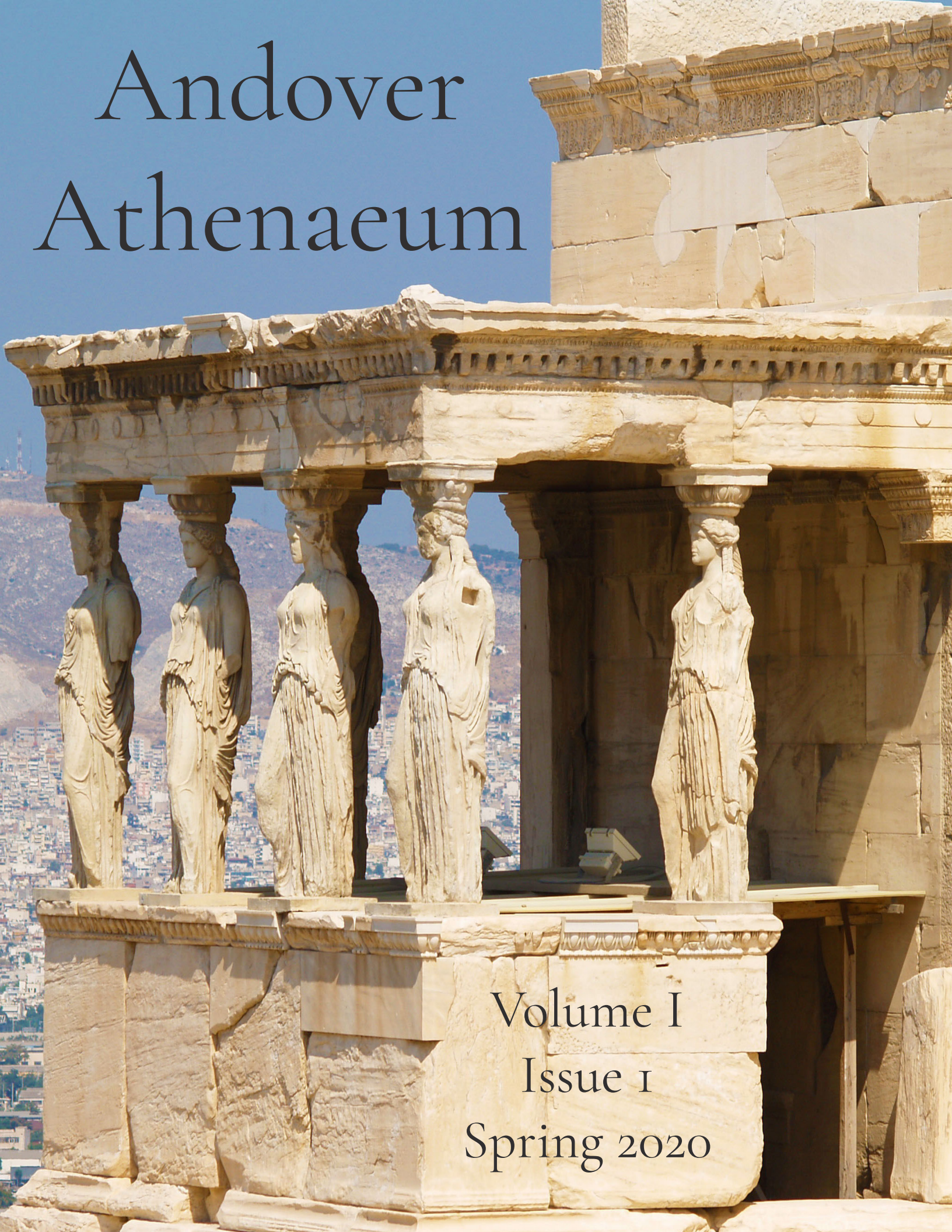
Andover Athenaeum



Volume I
Issue 1
Spring 2020

Salvēte/ēēēēēēē! (Hello!)

Welcome to the first issue of *Andover Athenaeum*, Phillips Academy's Classics Magazine! This is a place for discussion, creativity, and general awareness of the Classics, both at Andover and in the world. In this installment, we focus on Broadening Our View of the Classics.

Classics, the study of Ancient Greek and Latin and their respective history, philosophy, and literature, is one of the cornerstones of the Humanities. Its profound impact on areas such as law, politics, and philosophy is clear even in the modern day, more than two millennia later. The works of Homer, Aristotle, Ovid, Virgil, Marcus Aurelius, and countless others have been recreated and referenced in all aspects of the modern world, whether it be literature, architecture, or politics.

The impact of the Classics is prominent on our campus: the Doric columns of Samuel Phillips Hall, the graduation awards (*cum laude, magna cum laude, summa cum laude), and our school mottos (non sibi, finis origine pendet*). The roots of the Classical languages are seen everyday in Bulfinch Hall (Over 60% of English has Ancient Greek or Latin roots), Euclidean Geometry is hard to miss in our introductory mathematics courses, and the resounding echoes of the Julian calendar are unmistakable as we plan out our weeks in Andover planners.

Pearson Hall stands proudly in the school's busiest quadrangle, flanked by Morse Hall and Oliver Wendell Holmes Library (OWHL). It has been the home of Phillips Academy's Classics Department for over 200 years and recently welcomed the Tang Institute and Academic Skills Center during the OWHL renovation as well. Not many high schools, let alone universities in the world have their own Classics building.

And yet, interest in the Classics has declined severely throughout the 20th and early 21st centuries. It has been abandoned and neglected by many, viewed as a subject for elites and "people with nothing else better to do." Ancient Greek and Latin are "dead languages." That is the harsh reality of the modern perspective of Classics, both at Andover and in the world as a whole.

Andover Athenaeum is here to revitalize our collective understanding and perspective on the Classics. You'll read about the new and upcoming students and researchers in the Classics world, some of whom have traversed the very paths of Phillips Academy in our News and Features sections. You'll immerse yourself in dozens of literary compositions and essays written by students, alumni, and other Classicists in the world in our Literary section. You'll even get to read about the impact of Classics on this very campus, whether it be the variety of inscriptions scattered across campus or the physical heart of Classics here at Phillips Academy: Pearson Hall. We hope that, through the diverse group of authors, article features, and Classical topics, you will be able to approach the Classics from a newfound perspective, one which encapsulates the purity of Ancient Rome and Greece while infusing the pragmatism of modern society.

Welcome to the world of the Classics in *Andover Athenaeum*!

Founders of *Andover Athenaeum*:
Jonathan Fu '21 (President/Editor-in-Chief)
William Yue '22 (Executive Editor)
Nakul Iyer '20 (Digital Editor)

Dear Amici (Friends),

Andover Athenaeum first arrived on a windy day in October. As Nakul Iyer '20 and I sat at one of the large tables running down the side of the second floor (near the Tang Institute), we discussed the new, ambitious idea that had just run through my head that morning: Phillips Academy's First Classics Magazine! I attempted to recruit Nakul, a senior about to submit his early college apps, onto a large-scale project that would likely take up an enormous portion of what free time we would have for the remainder of the year. Nonetheless, he agreed! As we discussed our proposal for a small Abbot Grant (to fund printing and software costs), a friend of ours, William Yue '22 walked by and overheard our conversation. He sat down, prepared to work on some menial homework assignments, when I told him about our plan. I knew he was a Latin student, and so I had hope that he would be interested in such a proposal. And he was. Our trio, three students from three different grades who had known each other but never worked together before, decided on that October evening to pursue this ambitious project.

We decided to name our magazine Andover Athenaeum (pronounced Athen-EE-um), a name that rolls surprisingly well off the tongue and has its roots in Ancient Rome itself! The Emperor Hadrian founded a school dedicated towards literary and scientific studies in Rome named The Athenaeum (from the Greek city-state of Athens). In recent centuries, Athenaeum has been commonly used in the names of periodicals and literary magazines. perfect representation of the mission and idea of Andover Athenaeum.

After this fortuitous meeting, the rest of the project clicked into place. In November, we filed an Abbot Grant proposal for around nine-hundred dollars, and we proposed the idea to Dr. Meyer, my current Latin 520 teacher, who thereupon agreed to become our faculty advisor! As winter term progressed, we scheduled meetings to recruit new writers, organized the structure of our magazine, and prepared for the printing process. As we entered spring break and went to three different time zones, we still found methods of communicating. Whether it be through our busy Slack channels or email threads, we made sure that Andover Athenaeum continued to move forwards and progress. Because of structured planning and preparation, not even the ill-timed Coronavirus was able to stop this first issue from being released this spring! After nearly seven months of planning, communication, and work, we are finally prepared to present Andover Athenaeum to the community!

Thank you faculty advisor, Dr. Meyer, for your valuable advice and enthusiastic backing of this project from the very beginning! We hope that, under your guidance, Andover Athenaeum will continue to grow and develop in future issues.

Thank you Ms. Strong and Ms. George for your help and advice while we constructed our Abbot Grant proposal! Our Abbot Grant provided the foundational support for the magazine, allowing us to provide both print and digital versions of the magazine.

Thank you to all of our writers for their hard work through spring break and the early portion of spring term, when the impacts of the Coronavirus were at their peak!

Finally, thank you for joining us on our mission to spread the Classics throughout not only our campus, but also the larger Phillips Academy community as a whole!

I, along with the entire board of Andover Athenaeum, are proud to present to you the first issue of Andover Athenaeum!

Warmly,
Jonathan Fu (President/Editor-in-Chief)

Introduction

Pearson Hall, with its distinctive cupola, metal railings, and four white doors, stands at the center of the Phillips Academy campus. Straddling the border of the two adjacent quadrangles facing its front and back, Pearson Hall is surrounded on both sides by the newly renovated Oliver Wendell Holmes Library and aging Morse Hall. The home of both the Classics Department and its newest addition, the Academic Skills Center (ASC), Pearson Hall has four classrooms: Pearson A and C (First Floor) and D and G (Second Floor). Pearson A, D, and G are Classics classrooms, while C was converted in 2019 to the Academic Skills Center due to the renovation of the OWHL. One of the two wooden staircases leads from a small conference room next to the main entrance up to the second floor, while the other staircase, notorious for its inestimable number of steps and ear-splitting bell that catches all too many students late for their next period class, ascends from next to the ASC. As you tour through Pearson Hall, you will observe the distinctive metal heaters, cozy wooden architecture, and startling busts of famous Romans and Greeks scattered throughout the building, along with countless other niche features that make Pearson Hall unique from any other building on campus.

With a long and varied history from the place where Oliver Wendall Holmes Sr. translated the entirety of Vergil's Aeneid in his freshman year or where George H.W Bush may have practiced riflery, Pearson Hall has remained largely the same even as the campus around it has undergone a gradual transformation.

Pearson Hall is special; the sturdy oak benches of Pearson A & G, the busts scattered throughout the building (and underneath...), the faded artwork high above, and more, all come together to form the storied home of the Classics at Phillips Academy.

History of Pearson Hall

Pearson Hall, named after the first principal of Phillips Academy, Eliphalet Pearson (1778-1786), has had a tumultuous but rich history, serving as one of the oldest landmarks on Phillips Academy's campus. Through the primary accounts of Claude Fuess, Phillips Academy's 10th Headmaster from 1933-1948, who led the school successfully through a new era in history with the Great Depression and World War II, we can gain an idea of not only his deep passion for Pearson Hall, but also his frustrated thoughts about its management. Fuess recounts, "In 1817, the benevolent William Bartlet, having watched with interest the development of

the Seminary [now Pearson Hall], resolved to provide that institution with a suitable Chapel. It is uncertain just how he secured Bulfinch as the architect...Nothing can be discovered of the way in which the negotiations were begun; but the building is included in a list made out by Bulfinch himself, where it is designated as 'Chapel and Library for Theological Institution.' As completed in 1818 and transferred to the Trustees by the donor, it was made of brick, containing a chapel at one end and a library at the other, with recitation rooms above. The total cost was apparently $23,374. It was this building which was known for more than ninety years as Bartlet Chapel and used by Andover Theological Seminary.

In the '70's some ill-advised persons altered it by adding a preposterous clock tower, thus destroying the effect of the Bulfinch façade. In 1908, when the Seminary was moved to Cambridge, the building was purchased by Phillips Academy, rechristened Pearson Hall, to distinguish it from Bartlet Hall (then in use as a dormitory), and divided into recitation rooms. In 1924, it was shifted from

Pearson Hall

Join us as we explore both the history and the ethereal culture

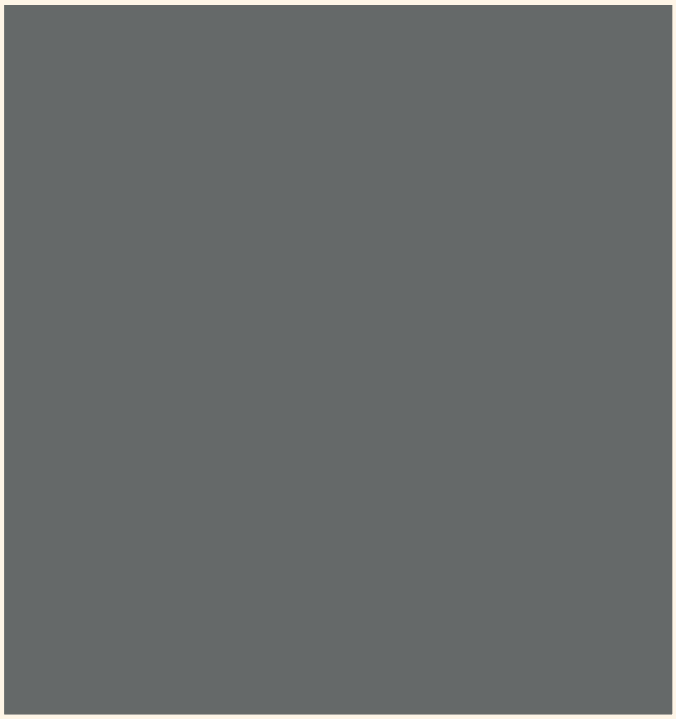
its commanding location to a new site to the south-east; the inappropriate tower was taken down and the beautiful Bulfinch lines were restored just as far as that could possibly be done; and it stands to-day much as it was originally constructed, although the interior has been completely changed---not altogether for the better" (Claude Fuess. Men of Andover. Biographical Sketches in Commemoration of the One Hundred and Fiftieth Anniversary of Phillips Academy. New Haven: Phillips Academy. 1928.).

Claude Fuess wrote about his dissatisfaction with the interior design of Pearson Hall, writing "The sequel to these interesting events ought not to be left untold, perhaps as a warning to other younger headmasters. The other Bulfinch building on the Hill was Pearson Hall, purchased by the Academy from the Theological Seminary and later moved by Mr. Cochran in the 1920's from its central position in Seminary Row to a site on the south side of the Great Quadrangle. There on the ground floor I had taught English for many years, in a classroom eighteen feet high, with old-fashioned desks and antediluvian lighting. In a mood of optimism I thought how fine it would be if Pearson Hall could be reconstructed as Bulfinch Hall had been and devoted to the study of foreign languages...
Unfortunately the school has never since been able to make the interior of Pearson Hall what it properly should be" (Claude Fuess. Independent Schoolmaster. Boston: Little, Brown. 1952.).

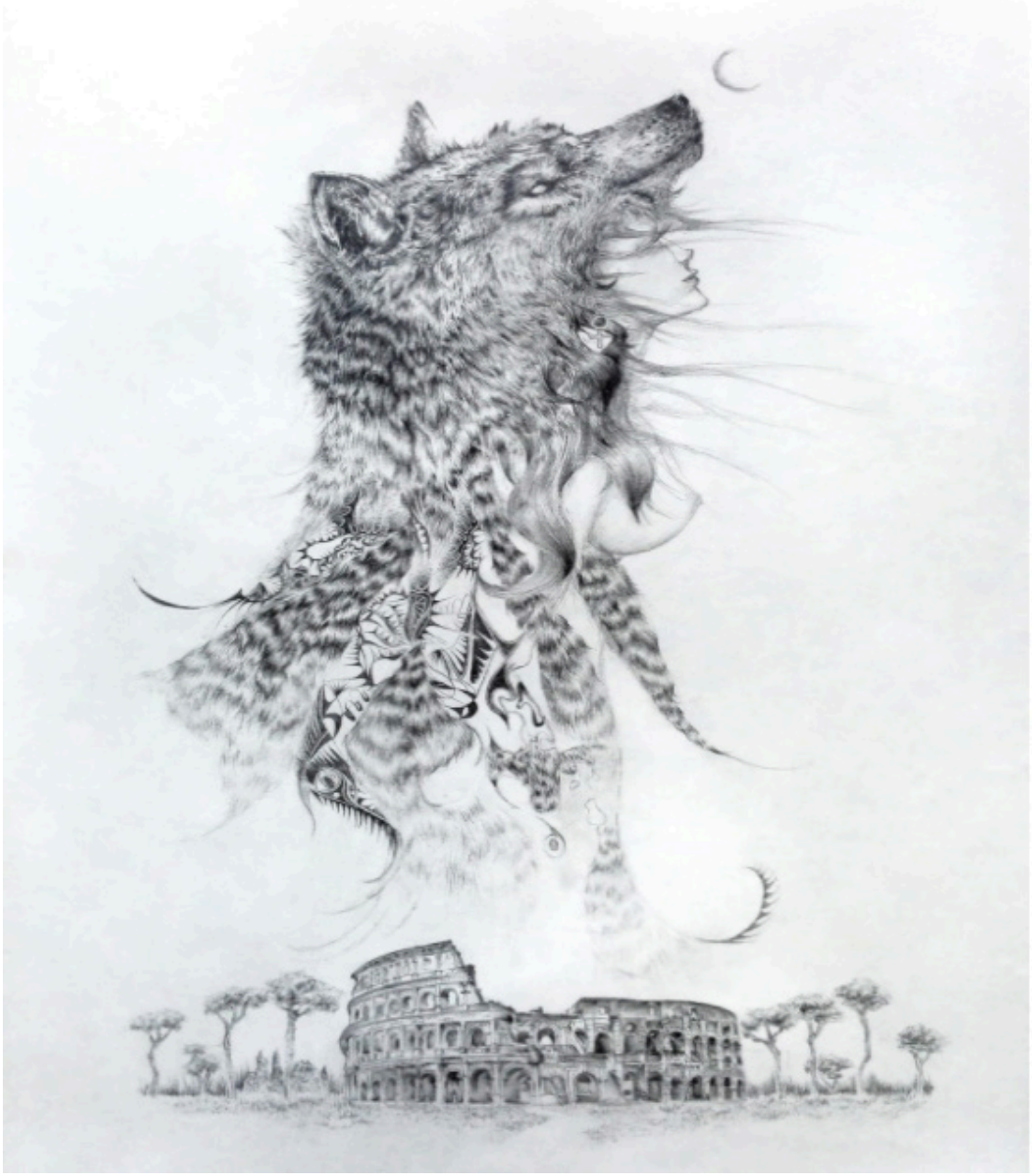
Nevertheless, the interior of the Pearson Hall which Claude Fuess disliked so much is the one that is left to us today.

JONATHAN FU, NAKUL IYER, WILLIAM YUE ('21, '20, '22)

Below is a series of photos documenting the change of Pearson Hall from its original form in the 1860's to its modern form (1. 1870s 2. (Different View) 1870s 3. 1878-1922 (Victorian Tower Added) 4. 1912 (Phillips Hall now Foxcroft Hall) 5. 1930s (Restored to Bulfinch-like Design)) (Courtesy of Paul Neshamkin, PA Class of 1959 Website):



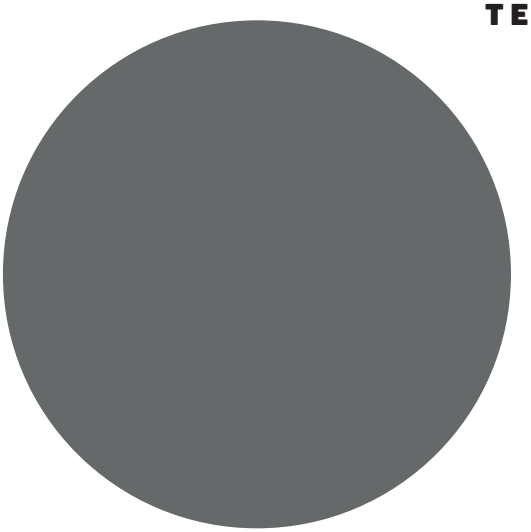
"LUPA"



Pencil on paper, 17" x 23"

"This piece was inspired by the mythical founding of Rome. The subject is the she-wolf that was rumored to have nursed Romulus and Remus to adulthood."

SUBMISSION BY KELLY SONG ('20)



MS. CARTER

Instructor in Classics on the John C. Phillips Foundation

"[The classics are] multidisciplinary: you have the art, literature, history, rhetoric, the poetry—so many contemporary pieces are modeled on the ancients."

"[The classics] give us a window onto an old time that allows insights into current affairs"

Ms. Carter has been teaching in the Andover Classics Department for nineteen years. In addition to teaching, she helps coach Girls Varsity Swim. She is on the Community Conduct Council (CCC) and helps with faculty committee work as well. She currently lives in Hearsey House on campus.

Introduction

Having attended a public high school in Iowa with no exposure to the Classics, Ms. Carter discovered the rich world of Classics in college. At Grinnell College, Ms. Carter took one term of Latin in her fall of freshman year. After that term, she decided to quit before returning to Latin and soon became immersed within the Classics. Ms. Carter decided to learn Greek in the summer between her junior and senior years at Berkeley, and she spent the fall term of her senior year in Rome at the Intercollegiate Center for Classical Studies in Rome, also known as the "Centro."

Deciding to pursue law, Ms. Carter attended the UC Berkeley School of Law and practiced for two and a half years before deciding she wanted to do something else. In her search for teaching jobs, Ms. Carter encountered a Classics teaching fellow opening at Phillips Academy. On September 11, 2001, Ms. Carter began teaching Latin at Andover. Soon after, Ms. Carter went to Boston University to get her Master's degree in classical studies, and she has stayed teaching at Andover ever since.

What do you like about teaching at Andover?

"It's a very fun job because working with Andover students is so rewarding. They work hard and they're interested in what they're doing. One of the things I like about teaching Latin 100 is the idea of being able to introduce kids to Latin in high school because it's not offered at very many high schools, and I wish I would have had that opportunity in my own high school. I just think it's a really good opportunity for kids to have, who wouldn't have otherwise had, the chance to start until they get to college."

What is special about Pearson Hall compared to other buildings on campus?

"I love Pearson! Something I'll always remember about Pearson is when the planning was underway to make room for the Tang Institute and Academic Skills, they were going to take over Pearson A, which is the cool room downstairs that has the desk bolted to the floor. It has so much character. The students initiated a real resistance to the idea. I certainly had given up

that there was anything I could really do. I love that room. I love all the wrinkles in the floor. It just feels steeped in history, and you can sort of feel all the kids who've been at those desks for decades working away at this endeavor, this worthwhile endeavor. There was a petition and the administration listened. They changed their minds, they were flexible, and they came up with a different plan. I'm glad that we've been able to keep that room with all its history because to me, it's such a beautiful room.

What is special about the Andover Classics Department to you?

"It's kind of like a little club! It's a pretty tight-knit group of kids, but at the same time, I don't think it's exclusive. I think that it's a pretty welcome group to join.

Role models inside Andover?

"All of my colleagues, and to that list, I have to add David Pottle, who's retired. I admire how much my colleagues know and how good they are with kids. I appreciate their patience, I appreciate how they hold students to high standards, and I appreciate how they don't take a snobbish approach to the Classics. I have learned a lot about teaching and a lot about Latin from watching people that I am lucky enough to work with every day here."

Why are classical languages and cultures important today?

"They give us a window into an old time that allows insights into current affairs. I think there's a lot of discipline in learning Latin. I feel like Latin makes you smarter because it makes you have to focus on the details, and I think that's a skill that matters a lot. It has lots of non-academic applications; it teaches you to be critical."

"There are lots of opportunities to think about who has a voice and who doesn't in the Classics and how we as a discipline respond to that. It's multidisciplinary: you have the art, literature, history, rhetoric, the poetry—so many contemporary pieces are modeled on the ancients. The Classics have had a huge influence on contemporary literature, and it's sort of fun to look at where that all started."

Who is your favorite ancient figure?

"I love Lesbia, and I also love Dido. I think Lesbia's a good bad guy even though she's probably not an actual person. She's a wonderful villain. Dido I admire because there, Vergil gives us a much more three-dimensional picture of a rich woman character, and she's just interesting to read. There's a lot of substance to her. I love to read Cicero because as a Roman and a lawyer, he matches what my interests have been. It's fun to pick apart his arguments and look at when what he's saying doesn't follow or doesn't make sense or when his arguments work and when they don't.

ADRIAN LIN ('22)

FAVORITE PASSAGE:
***The Aeneid* - Vergil**
Book II, Lines 353-354
Una salus victis nullam sperare salutem
"The one safety for the conquered is to hope for no salvation."

FAVORITE LATIN JOKE:
Si eam Caesar videbit, Caesar eam capiet.
"If Caesar sees her, Caesar will take her"

Petrarch and His Revivial of Classical Culture

Francis Petrarch, was a prominent Italian scholar of the fourteenth century, who served as a bridge between the medieval era and the Renaissance. Born in 1304 AD into a family of lawyers, Pertrarch's his early years of high-quality education gradually led to an exceptionally bright and inquiring mind, as well as an unconventional love of classical authors. Such interests brought about his desire to search and transcribe forgotten ancient texts during his early adulthood, many of which were thoroughly analyzed and incorporated into his own writings. Constantly throwing himself into controversies against the "barbaric influence" of the Middle Ages, Petrarch additionally criticized the conservative teaching methods of the traditional universities and schools. Overall, Petrarch's literary works and discoveries of classical texts were revolutionary to the medieval intellectual community, as such academic accomplishments prompted systemic changes to the classical education system.

Petrarch's extensive collection of ancient Roman texts replaced non-orthodox medieval Latin instructions with original ancient writings, which influenced the traditional academic institution's method of teaching Latinmethod in which Latin was taught by traditional academic institutions. During his early adulthood, Petrarch's curiosity about the values and eloquence of classical figures took him to France, Flanders, Rhineland, and Brabant from 1333 to 1345 AD C.E., where he visited monasteries in search of available ancient Roman manuscripts. Petrarch then stored the texts in Cardinal Colonna's library at Avignon, which he generously shared with Boccaccio, the Medici family, and the general public after his death. Such abundant discoveries and increased spread of ancient Roman texts contrasted with the abrupt decline in the popularity of medieval Latin grammar textbooks, as the Black Death had eradicated most authoritative Latin scholars of the era. Since major schools, including the University of Florence, also suffered from a lack of qualified instructors who could teach the content of the few remaining textbooks to young scholars, the leaders of institutions were forced to utilize Petrarch's discoveries of Livy's Ab Urbe Condita, Cicero's Familiares, and Quintilian's Institutio Oratoria. Thus, students of late-fourteenth century Europe mastered Latin through constant imitation, composition, and examination of Roman writings, which was a significant improvement from the single-sided, syntax-based curriculum of the medieval era. Such an increased exposure to antique literature not only cast light on philosophies and writings that were forgotten for centuries, but also saved the study of the Latin language from extinction after the deadly plague.

Petrarch's initial discoveries of ancient Greek philosophical writings additionally facilitated a renewed interest in incorporating Greek into the curriculum of the medieval education system. Though Petrarch's knowledge of Greek was too rudimentary for him to comprehend the manuscripts of authors such as Plato and Homer, he acknowledged the profound impact that Greek literature brought to subsequent civilizations. For instance, after reading the writings of Plutarch that referenced Plato's Timaeus and philosophical works, Petrarch visited Greece in an effort to acquire the specific texts that were mentioned. In hopes of further advancing his research on the Greek language, Petrarch also encouraged fluent Greek speakers including Boccaccio and Valla to continue re-examining Hellenistic texts and, as well as translating ancient theological books for the Royal library in 1341. As these followers of Petrarch eventually became influential classicists who wished to further comprehend the ideologies of forgotten Greek philosophers, the scholar's emphasis on the mastery of the Greek tongue was thus able to rapidly spread itself across the medieval intellectual community. More importantly, Petrarch's limited collection of Greek writings were supplemented by manuscripts from the weakened Byzantine Empire, as scholars Guarino and Aurispa returned to Italy with approximately four hundred pieces of writing at the start of the fifteenth century. With a solid foundation of Greek texts residing in all areas of Italy, Dal Fetre and other leaders of Italian academic institutions utilized these writings as introductory Greek

textbooks for young scholars. In addition to the successful integration of Greek within the curriculum of prestigious institutions such as the Ferrara studio and Mantua school, the abundance of Hellenistic writings enabled small-scaled local academies to pursue Greek studies as well. Therefore, Petrarch's encouragement for learning the Greek language led to an exponentially increase in higher number of fluent readers throughout Italy, providing additional opportunities for medieval scholars to fully analyze and perceive primary documents on forgotten Hellenistic philosophies.

Another major contribution that Petrarch made to the medieval education system was shifting the emphasis of the curriculum from elementary logic to rhetoric and persuasion. Some of the texts that Petrarch discovered during his manuscript hunts included the speeches and Familiar Letters of Cicero, a prominent writer and politician of the Roman republic. Not only did Petrarch seek to imitate Cicero's style of writing through publishing his own set of letters, but he also supported the ancient scholar's belief that the purpose of acquiring knowledge was for the betterment of the masses. Expanding from this philosophy, Petrarch claimed that the intellectual's role in society was to embrace active life in the service of the state, renewing the notion of the wise man being as the adviser to the governing class. In reviving this secular ideal, however, Petrarch came to realize that the medieval academic trivium solely focused on elementary logic and dialectics. In his letter directed towards the supporters of traditional education, Petrarch expressed his concern by stating: "Even as nothing is more disgraceful than an old man just beginning his alphabet, so there is no spectacle more unseemly than a person of mature years devoting himself to dialectics." Petrarch strongly argued that the mastery of dialectics did not contribute to productive political discussion and legislation whatsoever, thus being useless to humans. His claim resultantly urged Francesco da Carrara, the Lord of Padua, and other political leaders to foster their local universities with an increased emphasis on rhetoric, a more practical study of persuasion that ideally enabled educated individuals to properly guide the masses to prosperity. The influence of Petrarch's ideology was further evident from the structural changes made to the University of Padua, as its intense studies of rhetoric led to the creation of the Universitas Artistarum in 1399, a separate department that solely focused on persuasion and philosophy. Through this comprehensive transition, Petrarch signaled a change in the purpose and content of education. Education was no longer reserved for the learned academics who isolated themselves from society;, but it was also for the ambitious who wished to actively participate in political life. Indeed, Petrarch's emphasis on applying knowledge to politics undoubtedly contributed to the emergence of historical figures such as Coluccio Salutati, a prominent Italian scholar who also served as chancellor of Florence during the late fourteenth century. Thus, by advocating for the ancient idea of public service and duty, Petrarch helped create a completely new role for the intellectuals of medieval society.

In short, Petrarch's innovative changes to the curriculum of the academic institutions produced a new group of educated scholars who sought to revive classical antiquity and involve themselves in state affairs., These two major societal changes that were unprecedented within the medieval intellectual community. In addition to his significant contributions to the education system, Petrarch's integration of secular authority with Christian spirituality clearly displayed a novel attempt to redefine the strict ideologies of medieval Christianity. Further challenging the supposedly omnipotent and coercive authority of the Christian deity, Petrarch was one of the first medieval figures to advocate for human dignity and natural desires. \As such, Petrarch was a multifaceted individual who challenged the validity of medieval European society in several different aspects, surely leading the Europeans scholars and theologians of his era to both the Renaissance and Protestant Reformation.

AARON CHUNG ('22)

BRIAN KO '19

Phillips Academy Alumni

Brian Ko '19 was an ardent classicist at Phillips Academy, taking all the available Latin courses ranging from the introductory course, Latin 100, all the way to the Latin seminar, Latin 601-603 (and even skipping LTN 300 on the way there). After graduating, Brian has brought his experience and skills to Boston University (BU), majoring in political science and minoring in Classical Civilization.

Our editor Jonathan Fu recently had the chance to catch up with him and asked about his experience at Phillips Academy and his perspective, as an alumni, on the state of the Classics at Phillips Academy and in the wider world.

Not really a question, but I was wondering if you could give a brief biography about where you grew up, why you came to Andover, and where you are/what you're doing now?

I grew up in a small rural town in upstate NY, and there was not much to do around where I lived besides studying or sports. I was never a sporty person; even when I was quite young I'd stay inside as much of the day as I could, either absorbing myself in books or spending time with my little brother. So instead of practicing sports like other kids (and because of my race, I wasn't like other kids), I focused on my studies. I devoted most of my time to studying, not really sure what I was even studying for. I didn't really have any grand aspirations as a kid, I don't think, just a hunger to learn. So I wasn't really sure what to expect when I moved out from my small town after seventh grade, but I was eager to see. I moved to Andover that summer, unknowing at all that there was this big private high school in this seemingly tiny Massachusetts town. But I visited anyway and fell in love. The advanced pace of learning, the campus -- it was all amazing to me -- and I applied. The rest is history.

Are you currently pursuing anything Classics related in college?

I am currently pursuing a Classical Civilization minor at BU, which focuses on how the language and the history interact to form the cultural background of the Roman Empire.

How different is the level of interest and focus in the Classics at the college/university level versus the high school level? Is there a sharp difference in teaching style and types of students?

At college it's surprisingly different. People at college, at least in the higher-level classes I'm taking, know a lot about the history, language, culture, etc. of ancient Rome and the Classical world. But at least in the environment I'm in, no one's elitist about anything. I think Classics people are genuinely interested in their field and are happy to share that knowledge, which surprised me. Being a freshman in a Latin class mainly full of upperclassmen doesn't seem to affect them much at all, in fact they were interested in what I had to say more often than not.

Did you come into PA with the goal of taking Classics courses, or did you become interested after arriving?

It was honestly one of the reasons that I wanted to attend Andover in the first place: I took Latin a small bit in middle school and it was super interesting to me, so I wanted to continue it in high school. Andover had one of the strongest classics programs of the high schools I was looking at.

When you first came to PA, what was the state of interest in the Classics? I know you were the head of Classics Club, so how did you use the club to garner fresh interest in the Classics? When you graduated, had the state of the Classics at PA changed?

When I was a freshman at PA, I wasn't too involved with Latin as a topic, but I know during my Upper year, when I really became involved with the club, there was almost no weekly attendance. Even when I was the head of the club, we did have weeks where nobody came. But I think that I left the Classics Club with an upward trajectory. There were very capable people at the helm, and while I think that the Classics Club can still be improved, it was a start. Latin doesn't have the same unification as other languages do at PA, and if

I could take some of the knowledge I've learned at BU and bring it back, I would.

What was the best Classics-related experience you had at PA?

Probably the yearly declamation contests. Those were always fun to watch and occasionally participate in, both as a speaker and as a judge!

Have you ever visited Italy and/or Greece?

I've had the privilege of visiting Italy on a SYA Italy trip. It was a really fantastic experience, and I think the exposure to the cultural sites and the history really sparked my interest in Classics further.

How has your Classics experience at PA changed you as a student and person and affected your life after PA?

Definitely working with Classics at PA has allowed me to be a bit more self-confident when participating in classes beyond Andover.

After going through PA's Classics Program, what did you love and what did you want to change?

I definitely loved the close relationships built with teachers, and the ability to dive deep into the material, and I think I'd focus on building a better base and getting people early in their Latin careers interested in the historical material, as opposed to focusing so intensely on rote grammar.

How do you think we can work to make more people interested in the Classics and bring down the "elite" status that the Classics carries?

I actually don't think Classics is "elite," more so it has an incredibly narrow niche. But I do believe that the Classics program at PA needs to get students interested earlier in great classical works, myths, and legends. Most of the classics students that I know, even in college, became interested in the language not because of the intricacies of its grammar structure, or because it's the root of many Western languages. It's because of the stories and poems and the rich history of the Roman empire. I think that if the PA Classics department can advertise more so the stories as opposed to the language, it'll get students more interested.

Maybe it's just my college, but Classics people are not elitist, nor are they too full of themselves. A lot of these people are genuinely interested in what their studies are dedicated to, and I think that finding a good, healthy community, whether Classics or otherwise, where people are able to share freely and discuss without fear of criticism, is something to be aimed for. It's not exactly a story, but there are some great people in the world, and despite everything that may happen, the kinship that we share is key.

Favorite Figure in the Classics: "Ovid … an exiled poet with a flair for the dramatic and controversial."

A Favorite Work of Latin: "The Aeneid. Although it's a tad cliché, the story is seriously fantastic to translate and follow."

Favorite teacher and class: "either *LTN 520 with Dr. Meyer* or *LTN 601/602/603 with Mr. Mann.*"

How can students not taking Classics classes but are interested in the Classics also participate in Classics-related events and activities?

I definitely believe that some of the most non-Classics friendly elements of Classics are the stories and the poems. Stuff like the Aeneid, Catullus' poems, etc., I think would be able to definitely attract a wider audience than just the Classics students. Sharing works like these, and discussing history, such as of the Roman Empire, could definitely be the way to cast a wider net. Though how to get STEM people interested in Classics beats me.

Why are the Classics important today?

Classics are important today because of the history they tell. Classical Roman history is always a fantastic topic to deep dive into, and studying it through a modern lens is a great way to learn from the successes, and mistakes, of ancient rulers and people.

What do you miss most about PA?

Probably the green campus. While I absolutely love being at a city school, and I'm not an outdoor person by any means, being able to enjoy nature and see trees on campus, and to look across the lawn and not be bothered by sounds of traffic, could be nice.

JONATHAN FU ('21)

Contact Brian Ko '19 at ko.brian@outlook.com.

LITERARY

Plagues In Antiquity

JAKE ZUMMO ('21)

COVID-19 is foremost in the minds of everyone around the world at the time when this article is being written. The scale of the pandemic is unprecedented in the modern era, and it has flung the American pathocenosis into chaos. In order to fully comprehend the nature of our modern crisis, the epidemics and pandemics of classical antiquity (even the very terms used to describe outbreaks derive etymologically from antiquity; from the Greek ἐπί epi "upon," πᾶν pan "all," and δῆμος demos "people"). To the ancient Romans and Greeks, disease was a regular facet of daily life – the city of Rome, in particular, was infamous for its widespread morbidity, especially of malaria or 'Roman fever' – yet two outbreaks in particular stand out as particularly widespread. The Plague of Athens in 430 BCE, an epidemic, which ravaged through Athens during the Peloponnesian War, is told by the historian Thucydides, and the Plague of Antonine, beginning in 165 CE, is accounted mainly by the Roman physician Galen as it ravaged through most of the empire. While these first-hand accounts demonstrate how far modern medicine has progressed, the contemporary reaction to the crisis and its social, political, and economic impact certainly bears parallels to the COVID-19 pandemic.

Over thirty nanosized culprits have been identified as possible sources for the Antonine and Athenian Plagues, yet the exact identity of the viruses remains a matter of speculation. Primary accounts of the outbreaks are limited in quantity, and the remaining sources are unreliable. Thucydides makes no attempt to explain the plague outbreak as a form of divine retribution, unlike many of his contemporaries, but he does document its symptoms:

People in good health were all of a sudden attacked by violent heats in the head, and redness and inflammation in the eyes. In addition, the inward parts, such as the throat or tongue, becoming bloody and emitting an unnatural and fetid breath. These symptoms were followed by sneezing and hoarseness, after which the pain soon reached the chest, and produced a hard

cough. When it fixed in the stomach, it upset it; and discharges of bile of every kind named by physicians ensued, accompanied by very great distress.

This account most certainly has a fair share of objectivity, yet, like most classical documents, it must be understood in its respective era and understood from the perspective of the author. In this specific case, Thucydides, who was composing an epic retelling of the Peloponnesian War, almost certainly exaggerated or even fabricated some of the symptoms, perhaps in order to fit the dramatic intensity of his narrative. Thucydides writes from an era of history blurred with legend, yet he is famous among historians for an unprecedented commitment to empirical evidence. It is the role of the classicist to contextualize contemporary accounts of the outbreak along with modern archaeological and scientific evidence to create a well-informed diagnosis, but typhus is a likely guess.

Details surrounding the Antonine Plague are, like its ancient predecessor, scarce, even as the pandemic emerged at a critical moment in the lifespan of the empire: when the terrible Commodus succeeded his father, Marcus Aurelius and began what is ostensibly the decline of the Roman Empire. While some historians may argue that the empire was already beginning its decline before this point, the timing of the pandemic with the descent of the empire couldn't seem more incriminating. "The ancient world never recovered from the blow inflicted upon it by the plague which visited it in the reign

of Marcus Aurelius," writes classical historian Otto Seeck, yet modern historians have displayed more skepticism over the influence of the pandemic. It is notable that Edward Gibbons pays little attention to the plague in his legendary treatise The History of the Fall and Decline of the Roman Empire, and without a definitive diagnosis, it is also difficult to pinpoint the mortality rate or debilitating effects of such a disease, and by extension, its impact upon the empire. When forming a modern comparison, we must remember that the ancient Romans and Greeks lived in a pre-scientific era.

Yet the scarcity of primary sources hasn't stopped historians from making inferences about the identity of the plague. Contrarily, it may even be one of the most important roles of classicists. Morris Silver cites fiscal grain policy during the Roman empire as an indicator of bubonic plague as the identity of the Antonine Plague. By imposing price-fixing regulations upon the public supply of grain, Silver argues that Roman emperors encouraged their citizens to hoard grain in the face of an unstable market, bringing rats into the city of Rome which served as carriers for the pest. The absence of buboes, characteristic of bubonic plague, in primary accounts marks a serious flaw in Silver's hypothesis. Measles and smallpox seem likely candidates for the Antonine Plague based on the writing of Galen, yet scientific advancements seem to disprove both. Animals were alleged by contemporary writers to have been afflicted by this plague, yet animals are famously immune to smallpox (this revelation inspired the invention of the vaccine from the cow, or vacca in Latin). Furthermore, a recent groundbreaking study by Furuse, Suzuki, and Oshitani, which capitalized off the number of mutations within the measles genome, identified the origin of the virus to be as late as the 12th century CE. The study is still contested, but should it prove true, it would invalidate the measles hypothesis entirely. In identifying the disease behind these ancient plagues, we find a remarkable area of interdisciplinary study around the classics, encompassing economics,medicine, and history.

Perhaps the most striking similarity between the modern coronavirus pandemic and the plagues of antiquity is the human response to the crisis. The Plague of Athens demonstrated just how closely politics and crisis were intertwined when the Greek boule, a representative of their democracy, reverberated against some of the orders of Pericles, who had catalyzed the spread of disease when he hemmed in Athens around a wall for martial defense. It is no coincidence that Oedipus Rex was first performed in the years following this plague, for the central conflict of Sophocles's play involves the king, Oedipus, as cause for the plague striking Thebes – a divine retribution by the god Apollo for the sins of Oedipus. The Athenians took several measures in the aftermath of the disease to appease the divines, including expeditions to Delos and the importation of the cult of Asclepios into their city. To this matter, the Roman Republic was equally as zealous; the senate innovated a sacrificial festival, the lectisternium, dedicated a temple to Apollo, and, when the gods were not pleased by these efforts, imported foreign rituals from Greece and Etruria, lest they seem idle and weak to the masses. Witches and poisoners comprised the ranks of scapegoats for these plagues. In 22 BCE, plague, coupled with flooding and famine, struck Rome, and unsurprisingly, many took to the streets to clamor that Augustus be appointed dictator to solve the crisis (he was, by this point, dictator in all but name). These actions demonstrate how humans tend to seek figures of authority in times of crisis. In the modern day, that axiom of human nature has certainly remained true.

It is almost ironic that the Antonine Plague occurred under the reign of such a wise emperor as Marcus Aurelius. "Weep not for me; think rather of the pestilence and the deaths of so many others," uttered the stoic on his deathbed. As was the case during antiquity, there is a great deal of uncertainty and panic in the current pandemic, yet the importance of virtue still remains.

Axel Ladd
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Axel Ladd '20 is a three year senior from Riverside, CT, currently living in Stearns House on campus. He has taken both Latin and Greek classes for all three years, and is the co-president of our school's very own classics club. Today, I had the chance to interview him to learn more about his interest in the Classics, his experiences at Phillips Academy, and what he plans to do in the future.

What was the best classics-related experience you had at PA?

"This is pretty tough because I have had a lot of classes which I enjoyed, but if I were to pin down a specific experience it would probably be last year's declamation contest. My [CLA 500] class declared a section of Euripides Medea in Attic Greek for our final in front of the whole department, and it is always fun to see all the other classes' declamations."

Favorite teacher and class?

All the teachers are amazing in their own ways and it is tough to compare the different languages, I can't pick a class or a teacher without flip-flopping back onto another choice.

After going through Phillips Academy's Classics program, what did you love and what do you want to change?

"My favorite thing about the program is probably how close everyone is; with a small group of teachers and relatively small class size, everyone knows each other, and there certainly is a sense of camaraderie. If I could change one thing it would probably be how the interdisciplinary classics courses work. Basically, within the department there are the base languages, Latin and Greek, and most classes are the different levels of those two languages. There are, however, some courses open to students who do not take Latin or Greek and they are the 410-500 level elective courses. I have always wanted to take these courses as they cover very interesting topics, but my schedule has always been full between taking Latin and Greek and fulfilling my graduation requirements. Talking with the teachers who run these courses, I learned that some of them, Like Mr. Mann's Women in Antiquity involve quite a bit of writing, even more than I was doing in my senior English electives and I learned that Mr. Mann was attempting to get them listed as Senior English electives because they are already listed as interdisciplinary. I think that moving these courses to not just be CLA/INT but CLA/ENG or CLA/PHR would allow many more interested students like myself to take them and it is something that I would like to see happen in the near future."

If you could point to a passage of Latin and/or Greek that moved you, what would it be?

At my old school we read Marcus Aurelius's meditations in English and I found them impactful, especially his thoughts on finding meaning in life and how to live in the face of the certainty of death. However, if I were asked to point to a specific line of latin or Greek, I would probably point to Catullus's Odi et Amo. It is a beautiful poem, not just in its meaning, but also in its construction.

Ōdī et amō. Quārē id faciam fortasse requīris.
Nesciō, sed fierī sentiō et excrucior

Did you come into PA with the goal of taking classics courses, or did you become interested after arriving?

Classics is actually part of what drove me to PA. I have taken Latin since 6th grade and I started Greek in 9th grade at my old school. Originally, I was going to go to my local high school because they have a very strong science research program, but I learned that I had already surpassed the level of Latin taught there and there was no Greek offered. My refusal to give up the Classics led me to look at boarding schools, and then I fell in love with Andover.

Have you ever had to utilize your knowledge in the classics for something outside of the classics?

All the time. Whenever you are doing nomenclature in science and sometimes even in math, it is usually derived from Latin or Greek. In English I rarely lookup words since the more complicated terms normally come from Latin or Greek. Also just the concepts taught in the Classics are very important, like the organization and table used for Latin grammar can help solve problems in math or science. Additionally, the ideas of fate, the gods, and pietas are important concepts that are not really understood by other teachers.

FAVORITE LATIN PHRASES:
Semper ubi sub ubi
"Always where under where"

Tempus fugit cum ludum habes
" Time flies when you are having fun"

A FAVORITE CLASSICAL FIGURE:

"My favorite figure as of now is Catullus because he always provides an amusing read."

Do you plan to pursue anything classics-related in college?

Yes. I definitely plan to major/minor in the classics in college and I would like to continue both in Greek and Latin.

Favorite place in Pearson?

The Pearson Conference room, hands down. Best place to study, take a nap, tutor someone, or just hang out with friends. It has the most comfortable chairs on campus, ample chalkboard space, and is usually pretty quiet.

What is something that could take PA's classics department to the next level?

I think we should hold an event or party for people outside of the classics to come and enjoy some of the aspects of the ancient world. We already do the declamation contest, but that is specifically in department and I think it would help outsiders to learn more about what the Classics are and what it means to learn them.

When you first came to PA, what was the state of interest in the classics? Has it changed now? If you've been involved in the classics club, do you think that the club has garnered fresh interest in the classics?

I have been told, and I have observed the fluctuation in class size, where about every other year the size varies from large too small. I happened to be in one of the smaller groups, but the class of 520 kids that will go into 600 is about double our size, so I don't think the overall department changes that much. I have been involved in the Classics club since I arrived as a new lower. Unfortunately, my lower year the club co-presidents did not put any time into the club, so it fell on the associate board to run everything and most of them were preoccupied so the club was not at the club rally that year, nor did it hold very many meetings. The next year, however, I became one of the club's co-presidents along with Brian Ko and we were able to sort of restart the club by building up an email list and going to the club rally. We received a lot of help from Gigi Glover and Alexandra LeBaron, so they were made honorary board members. We still struggled with attendance after having lost any members the previous year, but this year we were able to greatly increase the size of the board and increase attendance; I hope this trend continues as the club expands into different areas. As for the club's effect on new students coming into the department, that is not really our goal. We are mostly looking to spark interest in the field and help that interest to grow into a passion, even if club members do not wish to take the languages.

What will you miss the most about PA (in general, not just Classics)?

The people. Andover has by far the most amazing students and faculty, and they are what really make the school special.

How do you think we can work to make more people interested in the classics?

Awareness. There is a lot of misinformation surrounding the Classics, where people do not understand that it is more than just learning a language. When you take a modern language the focus is on learning to speak Spanish or French, but with Latin and Greek the goal is really to understand a broad spectrum of thought and to learn how they saw and understood the world and how their civilizations have left an impact on our own modern ones. Taking the Classics truly expands the mind to a different form of thought.

Why are the classics important today?

They help to expand the ways of thinking as well as to be able to fully access the information of ancient scholars, for whom providing just an English translation would be a disservice.

How can students not taking classics classes but are interested in the classics also participate in classics-related events and activities?

The Classics Club is certainly open to everyone and we strive to make our meetings accessible and interesting to every level of experience in the world of classics. Also, as mentioned above, there are electives such as Women in Antiquity, Rhetoric, and Etymology, which can be taken by any PA student, no prior Classics knowledge necessary.

NAKUL IYER ('20)

Jonathan Shay

At the age of 40, Jonathan Shay, a merited neuropathological and sociology academic, had suffered from a stroke, which almost ended his life. In a miraculous turn of events, however, Shay woke from his vegetative state. Having received a B.A. from Harvard University and an M.D. and Ph.D. from the University of Pennsylvania, Dr. Shay had built a foundational career in his medical research. He had his own laboratory in Massachusetts General Hospital where he studied the biochemistry of brain cell death. Despite years of laborious education and meritable excellence, Shay would end up turning away from his successful career. After his awakening, he was seemingly reborn into a completely new career.

Recovering from his stroke, Shay encountered what would turn out to be his second life's work and passion...

A Transition

Devouring through Homer's "Iliad" and "Odyssey" as well as works of other ancient writers, Shay became intrigued by the authors of ancient Rome and Greece. From the great thinkers of Athens to the eloquent orators of Rome, Shay discovered a vast, ancient world that, despite being buried thousands of years into history, would lead him to help countless veterans today to cope with their war experiences.

Amid his recovery period, Shay occupied a temporary position as a psychiatrist at the Department of Veteran Affairs Clinic in Boston. Inspired by the veterans suffering from ... that he met and worked with at the clinic, Dr. Shay decided to continue treating veterans for twenty more years as a staff psychiatrist. In the midst of his newfound captivation with the classics, Shay saw reflections of the warriors of ancient literature in the veterans at the clinic. The doctor turned to using his connections of great ancient literature to relate to those impacted by the psychological trauma of warfare.

Dr. Shay and His Work

Shay worked as a clinical psychiatrist for war veterans and treated them using comparisons to Homer's Iliad and Odyssey. Shay explains how and why he converted into his new line of work in an interview with the MacArthur Foundation: "The veterans kidnapped me. They saw something in me that I didn't see in myself, and they truly redirected my life." Shay's ardent, sincere, and benevolent connections to struggling veterans have been praised by many. In 2007, Shay was awarded a MacArthur Genius Grant Fellowship. In addition to serving at the Department of Veterans Affairs and Outpatient Clinic in Boston, he was the former Chair of Ethics, Leadership, and Personnel Policy in the Office of the U.S. Army Deputy Chief of Staff for Personnel from 2004 to 2005. In 2009, Shay was the Omar Bradley Chair of Strategic Leadership at the US Army. Shay's writing has appeared in Nature, The American Journal of Physiology, Ancient Theater Today and Parameters: Journal of the U.S. Army War College. Dr.

Much of Shay's work centers around stories—epics of grand war heroes and adventurers imperiously battling their adversaries—Whether it be Achilles in glinting armor standing above a dyingPrince Hector or Odysseus fleeing from the infuriated cyclops Polyphemus. Shay works to draw out the reality of war and human emotion from these mythical stories. In the Veterans Affairs Clinic, he saw common themes in which the soldiers suffered from guilt for surviving, alienation upon returning from war, and betrayal by others in war. Shay emphasizes the social reality behind relationships in war, such as the relationship between a soldier and his or her leader. Essentially, Shay puts ancient literature in context with real life. By bringing innovative perspectives of classical literature to war veterans, he aims to bring emotional relief to those affected by war experiences and trauma.

Achilles and Odysseus: Psychiatric Tools

Shay has published two books—each corresponding with Homer's two epics. The basis of his primary publications is founded in his own interpretation of the epics and, drawing from his life's work, relating those interpretations to accounts of war veterans. His first book, Achilles in Vietnam: Combat Trauma and the Undoing of Character, published in 1994, compares the Vietnam War to the Iliad's Trojan War. In the book, Shay equates the story of the great Achilles to the war experiences of individual veterans that he has worked with. He acutely observes the interaction between soldiers and their superiors represented in the epic. These observations are projected to the interaction between modern war veterans and their superiors such as those in the Vietnam War, hence the title. Achilles in Vietnam opened the door to veterans through the lens of one of the greatest works of classical literature.

Shay's second book, Odysseus in America: Combat Trauma and the Trials of Homecoming published in 2002, associates Odysseus's episodic adventures in returning home to Ithaca with those of war veterans. In Odysseus's encounter with the Phaeacians, Shay points out the tension between those willing to fight and those unwilling to fight. When Odysseus's crew becomes entranced by the lotus-eaters, Shay points out the similarity to modern-day drug abuse. Connecting the epic with veteran stories and experience, Shay puts the Odyssey Like its counterpart, Achilles in Vietnam, Odysseus in America is a therapeutic tool for war veterans, just through a different lens—one that comes from different narrative and storytelling perspectives. Shay puts the two great epics of Homer, the Iliad and the Odyssey, and draws parallels from the extravagant, fictional legends to harsh, stone-cold reality.

Stories are stories. Despite the often fantastical or unrealistic plot details, we can always find those connections in literature to real-life themes and events. Dr. Jonathan Shay found reality in the Iliad and the Odyssey, and through his work, he has helped countless soldiers cope with their post-war struggles, just as Homer once conveyed through his works.

To learn more about Dr. Shay, you can visit his biography at
https://www.macfound.org/fellows/837/

You can read the two New York Times articles written about him at

https://www.nytimes.com/2008/01/13/us/13shay-interview.html

https://www.nytimes.com/2003/03/11/science/scientist-work-jonathan-shay-exploring-combat-psyche-beginning-with-homer.html

You can also watch his full interview at
https://www.youtube.comwatch?v=2ESqgLMoVBA&feature=emb_title

ADRIAN LIN ('22)

The Paideia Institute

JONATHAN FU ('21)

Each morning, as you stumble from your sleepy stupor out into the scorching sun of Rome, you will inevitably hear these words from any number of the fifteen ardent classicists standing beside you:

"Salvete! Quid agis?" (Hello! How are you doing?)

Perhaps You mightay have heard this greeting before, but, nonetheless, the phrase surprises you; you are bewildered, never have you heard it used in a real-life scenario, outside the dust-ridden pages of your Latin textbook.having heard it used in a genuine, realistic context.

You often joke around at school, greeting your classmates with "Salvete!" each time you stride into class or in some of your emails.sneaking it into some of the emails you send. When people ask why you study Latin, a "dead language," you get into heated debates while, in the back of your head, you know that Latinit is obsolete as a spoken language. Nonetheless, you might bring up the Latin phrases hidden in our own language ("non sibi," "et cetera," "quid pro quo," etc.), the aAncient Roman influence on the United States government (the "senate" derived from Latin's "senatus"), and the invaluable cultural legacy of the Pax Romana period.legacy of Ancient Roman's "Pax Romana." These are topics prominent in the everlasting works of literature and philosophy studied in Samuel Phillips Hall, Bulfinch Hall, and Cochran Chapel.

However, you begin to think about the spoken aspect of Latin—the component most often ignored by faculty and students alike for its lack of applicability in modern society. You walk into the musty halls of Pearson Hall and enter the distinctive Pearson A classroom, fitted with a dozen worn, wooden benches and lined with books, busts, and everything in between. You sit in the center, the second bench from the front, where you read the works of Catullus, Livy, Cicero, Vergil, and other famous figures. Delving into Especially for Cicero's In CatilinamFirst Catilinarian Oration (a famous oration against Catiline given in 63 B.C.) in its original language, you find yourself envisioning his grand oration before the skeptical yet fearful eyes of the Roman Senate, and you even begin reading his eloquent lines out loud as you work to untangle the meaning of his words. You find yourself naturally placing words together, reading the Latin not as a string of words but as an organized, deliberate rhetorical device. The words sound awkward --, exotic at best --, but as you finish the brief passage, you begin to understand the power and fury behind Cicero's impassioned oration .

Spoken Latin is incomprehensible to most peopleof the American population, and forcing even those who study Latin dailyeach day mightto wrinkle their foreheads in swift confusion at such a prospect.

But that's quickly changing.

"The Paideia Institute (Paideia/π[illegible] in Ancient Greek, meanings "Education" or "Upbringing") is an organization founded in 2010 by the inspired students of the Vatican Latinist Fr. Reginald Foster. It has risen to the pinnacle of Classics education, creating a thriving atmosphere for the Classics in modern America by utilizing a flawless unity of summer programs, online courses, and social platforms."

You were fortunate enough to attend the high school version of their flagship program, "Living Latin in Rome" (or "Living Latin in the Caput Mundi"), a program centered around a complete immersion into Latin and focused on spoken Latin. In only two weeks during the first half of July, you were able to not only visit the world-renowned cultural landmarks scattered across the breadth of Rome and beyond, but also meet several extremely passionate high-school classicists that you never thought even existed in the twenty-first21st century.!

After you arrive in Rome and unpack your belongings in the open-air boarding school on the Aventine Hill known as St. Stephen's School, you're immediately thrust into a scavenger hunt around Rome. You can make your way through the valley that was once the Circus Maximus (a large oval track for chariot races and other athletic competitions) and onto the Capitoline Hill, overlooking the fragile

remnants of the Roman forum. You can pass by the Temple of Hercules Victor and take a brief glimpse into the nearby, unfamiliar church with an impatient line streaming out the door. As you fan yourself under the blazing July sun, you can even viewmake out the Colosseum, anthe iconic symbol of Rome built by the emperor Vespasian and Titus in 72 AD (later modified by Diocletian in the subsequent decades), a mere ten 10-minute walk from itsthe quiet entrance to your cozy residential block back on the Aventine Hill. Your instructors, most of them high school teachers back in the U.S who have worked and lived in Rome for much of their adult lives, tell you that you'll be reading your first excerpts of Latin from the thick anthology weighing down your heavy backpack.

However, throughout the scavenger hunt, you've already had your first glimpses of what the program may bring. As you were walking over the Capitoline Hill, you read the Latin inscriptions of the various statues placed around the plaza on the summit. As you scampered through a quiet back alley, you suddenly came upon a large temple with a barely discernible inscription that took the collective effort of your entire group to understand. You even begin to learn about spoken Latin, a key component of the program, when your instructor enters a local shop and greets the shopkeeper with a bold "Salvete!" You learn that it is acceptable to use "Ciao," "Buongiorno," or "Salvete" as a greeting in Rome.!

The days pass, and you visit Ostia Antica (the ancient harbor city of Rome), the famous Etruscan Tombs, and the grand Via Appia, home to several ostentatious villas and famous and infamous events alike, along with dozens of other renowned sites. You read Pliny, Cicero, Seneca the Younger, and Vergil both silently and out loud for everyone to hear (but only after your instructor taught you to read specific word groups together, not just throwing them together in a line!). You haven't read any English in a while; whilec ertainlybecause while there is vocabulary help in the anthology, but it is all glossed in Latin to truly immerse you in the language. You talk about your day, about your site visits and readings, all in Latin, and even try your luck at Italian when you ask for your third helping of pasta in the dining hall. You will attempt to compose your own Latin plays based on Ovid's Metamorphoses, and then you will perform it in front of your peers as well as the college students in the senior section of the "Living Latin in Rome" program. And before you know it, you're in a stuffy taxi back to Rome's Fiumicino Airport, ready to return home but not quite ready to leave behind the eternal city or any of your fellow Classicists.
In only the span of two weeks, you not only read an abundance of original Latin in Rome, but you also gained my first understanding of the Classics as a culture rather than a field of academia. By reading the original Latin, speaking the supposedly "dead" language," and immersing yourself in Rome, you began to appreciate the inevitable complexity and depth of the Classics as a whole. As you return to Pearson Hall and your Classics courses, you utilize this newfound understanding to fuel your drive to further develop and nurture a connection with the Classics, whether that be through speaking the languages, reading extra material, or interacting with your in-class texts from both language-oriented and thematic perspectives.

All that from only two weeks of a summer program!

The Paideia Institute has taken a comprehensive approach to reignitinge interest and passion in the Classics and connecting those already involved. They have introduced several programs such as Aequora (Latin courses for elementary and middle school students), The Legion Project and Nexus (modes of connecting high-level and professional Classicists), Telepaideia (fast-paced online courses), and summer programs in NYC, Paris, and Greece

whilst also maintaining several highly-regarded publications and conferences for Classicists at the pinnacle of the field. They were even the main developers of the newly-created Duolingo Latin program. Such classical pioneers and leaders are revolutionizing the modern study of the Classics, and they are making it more accessible to people of all different backgrounds.!

If you have ever considered visiting Rome, Athens, or any other epicenter of the Classical World, The Paideia Institute holds the means to help guide you there, allowing you to find your own understanding of the Classics in complete immersion. Even if you are only beginning your journey into the Classics, Paideia's varietyPaideia'stheir variety of accessible sources are extremely valuable. Not only is tThe Paideia Institute raising the ceiling for the Classics as an academic and cultural field, but they are also making the Classics, a historically isolated field, available for anyone to explore.

However, on a vastly different note, I must also share with all of you that tThe Paideia Institute, in spite of its bold and pioneering attitude in the Classics, was the recipient of several accusations of racism, misogyny, and discrimination last year by a progressive Classics organization called The Sportula (I did not discover this information until recently). As a result of these accusations and subsequent inaction (even after an open letter sent in March of 2019 to upper-level management by concerned employees), dozens of institute members resigned in protest and universities such as Yale University and Princeton University withdrew their institutional affiliations to the institute. On the other hand, according to an article in the Yale Daily News published in October of 2019, several of the students interviewed stated that, after multiple experiences, The Paideia Institute had never demonstrated the so-called discrimination. I, myself being a minority, never experienced any form of harassment or discrimination and enjoyed every second of my experience, as you may have discovered from my passionate exposition. However, that is not to say that the program itself is not guilty and almost all of my instructors whom I interacted with closely have resigned in protest, demonstrating that I was fortunate enough to be surrounded by the best, most talented and passionate cClassicists at tThe Paideia Institute. No stories or claims have been corroborated, and the upper-level management is going through a massive upheaval and shift.

The untarnishedpure image of the PaideiaTthe Paideiahe Paideia Institute will likely never be the same, but I have hope that, after sufficient change, leadership, and foundational hard work, they will once again lead the field of modern Classics. The vast majority of the volunteers and employees at The Paideia Institute work tirelessly to make the Classics more accessible to children, students, and even adults, and that work cannot be forgotten nor conflated with the accusations against the management of the organization. Those students and teachers are the heart of the Classics community., and we will not allow the mistakes of upper-level management to change our conception of them. We should, in fact, congratulate them and thank them for their work and advocacy not only against the decline of the Classics but also against modern discrimination. I, for one, say, "Gratias tTibi aAgo" ("Thank yYou"). Thank you for an amazing summer experience, and I hope that we can continue to build our collective Classics community!

"Valete!" (Farewell!)

Learn more about The Paideia Institute and their projects at **https://www.paideiainstitute.org/.**

Wrestling in Ancient Rome and Greece

Wrestling has played an important part in shaping ancient Greeks' and Romans' cultures. The ancient wrestling form of Greco-Roman originated from the ancient Greeks, dating so far back that it is considered to be the oldest competitive sport today. At first, wrestling was invented as a way to help ancient Greek soldiers train for combat, but it was soon adapted to an actual sport due to the benefits that the Greeks found in it. When the Romans conquered the Greek in 146 BC, in fear of losing the sport, the Greeks named the sport Greco-Roman and added it as one of the many sports for athletes to compete in during the Olympics.

However, the Romans did not get rid of wrestling but rather, they embraced it. In popular leisure areas of ancient Rome, such as the Campus Martius, the area including the Pantheon and the Largo di Torre Argentina (a square with the remains of Pompey's theater and four temples), the youth of Rome participated in many sports and activities, one of which was wrestling. Furthermore, Romans found much interest in wrestling, often practicing it in the palaestra or the central field of the Roman baths. They believed that wrestling could help them improve their fitness and physical attributes such as their strength and stamina. As a result, the enjoyment that Romans found in the sport shaped it into a centerpiece of Roman society and culture.

Wrestling became such an integral part of the culture of both Rome and Greece that it often found its place in many structural works of art. Notably, wrestling was often depicted on vases in the form of an attic black-figure amphora vase as well as on funerary reliefs (Above: Black-Figure Amphora Vase, Below: Funerary Relief).

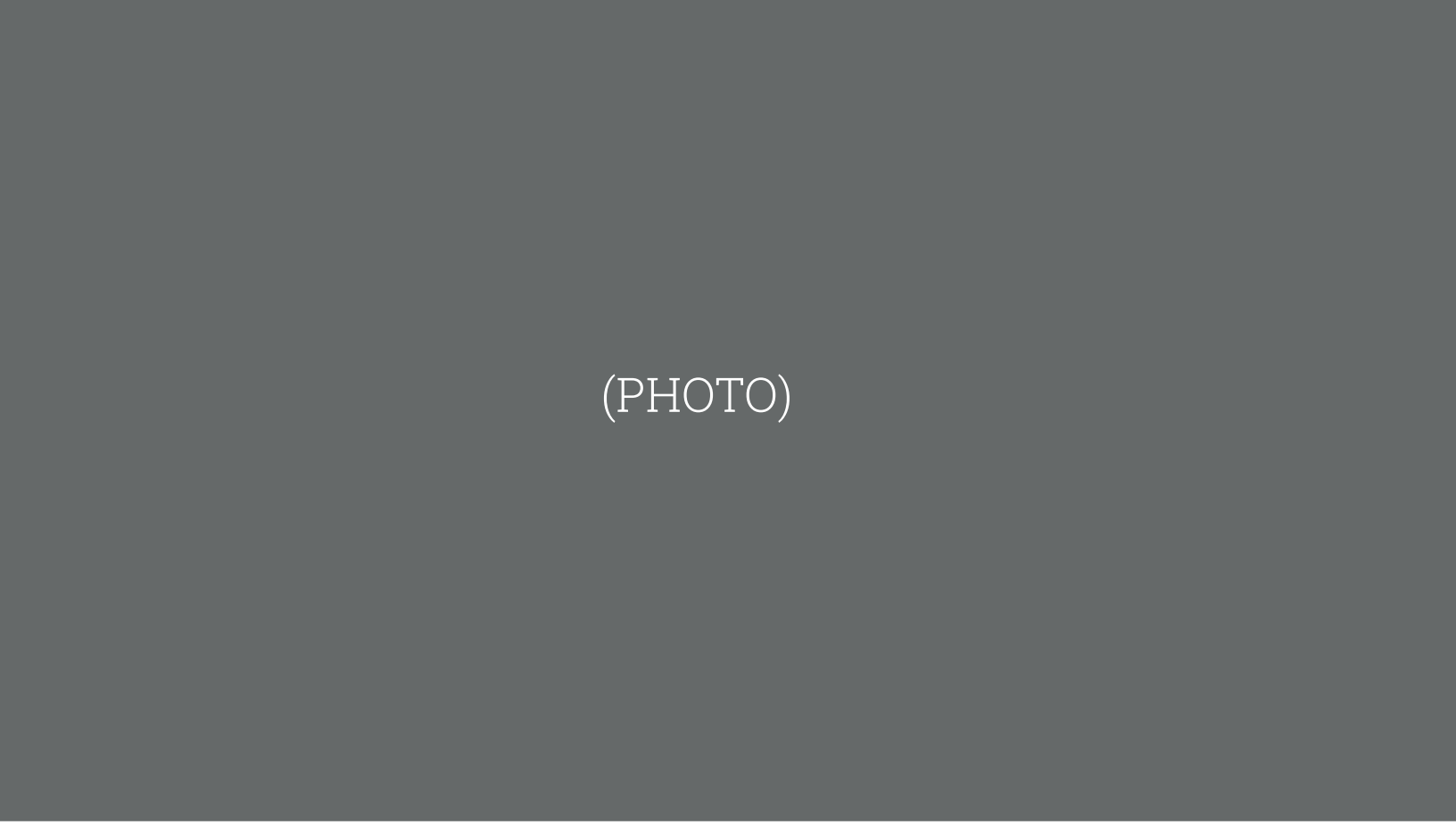
Additionally, wrestling has also been an important part of ancient literature. The great Greek poets, Homer and Pindar, often described wrestling in their piecesIn fact, wrestling was such an important part of Roman and Greek literary work, that in his defeat of his father Cronus, Zeus, the ruler of the Earth and the Heavens, is supposed to have wrestled and killed his father. Furthermore, in the famous story of Odysseus, Odysseus is depicted wrestling Aias, a mythological prince, in the Trojan war. This theme of wrestling stretches throughout all of Greek and Roman mythology, featured in almost every tale. Wrestling between man and beast also became an integral part of both Greek and Roman mythology, depicted in famous tales such as Heracles and Theseus.

Initially, the equipment used in wrestling consisted merely of skin-tight shorts. But, soon this was changed to people wrestling naked. In today's world, wrestlers are required to wear a singlet, a sleeveless garment that acts as a uniform. Wrestlers also have the choice to wear protective headgear, which helps protect against a common wrestling injury known as cauliflower ear. In addition to wrestling equipment, different styles of wrestling have also changed over time.

In the Greco-Roman style that both the Romans and Greeks partook in, the rules stated that one had to take down their opponent without touching their legs. This entailed a style of wrestling that consisted mostly of throws such as headlocks and suplexes. Additionally, in this style, points were awarded solely based on back exposure. For a takedown, one would receive 2 points, but for a big throw, they could potentially receive 4 points. However, as time progressed, other forms of wrestling emerged. In Europe, a style known as freestyle was developed. The most notable difference was that wrestlers could now touch their opponent's legs, thus making it easier to take them down. Finally, in the United States, a style known as folkstyle was invented. The rules were similar to that of freestyle, but the scoring structure was now much more rigid, being based more on control rather than back exposure.

Wrestling tremendously impacted ancient Roman and Greek culture, playing a significant part in both the art and leisure activities that people took part in and enjoyed. Through its rapid growth in popularity, wrestling from a mere training strategy into an internationally recognized major sport that ended up spreading across the world.

ARNAV BHAKTA ('22)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(PHOTO)

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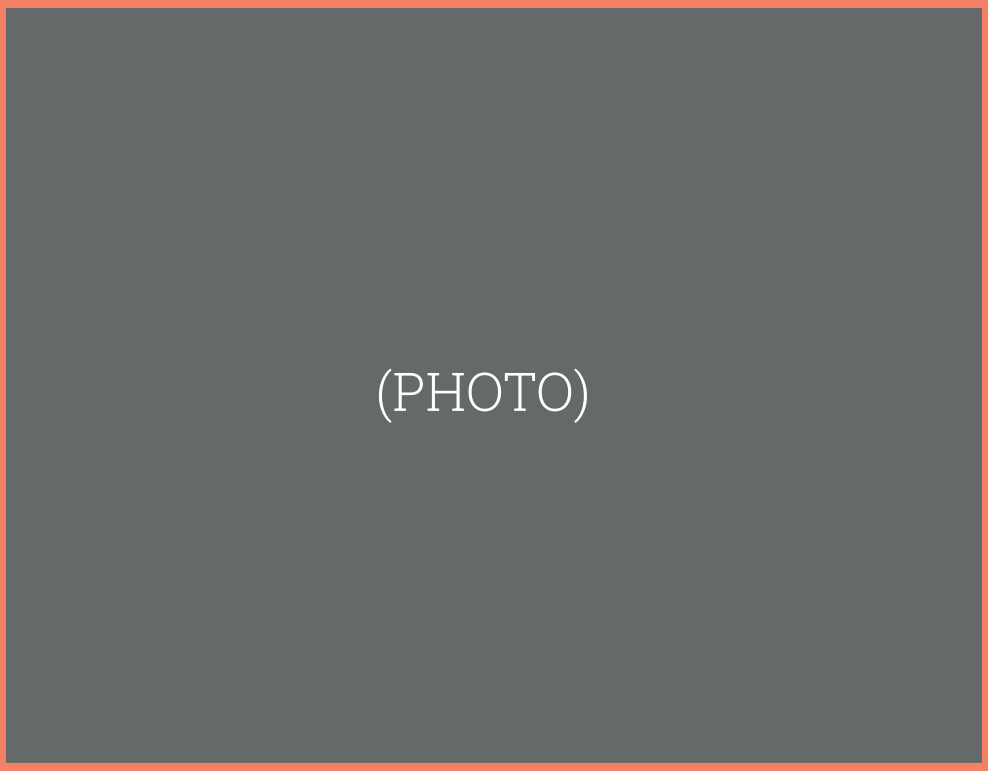

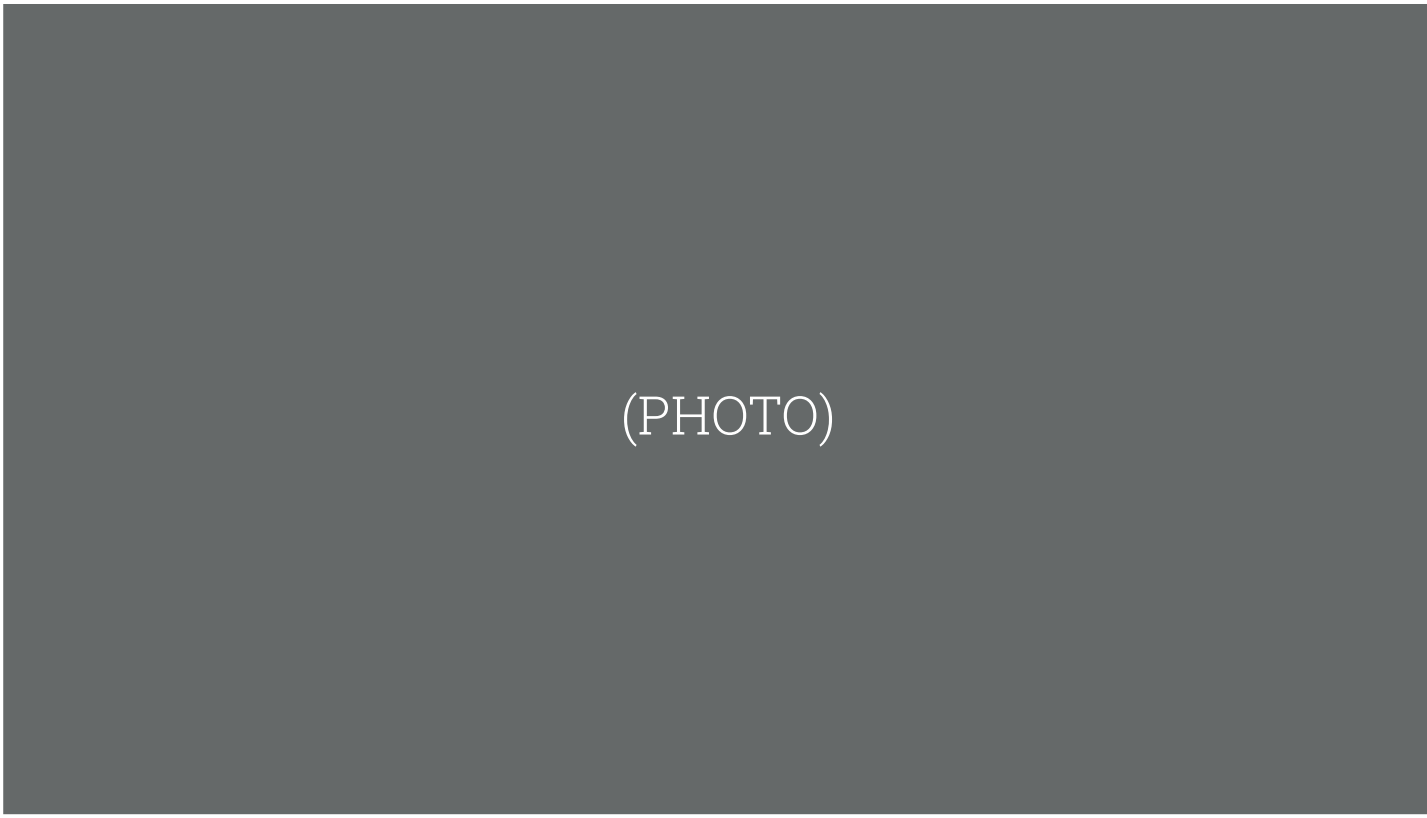

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