' *Thebaid* to be the direct result of the sister Furies Tisi-

phone and Megaera, and they can be seen behind each brother inciting their violence in many of the urns' side friezes. It was so exciting to see the very figures I had been reading about last semester during my junior tutorial on gender and epic with Rebecca Deitsch embodied in physical finds! In addition, I was coincidentally preparing for a tutorial on *Paradise Lost* during the following term at Worcester and was able to also indulge in some pieces related to Milton's conception of Satan and hell, such as *St. Michael Vanquishing Satan*.

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



Had a great seat in the Theatre l'Athénée for *Il Nerone*.

Literary Art: A Spring Break in Paris

by Taia Cheng ('24)



Photo with Anne-Louis Girodet de Roussy-Trioson "Pygmalion et Galatée."

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

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

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

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



Selfie with Antonio Canova's "Psyché ranimée par le baiser de L'Amour"—or "Psyche Revived by Cupid's Kiss."



Cy Twombly Gallery

by Sam Lincoln ('22)



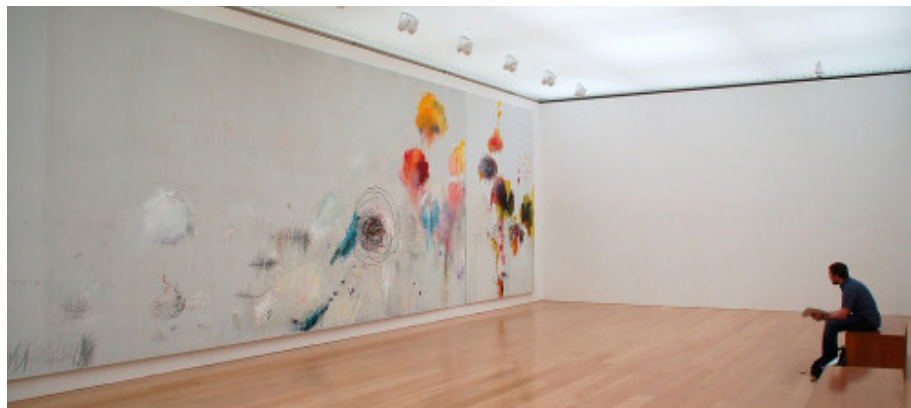
Cy Twombly Gallery, "Untitled" (1988), Menil Collection. Photo by Keith Ewing.

Although Houston, Texas is probably not high on the list of places for classicists to visit, it is home to a striking example of a twentieth-century reception of classical material culture: the Menil Collection's Cy Twombly Gallery. Nestled between the pre-war bungalows of the Montrose neighborhood, its sand-colored concrete blocks forming a sort of post-modern Roman palazzo, the Gallery—the home of one of the few major permanent installations of Cy Twombly's art—is perhaps the best place in the world to appreciate the depth and complexity of Twombly's unique brand of classical reception. The layout and design of the Gallery are central to this experience; the artist's singular vision for his exhibition space was brought to life in the early 1990s by Renzo Piano in collaboration with the Menil's director at the time, Paul Winkler.

The Gallery is an assemblage of nine square rooms—two of which have been joined into a "double-square" hall—reminiscent of Twombly's own baroque residence on the Via di Monserrato, in Rome, as well as the Palazzo Farnese (one of his favorite buildings in the city). Light filters into the viewing space of the Gallery through sheets of sailcloth, directed by louvers in the

ceiling that shift over the course of the day to accommodate the path of the sun.

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



Cy Twombly Gallery, "Untitled (Say Goodbye Catullus, to the Shores of Asia Minor)" (1994), Menil Collection. Photo by Keith Ewing.

can only occur face-to-face.

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



Blessed Facio of Cremona

by Blake Lopez ('24)



The Cattedrale di Santa Maria Assunta in Cremona's town square; construction of the cathedral began in 1107.

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

among other source documents—the other, sixteenth-century manuscript copy of the *Vita Beati Facii* at the *Archivio di Stato di Cremona*. I owe special thanks for the success of my research trip to Dr. Valeria Leoni, Director of the *Archivio*, who facilitated my unfettered access to all relevant manuscripts in her archive.

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

These and other fascinating details of Facio's captivating story I hope to bring to light in my edition and translation of the *Vita Beati Facii*. I am incredibly grateful to the Segal fund for affording me this otherwise unattainable opportunity of conducting such worthwhile research in so beautiful a locale.



Consulting thirteenth-century notarial documents in the *Archivio di Stato di Cremona*; on the lefthand side of the table is visible the box containing the sixteenth-century copy of the *Vita Beati Facii*.

Spring Break in Sicily



The group in the Valley of the Temples in Agrigento.

In March 2022, the students of Classical Studies 112. Regional Study: Sicily braved COVID tests and travel uncertainties to complete the travel portion of their class, led by Professor Meg Andrews and TF Sarah Eisen, and explore Sicily! Over seven days, they made their way around the island by bus, with overnight stays in Palermo, Marsala, Agrigento, Syracuse, and Taormina. Read a few testimonials from students below.

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

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

Zelin Liu ('22): My favorite part of the Sicily trip was visiting Motya. Standing on the pier overlooking the lagoon to the mainland, I could genuinely appreciate the

strategic value of the island in ancient times for trade and defense. To breathe in the salt air on the ferry and feel powerful winds standing on the island really hammered into me the prominence of the Mediterranean to ancient Sicily. Moreover, I was struck by the minuscule size of the island and the density of ruins upon it—it felt like every square foot of Motya had ruins and shards. Standing by the Kothon also helped me internalize just how much human investment had to go into its manual construction as an almost perfect rectangular pool.

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

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



The group in the Segesta Theater.

Harvard Certamen

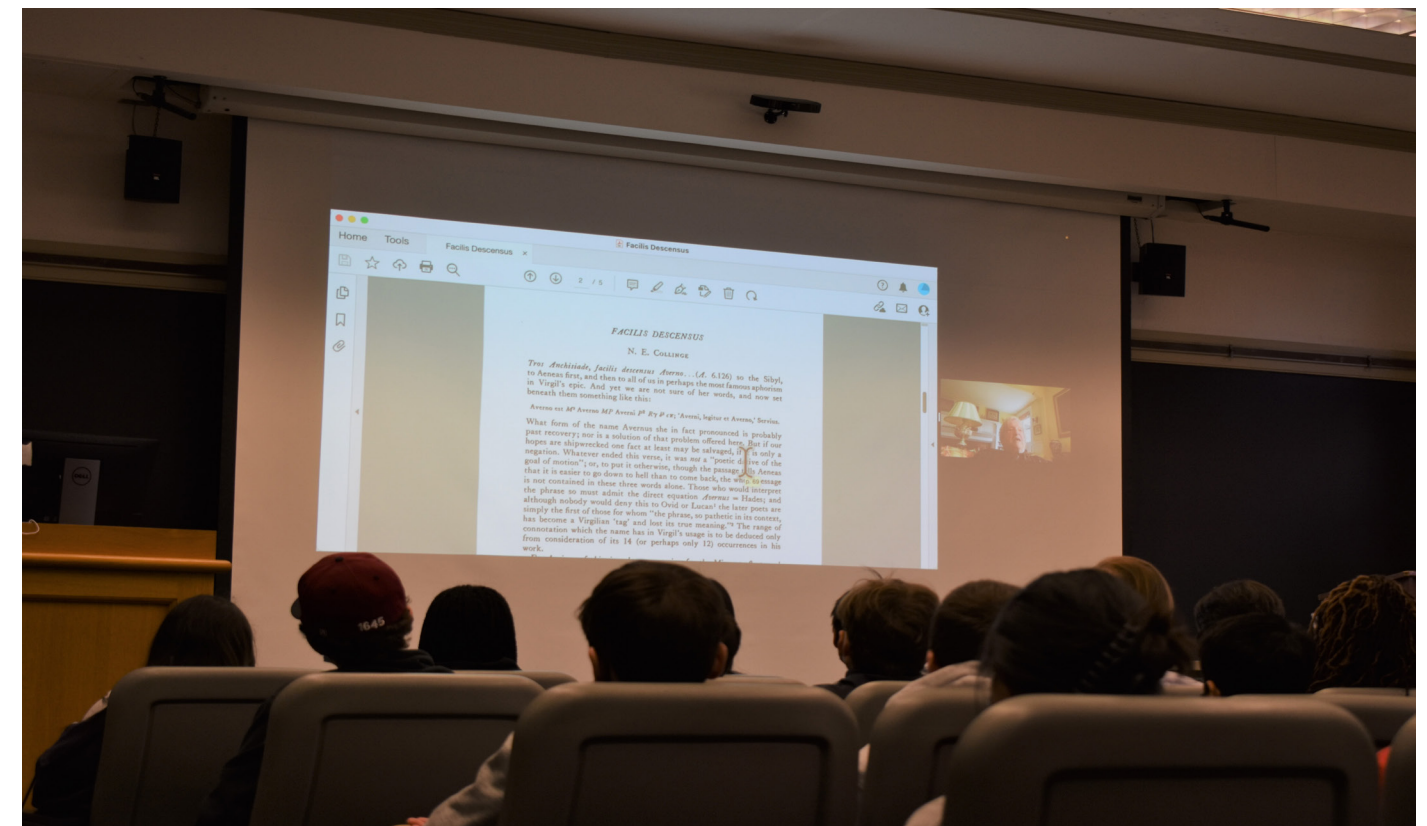
by Dante Minutillo ('24)

On April 23, the Classics Club welcomed high school students and their teachers from across the country for the first in-person Harvard Certamen since 2019. The event is a quiz-bowl-esque trivia competition where teams buzz to answer questions about the Latin language, Roman history, Latin literature, and Greco-Roman mythology. Due to the pandemic, we anticipated a reduced number of teams, but still managed to bring together 43 teams across three levels, representing 18 schools, some as far away as Florida and Texas! For many teams, this was either a joyous reunion with players they had not seen in years, or an opportunity for students who had formed fast friendships online to meet in person for the first time. The excitement was palpable as players filled three Sever lecture halls to capacity in order to listen to Professor Gregory Nagy, broadcasted in via Zoom and eloquently introduced by Nosa Lawani ('24), give a keynote address on the Sibyl's words to Aeneas as he begins his descent to Avernus.

Professor Nagy's lecture led into the three preliminary rounds, where three teams competed in each room to show off both their speed on the buzzer machine and their deep knowledge of Classics. Between rounds, students milled about in the hallways animatedly discussing the questions

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

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



Professor Nagy giving his lecture

John Osborne Sargent Prize

for a Metrical Translation of an Ode of Horace

Horace, *Odes* 1.7

Laudabunt alii claram Rhodon aut Mytilenen
aut Epheson bimarisve Corinthi
moenia vel Baccho Thebas vel Apolline Delphos
insignis aut Thessala Tempe;
sunt quibus unum opus est intactae Palladis urbem 5
carmine perpetuo celebrare et
undique decerptam fronti praeponere olivam.
plurimus in lunonis honorem
aptum dicet equis Argos ditiesque Mycenae:
me nec tam patiens Lacedaemon 10
nec tam Larisae percussit campus opimae,
quam domus Albunae resonantis
et praeceps Anio ac Tiburni lucus et uda
mobilibus pomaria rivis.
albus ut obscuro deterget nubila caelo 15
saepe Notus neque parturit imbris
perpetuo, sic tu sapiens finire memento
tristitiam vitaeque labores
molli, Plance, mero, seu te fulgentia signis
castra tenent seu densa tenebit 20
Tiburis umbra tui. Teucer Salamina patremque
cum fugeret, tamen uda Lyaeo
tempora populea fertur vinxisse corona,
sic tristis adfatus amicos:
“quo nos cumque feret melior fortuna parente, 25
ibimus, o socii comitesque.
nil desperandum Teucro duce et auspice Teucro.
certus enim promisit Apollo
ambiguam tellure nova Salamina futuram.
o fortes peioraque passi 30
mecum saepe viri, nunc vino pellite curas;
cras ingens iterabimus aequor.”

by Josiah Meadows ('23)

meter: iambic pentameter in rhyming pairs

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

Valete, PhD Recipients

Miriam Kamil

Dissertation: “Personification and Emotion in Ovid's *Metamorphoses*”

Farewell to the Harvard Classics Department, which taught me almost everything I know. Where does the time go (see Sappho fr. 114)? Gratitude is due above all to Teresa and Alyson for their limitless knowledge and patience. Thanks also to the faculty, especially my committee, for letting me write the thesis of my dreams. Now I'm off to a VAP/postdoc at Hamilton College, and then who knows?

Suzanne Paszkowski

Dissertation: “Disease and Desire: Perspectives on Addiction from Ancient Greek Poetry, Philosophy, and Medicine”

The other week, one of my former students from the department was visiting Athens and we met up for coffee (well, kombucha in the park), and chatting with them brought me right back to Boylston Hall, as though I hadn't been away for the past two years, due to pandemic restrictions and dissertation work. The department and everyone in it has shaped me in unforgettable ways; I've learned so much and experienced so much. Shopping for vegan happy hour treats with Miriam & co. in the first year. Writing exams in “blue books” (which were often white), and then turning around and grading blue books. Countless conversations on the couches, in the grad lounge, in Alyson's office, in the fish bowls (and that deluxe time Chris and I shared an office!). Running around Greece with Paul, Sarah, Supratik, and friends. I still spend all my time working in the computer lab, though this year it's been at the American School in Athens rather than in the department. Next year, I'm heading back to Canada, to Toronto, where I'm going to be training as a psychoanalyst, not (only) to deal with the trauma of grad school, but to further explore the rich intellectual connections between ancient philosophy and the modern analytic tradition. Thanks and good wishes to everyone; in Greece they say ότι καλύτερο.

Anthony Shannon

Dissertation: “*Ad perpetuitatis memoriam*: Citizenship Performance and Social Memory in the Public Sphere at Lepcis Magna”

I arrived in Cambridge in the fall of 2011 alongside a great cohort of friends and colleagues. Now, I am the last to say farewell to these hallowed halls. I am so grateful to the faculty and staff of the Classics department for their support over the past eleven years, and all of the opportunities that the department has offered me. Having gone over my checklist, I think I managed to do just about everything. I served the department in every capacity available to a graduate student. My studies brought me to twelve countries on four continents, from the great museums of Europe, to the excavations at Sardis, and the awe-inspiring Roman ruins of North Africa. I taught courses on campus, abroad, and on Zoom in subjects as diverse as architecture and urban development, Jewish identity in modernist literature, the history of the US Civil War, and of course some Latin and Greek here and there. I leave now with my soon-to-be-wife Andrea on whatever adventure life throws at me with PhD in hand, the knowledge and experiences I have gained along the way, a dissertation roughly the size of a small infant, and a woodworking hobby that will keep me occupied in my newfound free-time.



Oratio Latina

In Honorem Iohannis Martini Annenbergensis

Benjamin James Porteous

Praeses Bacow, Decani, Professores doctissimi, Hospites ter-honorati, Alumni Alumnaeque eminentissimae, pro nobis permulta passae familiae, et praecipue vosmet, condiscipuli carissimi, salvete!

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

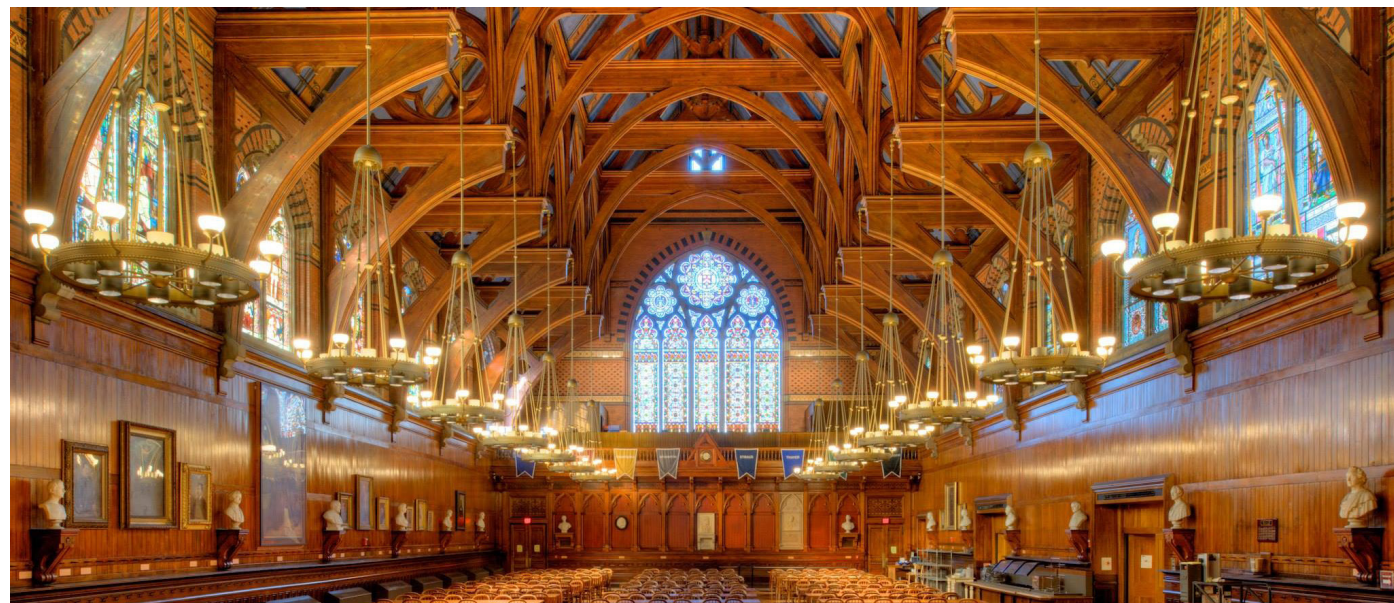
Cum primum ad hanc Harvardianam Aream pervenissemus, magna cum trepidatione nos omnes illas aulae Annenbergensis ianuas formidabiles aperuimus.

Fortunati ei qui cum sociis ad illas ianuas pervenerunt, contubernales fortasse aut qui se cognoverant ex Libro Personarum ad cohortis Harvardianae anni MMXXII usum compilato. Nobis qui non comitati sunt, aula Annenbergensis solis ineunda erat. Limen tamen transeuntes, huius universitatis excellentissimo civi, maximo chartarum tractatori, tironum optimo amico, praedilecto Iohanni occurrimus. Is, egregia memoriae facultate praeditus, ante Idus Septembres, non solum nomina nostra, sed etiam nomina dilectarum turmarum athleticarum, parentum fratrumque, verum etiam nomina carissimorum canum feliumque cognoverat. Nos quotidie in refectorio salutatione hilara iocoque faceto accepit. In pectore meo hic vere dulcissimus sonus nostri primi in Academia Harvardiana anni est: ita: Tractatur. “Ana Luiza! Mater tua quid agit? In Monte regali hiems valde crudelis est. Eam mone ut vestimenta lanea gerat.” Tractatur. “Philippe rex, salve!” Tractatur. “Minjue, feliciter seriem problematorum fac!” Tractatur. “Iacobe! Quid... Oh! Exspecta parumper...Vah! Vosmet! Agite! Peregrinis non licet huc inire. Hic imagines photographicas luce exprimere non licet! Nonne signum vidistis? Sex linguis scriptum est....mmm, quid dicebam? Ah,” tractatur. “Octavi! Heri Catulos Ursae vicisse audiivi, et pro te gaudebam.” Tractatur. “Ben, quid agis? Num bibliothecam ipsam in ista sarcina tua portas?”

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

Septemdecim post menses ad hanc Aream reverti sumus. In quasdam blattas, mures, fungos bellum gessimus; agnovimus illas pallidas imagines olim visas in quodam mundo ficto, Zoomlandia nomine, reapse corpora solida habentes condiscipulos amicosque fuisse. Una simul mense Martis anni MMXX amissam domum denuo quaesivimus.

Proximo autumnno, semel in aulam Annenbergensem inivi, ut pranderem. Iohannes aberat. Maestus ex ostio postico egrediebar, et.... ecce! ibi erat, cum collegis matutino otio gaudens. “Iohannes!” exclamo. “Ben!” haud cunctanter respondet. “Iohannes,” inquam, vix auribus credens, “Mens tua plane est sicut horreum memoriae nubilosum!” Ridet solum, sed eo risu domum meam denuo repperi.



Latin Oration

A Salute to John Martin of Annenberg



President Bacow, Deans, Most Learned Professors, Thrice-Honored Guests, Esteemed Alumni and Alumnae, Families who have endured so much on our behalf, and especially, You, my most beloved classmates: greetings!

I have climbed these steps today, classmates, to tell you how wonderful John Martin of Annenberg is.

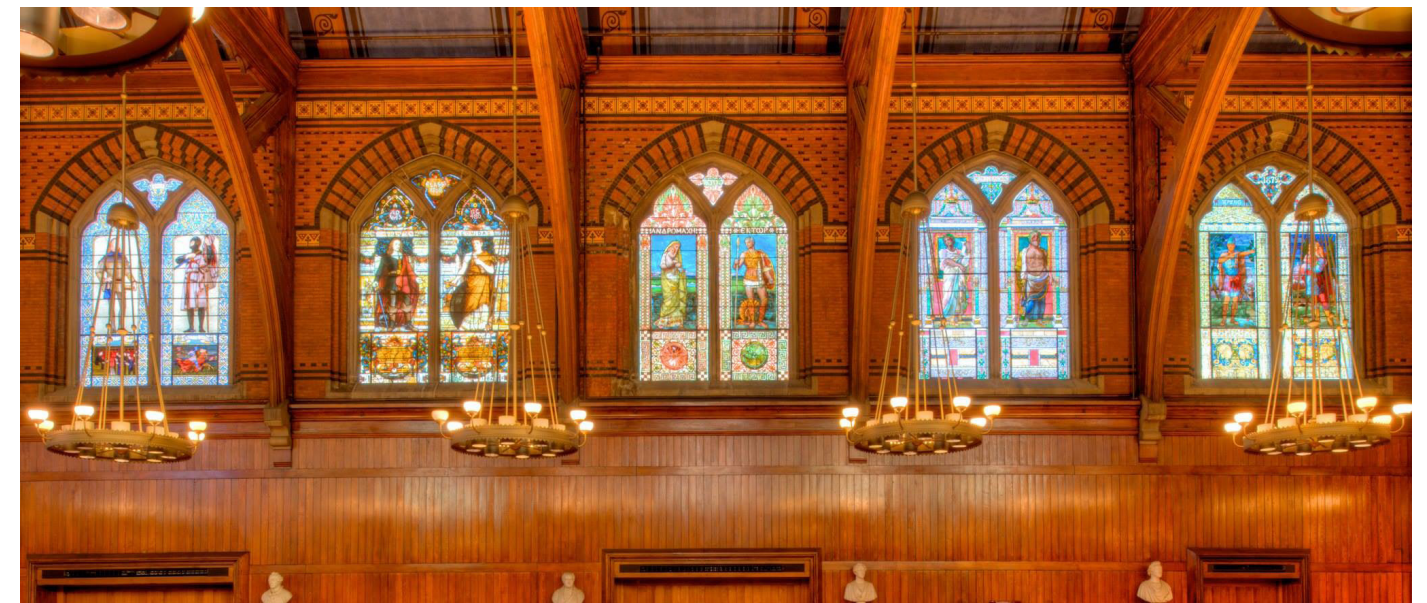
When we first arrived in this Harvard Yard of ours, it was with great trepidation that we opened those formidable doors of Annenberg.

How fortunate were those who approached the doors with companions, roommates, perhaps, or else friends they had met on the Facebook Page of the Harvard College Class of 2022! Those of us unaccompanied had to enter Annenberg all alone. However, passing over the threshold, we encountered that most excellent citizen of this university, greatest of card-swipers, best friend of first-years, the one-and-only John! He, endowed with a remarkable faculty of memory, had learned before the middle of September not only our names, but also the names of our favorite sports teams, of our parents and siblings, and even of our cats and dogs. Every day he welcomed us into the dining hall with an enthusiastic greeting and cheerful banter. In my heart this is the sound—and how sweet it is!—of our first year at Harvard College: Thus: Swipe. “Ana Luiza! How is your mother doing? It gets really cold in Montreal in the winter. Be sure to remind her to dress warmly!” Swipe. “Greetings, King Philip!” Swipe. “Minjue, good luck with your p-set!” Swipe. “Jake! How...Oh! Excuse me a sec...Hey! You there! No tourists allowed in here! No, tourists aren’t allowed to take photographs in here either. Didn’t you see the sign? It’s written in six languages. Hmm, what was I saying? Ah,” swipe. “Octavio! I heard the Cubs won yesterday and I was so happy for you.” Swipe. “Ben, what are you up to? You aren’t carrying the whole library in your backpack are you?”

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

After seventeen months, we returned to this Yard. We waged war on cockroaches, mice, and fungi. We discovered that pallid phantoms once seen in a made-up world called Zoomland were in fact classmates and friends with actual, physical bodies. At the same time we looked again for the home we had lost in March, 2020.

Last fall, I went into Annenberg for a meal. John was not there. Saddened, I was leaving by the back door, when...presto! There he was, enjoying a mid-morning break with his coworkers. “John!” I cried. “Ben!” he responded without the least hesitation. “John,” I said, scarcely believing my ears, “where is your cloud storage?” He just laughed, but at his laugh I had found my home again.





The Sicily class at the Temple of Segesta

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