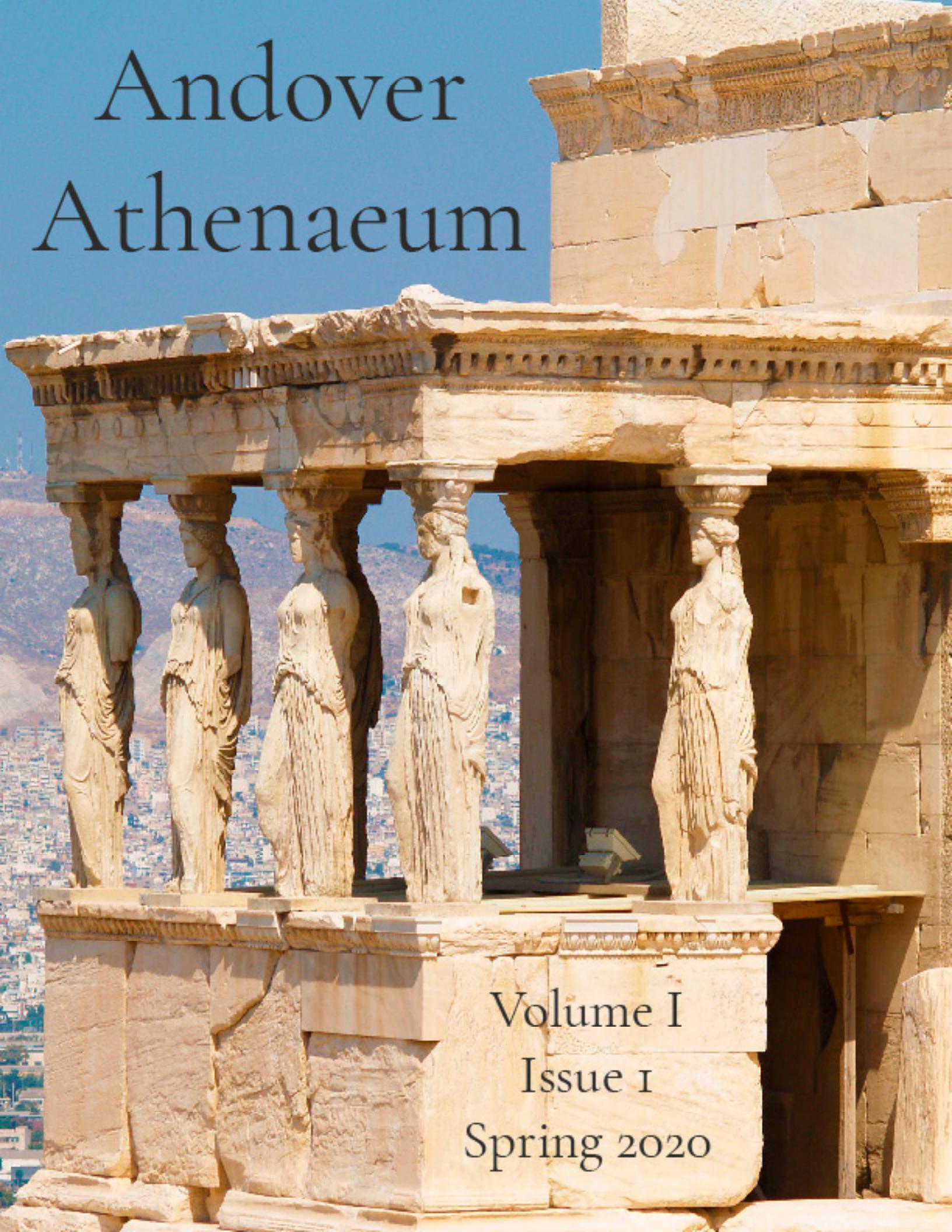


Andover Athenaeum



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Salvēte/Χαίρετε! (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.

In antiquity, Athenaeum (named after the city of Athens) designated the school for literary and scientific study founded by the Emperor Hadrian in Rome. Today, we channel that same learning atmosphere in our Classics Magazine, and we hope to share our collective experiences with the wider Andover community.

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, anglicized), 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, a 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 to our 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 to Ms. Strong and to 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!

Athenaeum has two pronunciations!

Anglicized: Athen-EE-um

Traditional: Athen-AYE -um

**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

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):

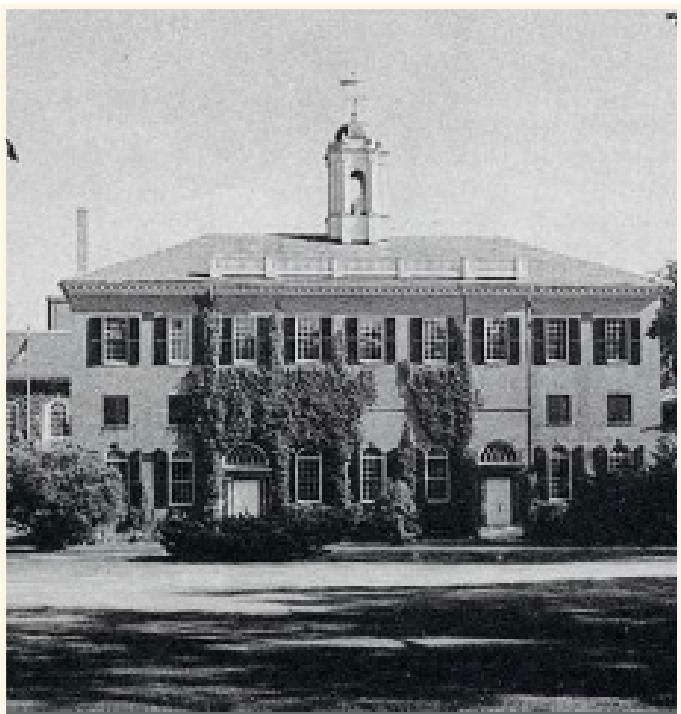


thought how fine it would be if Pearson Hall could be reconstructed as Bulfinch Hall had been and devoted to the study of foreign languages...

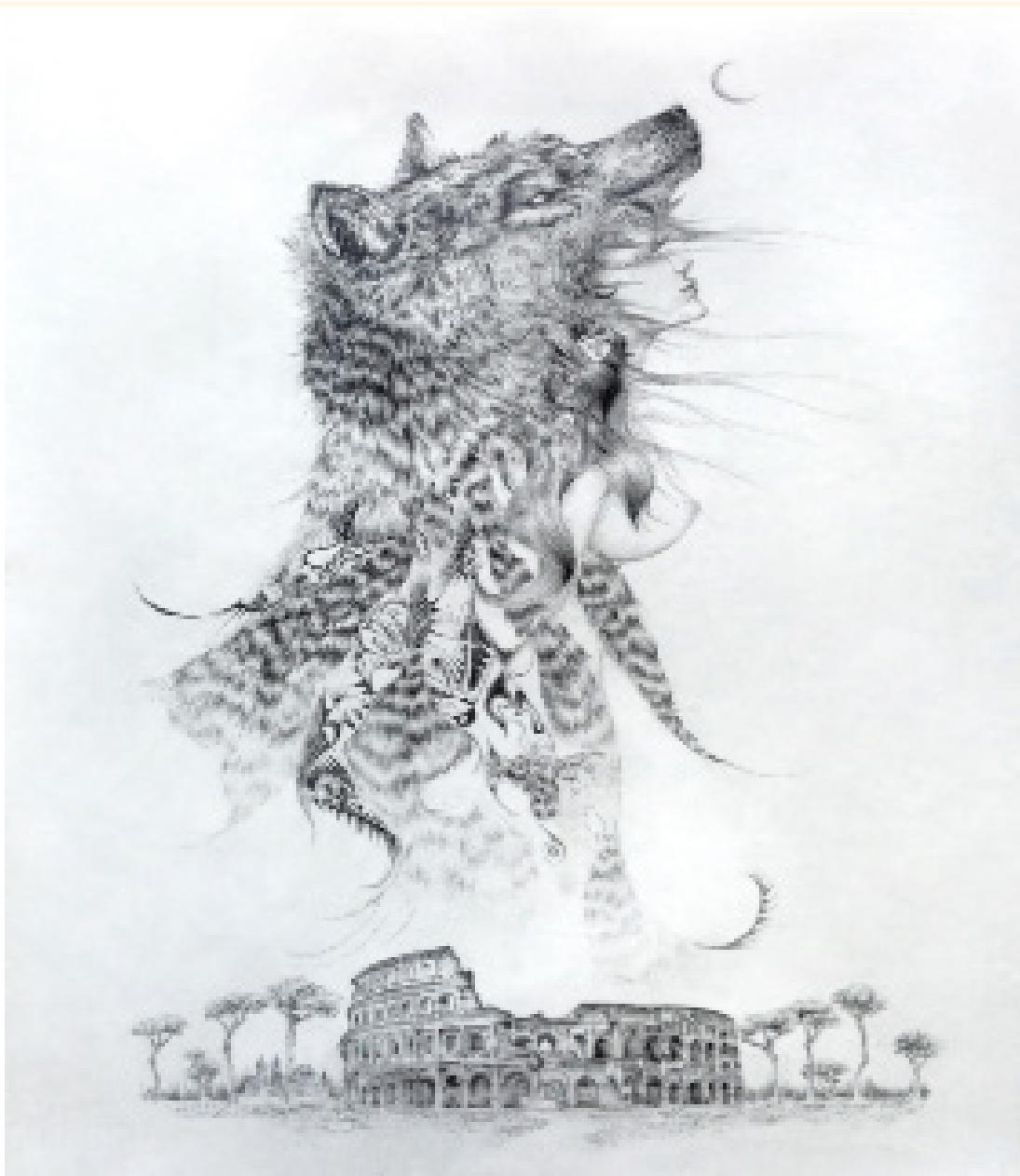
Unfortunately the school has never since been able to make the interior of Pearson Hall what it properly should be" (Claude Fuess. Independent Schoolmaster. Boston: Little, Brown. 1952.).

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)**



“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.”

DRAWN BY KELLY SONG ('20)



MS. CARTER
**Instructor in Classics on the
 John C. Phillips Foundation**

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.

“[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”

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 too 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?

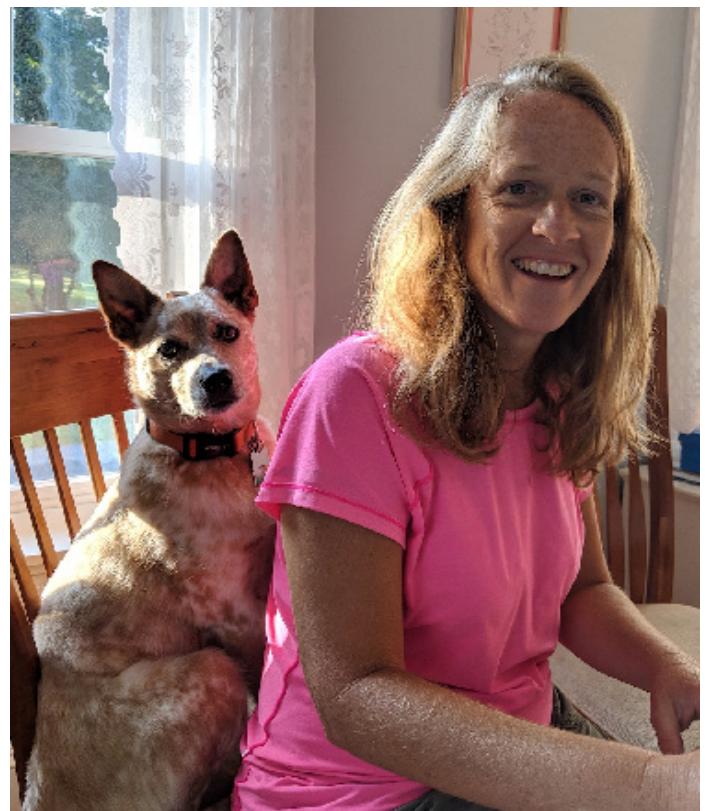
"I love Lesbia, and I also love Dido. I think Lesbia's a good bad guy even though she's probably not an actual person."

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.”***



Ms. Carter and her trusted sidekick!

Petrarch and His Revival 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, Petrarch's 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 Latin method 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, Rhine-land, 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



A historic sketch of Petrarch

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 em-

phasis 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)

ALUMNI FEATURE

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

BRIAN KO '19 Phillips Academy Alumni



Brian Ko ('19) pictured with his brother Phillip Ko ('22)

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 the-

**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."**

se 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.

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)

Plagues in Antiquity

Panic, misinformation, rampant disease and countless deaths: if you think these are relics from a bygone era, then the COVID-19 pandemic has likely surprised you. Its scale is unprecedented in the modern era, and for several weeks it flung the public into chaos and uncertainty. To the ancients, though, disease was a facet of daily life. Rome in particular was infamous for its widespread morbidity, especially of malaria or ‘Roman fever’ as it became known. Two outbreaks in particular stand out as particularly influential: the Plague of Athens in 430 BCE, an epidemic, which ravaged throughout Athens during the Peloponnesian War, and the Plague of Antonine, beginning in 165 CE, which ravaged throughout most of the Roman empire. The former is described mainly by Thucydides and the latter by Galen. While these firsthand accounts, which often encourage bloodletting or divine appeasements as possible remedies, certainly demonstrate the progression of modern medicine, they show a reaction to the crisis and the social, political, and economic impact of the plagues which parallels the COVID-19 pandemic.

Over thirty microbial 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 often prove unreliable. The Greek historian Thucydides documents the symptoms of the Athenian Plague as such:

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.

The account is relatively objectivite, as it avoids characterizing the plague as a divine punishment. Yet, like all documents from a protohistoric era, it must be fully contextualized and analyzed for the potential biases of the writer, only because conflicting accounts have often been lost to time. 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 in order



This Roman coin depicts Asclepius and Hygieia on one side, the gods associated with healing, and Emperor Gordian III on the other side

(learn more on Wikipedia)

to fit the dramatic intensity of his narrative, just as he had exaggerated negative qualities about the Persians. Thucydides writes from an era when history was blurred with legend, yet he is still remarkable among his peers for a commitment to empirical facts as a basis for history. The symptoms of typhoid are largely present among Thucydides’ account of the plague. Still, certain details as described by Thucydides, such as the plague’s origin in Africa and infection of scavenger animals, do not align with a typhus diagnosis. Classicists must consider the credibility of Thucydides in coordination with modern scientific and archaeological evidence to form a plausible diagnosis of the disease.

Details about the Antonine Plague are scarce, even though the pandemic emerged at a critical moment in the lifespan of the empire: when the Commodus succeeded his father, Marcus Aurelius, and began the gradual decline of the Roman Empire. The onset of this pandemic seems an obvious factor in Rome’s decline, yet some have speculated that the pandemic was largely inconsequential. “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 Barthold Niebuhr. Modern historians, though, have displayed more skepticism over its influence, highlighting the crisis of emperors and nomadic invasions as more influential factors. One reason to doubt the plague’s influence is the relative scarcity of primary accounts outside the writings of Galen. 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*, as Gibbons provides probably the most exhaustive volume ever written on Rome’s decline. Without a definitive diagnosis, however,

it is difficult to estimate the mortality rate or rate of debilitation for such a disease, and so the extent of the plague's influence may forever remain uncertain.

Yet the lack of a definite answer hasn't stopped classical historians from conjecturing about the identity and influence of the plague. In fact, the ability to make well-informed inferences about events from antiquity with limited evidence is perhaps the paramount role of a classical historian. Morris Silver, for example, a professor of economics at the City University of New York with a specialization in ancient economies, forms a fascinating economic argument to the identity of the Antonine Plague, citing fiscal grain policy as evidence for an outbreak of bubonic plague. By imposing price-fixing regulations upon the public supply of grain, Silver argues, Roman emperors encouraged their citizens to hoard grain in the face of an unstable market, bringing rats into the city of Rome which then served as carriers for the pestilence. Silver admits himself, however, that the absence of buboes, the quintessential characteristic of bubonic plague, in primary accounts marks a serious flaw in his own hypothesis.

Measles or smallpox seem likely candidates for the Antonine Plague because of the symptoms described by Roman physician Galen, yet modern scientific advancements seem to disprove both. Many 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). A recent 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. Although the conclusion of the study is still contested, should the study prove correct, it would invalidate the measles hypothesis entirely. In attempting to identify the disease behind these mysterious ancient plagues, there is a remarkable area of interdisciplinary study, encompassing economics, medicine, and history, which so often makes studying the Classics refreshing and exciting.

COVID-19 -- the genome sequence of which was determined mere days after being first discovered -- is not so mysterious as the diseases of antiquity. There is striking similarity, however, in the human responses to each of the crises. The Plague of Athens demonstrated just how closely politics and crisis were intertwined when Pericles, the de facto ruler of Athens during the Peloponnesian War who had caused the spread of disease by encircling his city with a wall for military defense, was forced to defend himself in the streets against the mob. It is no coincidence that Oedipus Rex was first performed in the years following this plague; the driving conflict of Sophocles's play originates from the king, Oedipus, angering the gods with his sins and thus bringing a plague upon Thebes as divine retribution. The leaders in Athens took several measures in the aftermath of the disease to appease the divines, sometimes importing bizarre foreign rituals and cults into their city to demonstrate their compassion and leadership. The senators of the Roman Republic were no less ambitious in



A map of an ancient burial site in Kerameikos, uncovered in 2005 by researchers hoping to determine the identity of the Plague of Athens. Traces of the bacteria responsible for typhoid fever were discovered among the graves (Courtesy of International Journal of Infectious Diseases)

using the situation for their political gain; in response to plague, they invented a sacrificial festival, the lectisternium, to appease the gods, dedicated a temple to Apollo, and, when all other efforts had failed to halt the plague, imported foreign cults and rituals from Greece and Etruria. In 22 BCE, plague, coupled with flooding and famine, struck Rome, and unsurprisingly, many took to the streets to proclaim that Augustus be appointed dictator to solve the crisis (he was, by this point, dictator in all but name). COVID-19 has also become an intensely political issue in the modern day, as it is human nature to seek figures of authority in response to a heightened sense of danger. The appeal to danger has been a tool of politicians since the days of ancient Rome and Greece, and to that end, a plague is the perfect crisis.

It is fitting 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 emperor on his deathbed. As the stoic would argue, in the face of calamity, against an insurmountable nature, it is all man can do to remain virtuous and effect what is in his control. Perhaps that is the greatest lesson we can take from antiquity on plagues.

JAKE ZUMMO ('21)



Axel Ladd
aladd20@andover.edu

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.

**"Odi et amo. Quare id faciam
fortasse requiris.
Nescio, sed fieri sentio 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

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.”

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.

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, am-

ple 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.

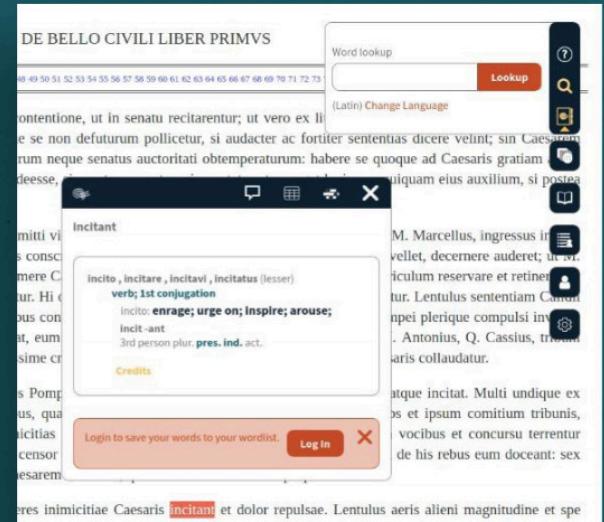
NAKUL IYER ('20)



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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 Greeks 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.

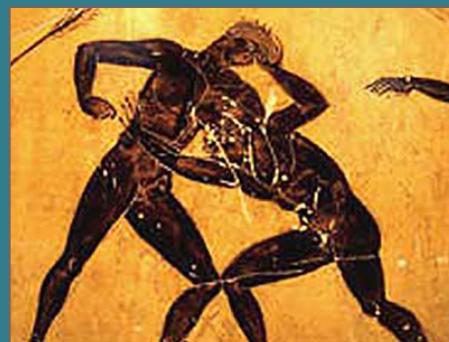
Wrestling became such an integral part of the culture of both Rome and Greece that it often found its place in many structural works of art. Notably, wrestling was often depicted on vases in the form of an attic black-figure amphora vase as well as on funerary reliefs (Above: Black-Figure Amphora Vase,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

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 dying Prince 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

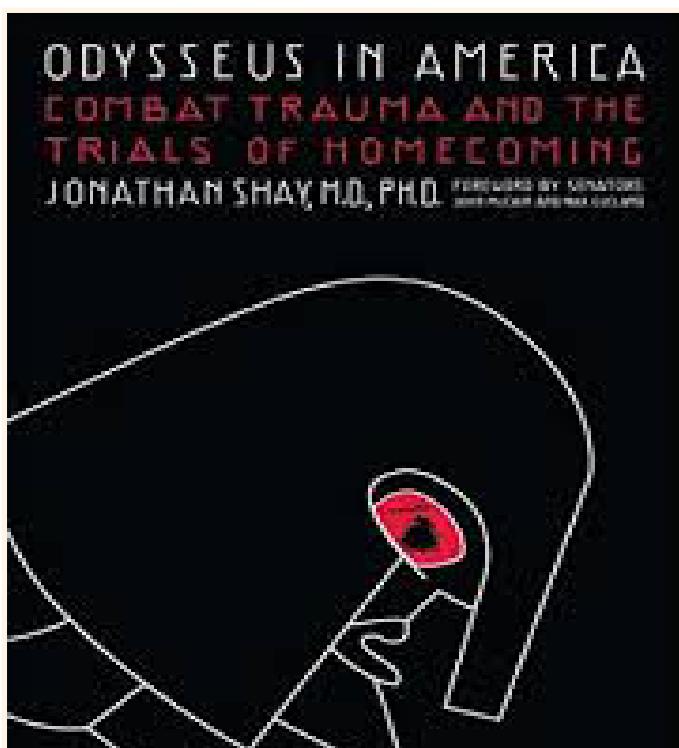
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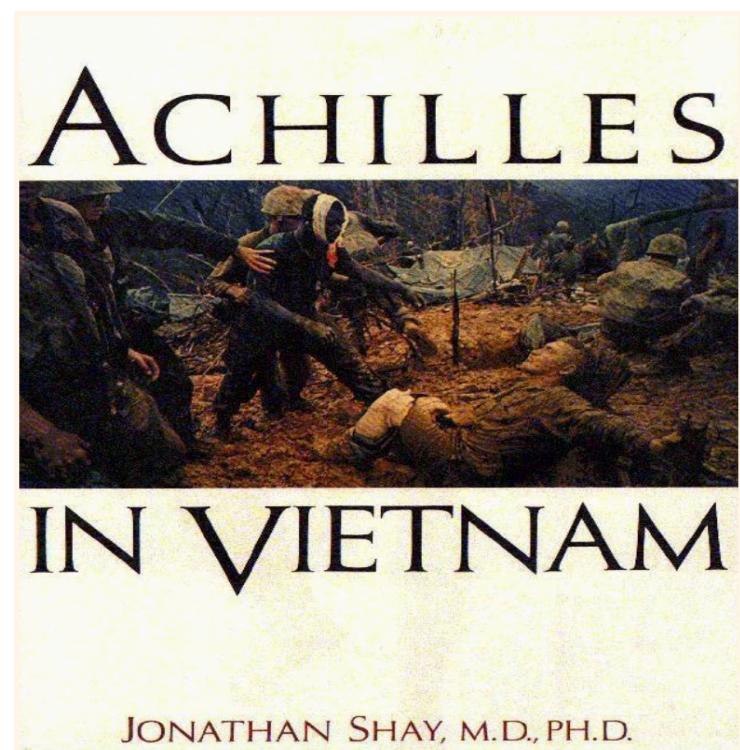
You can also watch his full interview at

https://www.youtube.com/watch?v=2ESqgLMoVBA&feature=emb_title

ADRIAN LIN ('22)



Available on Amazon (\$12)



JONATHAN SHAY, M.D., PH.D.

Available at Barnes and Nobles
(\$17)

Latin Isn't Dead Yet

"There's no such thing as dead languages, only dormant minds," and soon all minds may be dormant of Latin, says Spanish novelist Carlos Ruiz Zafon. Based on an educational study, at the turn of the 20th century, 50% of the student population in the United States took Latin, but now in the 21st century, less than 2% of students take Latin.

Latin originated in Latium, which later became Rome. It was a vernacular language for the Romans, but after the collapse of the Roman Empire, Latin was no longer a native language anywhere. By the Middle Ages, Latin was a "learned language" for all political, educational, and religious affairs. Church services were conducted in Latin, contracts were written in Latin, and education included learning Latin. However, exclusively the wealthy, educated citizens were educated in and fluently spoke Latin.

Latin came to America during the Transatlantic Slave Trade through the Bible. As one of the sacred languages — Greek, Hebrew, and Latin — Latin continued to be taught to the different Christian settlements in America. In the 18th century, the ideas of classical philosophers, such as Plato and Aristotle, inspired the founding fathers of the United States.

Throughout the 19th century, Latin was a core class along with math, the sciences, and English literature. Freed slaves learned Latin, and Indigenous Americans learned Latin from missionaries. While Latin was only consistently studied by European elites, it was a unifying factor between all backgrounds of Americans.

From the 19th century to the 20th century, Latin was critical for admissions into college and many professions including law and medicine. However, in the mid-20th century, government reforms began to hurt Latin programs. The National Defense Education Act of 1958 allocated federal money towards the science programs for the space race. It cut most of the funding towards Classical language programs as they seemed less necessary for scientific advancement.

Hence, only certain schools could afford to preserve their Latin programs. Public schools that were heavily reliant on government funding were impacted the most. Latin implied wealth, and the students of the language became homogeneous like in Medieval Europe. A Latin education had to be bought, and the language regained the reputation as being for "educated", wealthy people.

Since the 1960s, schools have taught Latin in the exact same way. Most textbooks have not been republished for over 50 years, and they teach strictly in the grammar-translation approach. This method emphasizes memorizing grammar concepts during the first 2 years of Latin, and then applying the



grammar concepts to long, dense translations from Latin to English in higher levels. It turns Latin into a "complex linguistic jigsaw puzzle that requires an elite mathematical mind to decipher," according to John Bracey, a devoted instructor of the language.

Latin is superficially viewed as a language for intellectually advanced students because of the current grammar-translation teaching method. The author, Rachel Caine, in her novel, Glass Houses, wrote one of her fictional characters saying, "I thought all geniuses read Latin. Isn't that the international language for smart people?" Solely students who can successfully memorize and reel off grammar rules can be successful in the current Latin curriculum, so it is much less attractive to most students. The current curriculum favors students who are talented at memorization although success in Latin is not based on this skill. Although a student may not be the best at memorizing, they could be successful in Latin, but this idea is beaten down by the current curriculum.

Latin has become calculative and not linguistic. The teaching approach takes away the fluidity from the language. Only 30% of students take a second year of Latin, and only 15% of students return for a third, according to the aforementioned educational study.

Latin is also very exclusive, as it was in the past; private schools teach it more commonly, so students who can afford such education tend to be more exposed to the language. White students typically have the privilege to attend these institutions, so they majorly populate the language. The instructors of Latin are majority white as a result. Latin is associated with privilege, and the uniform race of teachers deter students of color from the language.

The diversity issue in Latin is partially due to historical precedent. The Romans were the first to take possession of Africans and bring them back to Europe as slaves. In addition, Roman history revolves around the glorification of European men. The language can be exclusive because it is so limited in its viewpoint. We cannot change this aspect of Latin. However, in a curriculum that supports diversity and inclusion, the

language can evolve.

Latin has become calculative and not linguistic. The teaching approach takes away the fluidity from the language. Only 30% of students take a second year of Latin, and only 15% of students return for a third, according to the aforementioned educational study.

Latin is also very exclusive, as it was in the past; private schools teach it more commonly, so students who can afford such education tend to be more exposed to the language. White students typically have the privilege to attend these institutions, so they majorly populate the language. The instructors of Latin are majority white as a result. Latin is associated with privilege, and the uniform race of teachers deter students of color from the language.

The diversity issue in Latin is partially due to historical precedent. The Romans were the first to take possession of Africans and bring them back to Europe as slaves. In addition, Roman history revolves around the glorification of European men. The language can be exclusive because it is so limited. Latin programs in the United States are disappearing in a snowball effect, which is destroying the language. Because so few students take the language, there are fewer teachers and remarkably little funding. Schools can rarely maintain Latin programs. The presence of Latin in schools has been on a slow decline for the last half century. As there are fewer programs, fewer interested students, and fewer teachers, Latin could die a second, final death.

Latin has faced a decline in accessibility before; Latin was saved the first time by the founding of the colonies in America. The founders of the United States were strongly impacted by Roman history and the Latin language, so they pushed to conserve it. Latin is not just a beautiful language; it is fundamental. Students should learn Latin because it promotes the understanding of English grammar, and it grows the English vocabulary. Latin is an inflected language, meaning it

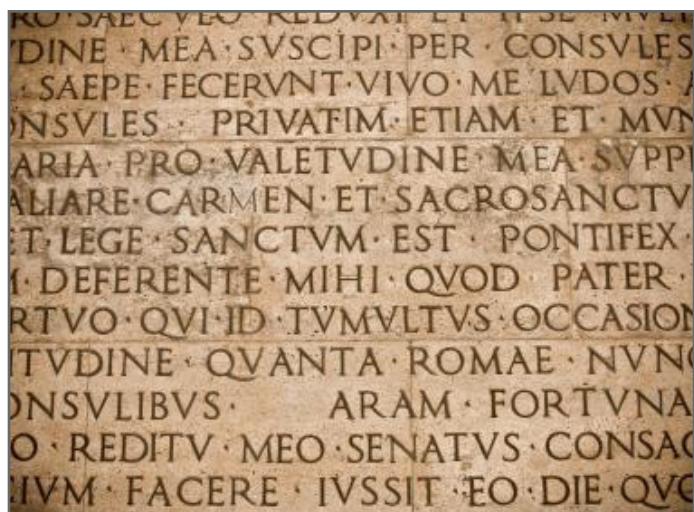
does not use word order; therefore, it emphasizes the understanding of the different constructions of the parts of speech. In the same way it helps English, Latin helps conceptualize other Romance languages too.

Latin is a base for American law, and it is the foundation of our government. The origin and developmental history of Latin is rich, and it is important in European and American history. Furthermore, classical art and technology are revered in current creation today, and medicine and science use Latin to organize and classify. Our society revolves around the Latin language; in order for our government, art, history, science, and medicine to reach its fullest potential, the understanding of Latin is essential.



In recent decades, Latin has become unsustainable. We must change the teaching methods and curriculum of Latin to be more inclusive of all kinds of students despite socioeconomic class, measured intelligence, or race. The difference between Latin being a thriving world language or a forgotten dead language lies in the students of the language.

ESME HUH ('22)



Pythagoras

Pythagoras (c. 570 BCE - c. 490 BCE), the famous Greek mathematician, philosopher, and founder of the Pythagorean brotherhood, had a profound impact on the development of mathematics and Western philosophical thinking. His name has been immortalized in mathematical literature, and he is viewed as a master mathematician and scientist. But who really was Pythagoras and what did he do?

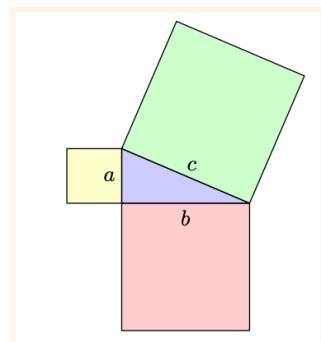
Born in Samos, an island in Greece, Pythagoras left for southern Italy around 532 BCE. Unfortunately, none of his own writings have survived, so it is difficult to separate his own work from that of his followers, since those in his brotherhood would often cite Pythagoras' authority. The exact details of the lives of Pythagoras and his followers remain lost to history.

However, there are a few details that historians have gathered about the Pythagorean brotherhood. For example, they had many, some outlandish rituals, such as refraining from speaking about the holy, wearing white clothes, and even not touching beans! The Pythagoreans also viewed numbers in a very special way. First, they treated numbers as actual nouns, as we do now: for example, "three" refers to an actual entity and isn't just an adjective for "three stones." Second, they had the vision in which every quantity could be rewritten as a ratio of two whole numbers: for example, 1.5 can be rewritten as $3/2$. 1.5 is not so much a number as it is a relationship between 3 and 2, the same relationship that is between 6 and 4.

Yet perhaps the most famous contribution of the Pythagoreans is their Pythagorean Theorem. It is unclear whether or not Pythagoras himself proved this fact, and there is evidence of its use before his time by the Babylonians. Nonetheless, the theorem has been named after Pythagoras and states that in a right triangle with legs of length a , b and hypotenuse of length c , we have.

However, in Pythagoras' time, algebra had not been invented, so the theorem would've been stated something like what follows:

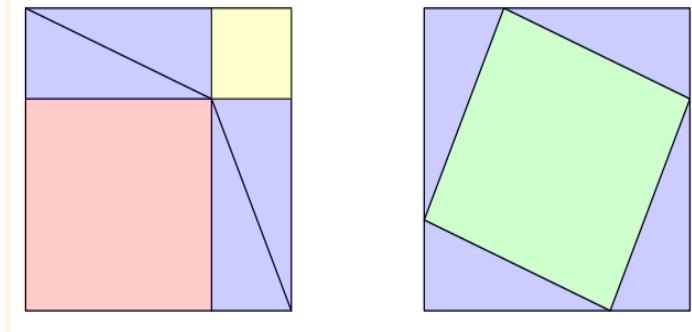
$$a^2 + b^2 = c^2$$



"The area of the square built upon the hypotenuse of a right triangle is equal to the sum of the areas of the squares upon the remaining sides."

In particular, the sum of the areas of the yellow and red squares equals the area of the green square in the diagram above. This can be proved in a pictorial way as shown below. The red square, yellow square, and four blue triangles in the first diagram fill the same area of the green square and four blue triangles in the second diagram, so the sum of the areas of the red and yellow square equals the area of the green square.

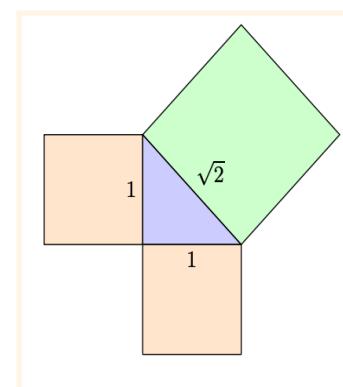
This theorem posed a great threat to the Pythagorean concept of numbers, since it shows the existence of irrational



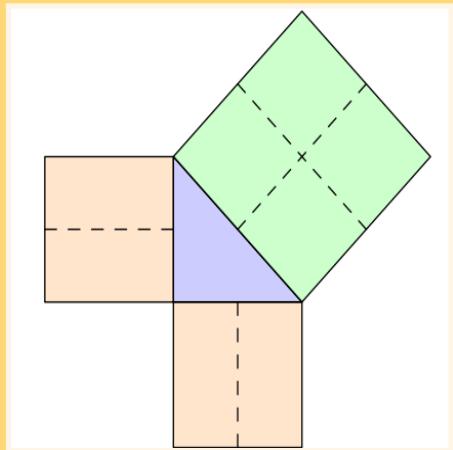
al numbers, those which cannot be written as the simple ratio of two whole numbers. According to legend, Hippasus of Metapontum (ca. 470 BCE) was drowned at sea by the Pythagoreans for spreading knowledge of the irrationals. Consider a right triangle with both legs of length 1. By the Pythagorean Theorem, the area of the square built upon the hypotenuse is 2, so its side length is $\sqrt{2}$. Today, we would write a proof for the irrationality of $\sqrt{2}$ as follows: suppose for the sake of contradiction that $\sqrt{2} = a/b$ for relatively prime integers a, b . Then squaring and rearranging gives

$$2b^2 = a^2 \implies a$$

is even, since the left hand side is even so the right hand side must also be. However, then the right side is divisible by 4, so b is divisible by 2, meaning that b is also even. This contradicts the assumption that a and b are relatively prime, so $\sqrt{2}$ must be irrational.



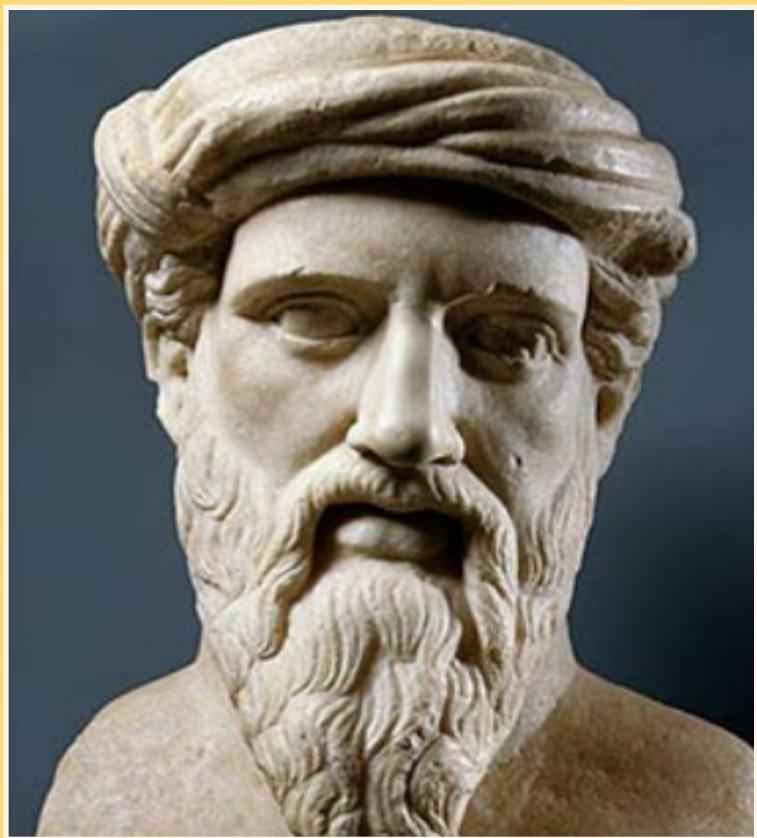
But remember, algebraic tools were not yet invented at that time. Besides, that argument is rather complicated. Here's a simpler argument, which could have actually been developed at the time: Suppose we scaled 1 and $\sqrt{2}$ to side lengths which are both whole numbers, simplified as much as possible. Since the areas of the identical orange squares sum to the area of the green square, this means that we can divide the green square down the middle, and each half will have an area equal to the area of one orange square. However, if you can divide a square down the middle one way, you can also divide it into quarters, as shown.



Therefore, each half, which corresponds to each orange square, can also be divided in half, so the orange squares can also be divided in halves. This is a contradiction, then, since the side lengths are no longer in simplest form, as they are both even.

This fact, called the incommensurability of certain lengths, spelled the demise of the naive Pythagorean view of numbers. Today, our view of numbers has expanded beyond even the rationals and irrationals to the complex numbers, and perhaps even quaternions. It's fascinating how, without any tools of algebra or even the knowledge of the number 0, the Pythagoreans were able to state and prove this beautiful fact about right triangles that's still used today in fields like geometry, physics, and engineering.

WILLIAM YUE ('22)



A bust of Pythagoras



A picture of Pythagoras holding a triangular pyramid to represent his mathematical discoveries. The background of the image is full of nods to Pythagoras' work.

Digital Feature: Alpheios

JONATHAN FU ('21)

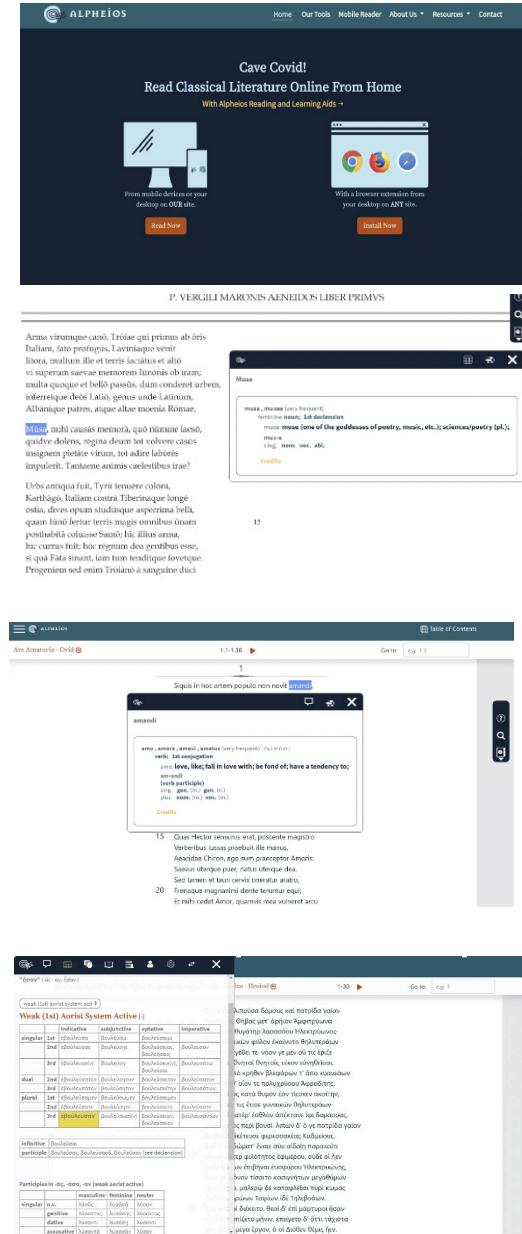
Welcome to Alpheios, your resource for studying the world's classical languages and literatures, including Latin, Greek, Arabic, and Persian!

Alpheios is an open-source software that provides two main tools: a reading environment (on their website) for both Latin and Ancient Greek and a free browser extension that allows a user to parse, translate, and understand any word in Latin, Greek, Arabic, and Persian! (On a side note, “Cave!” means “Beware!”; the meaning of the clever phrase should soon follow...)

According to Alpheios’s mission statement, “[They] aim to help people learn how to learn languages as efficiently and enjoyable as possible, and in a way that best helps them understand their

own literary heritage and culture, as well as the literary heritage and culture of other peoples throughout history. [The] initial focus is on classical literature in languages no longer spoken, such as Latin and ancient Greek. The influence of these classics, like the river Alpheios, still runs like a subterranean stream deep beneath the contemporary world, as artists and thinkers continue to draw inspiration from them.”

The Alpheios reading environment, available on both mobile and desktop, contains dozens of major works from various authors of Latin and Ancient Greek, ranging from Ovid and Caesar to Xenophon and Sophocles. To demonstrate, Alpheios’s user interfaces, having opened up Ovid’s infamous *Ars Amatoria* (“The Art of Love”), I am unfamiliar with the last word in the line, “amandi.” Double-clicking or double-tapping (depending on the platform), I open up a small pop-up screen that gives me its form (participle, either singular genitive or plural nominative or plural vocative), conjugation (1st), and definition (to love), which provides extensive information to help me continue my reading. However, if I wanted to know even more about this verb, I could press on the little message icon at the top of the pop-up, I could see all the dictionary-entry definitions for this verb. If I wanted to see this word used in other contexts, I would press the button to the right, which would bring me to countless other texts where “amandi” is also used. For some words, a word tree (showing the derivatives and roots) and full



inflection tables are also provided. To the right, a small magnifying glass implying a search feature allows me to search up any word I want, acting as a convenient dictionary.

Alpheios provides a seamless reading experience through its own reading environment, and their extension performs just as well. It contains all of the same features of their reading environment while allowing the flexibility of reading any other text on the web! The browser extension is turned off automatically so that when needed, all it takes is a simple click to activate it. Furthermore, all of Alpheios’s code is open-source, meaning that anyone can use their code for their own websites and projects, ensuring that Alpheios is open and accessible to everyone!

As this article is being written, The Alpheios Project, the developer project behind the creation of Alpheios, is branching out and completing unprecedented research and development. Not only are they planning on support other languages such as Persian, Syriac, and Hebrew, their “longer term goals include using the Alpheios platform to collect big data on how different individuals can best learn the historical languages (those without living native speakers) and appreciate their classical literature, and how this data can be interpreted neurophysiologically to shed light on human literacy and response to literature in general.”

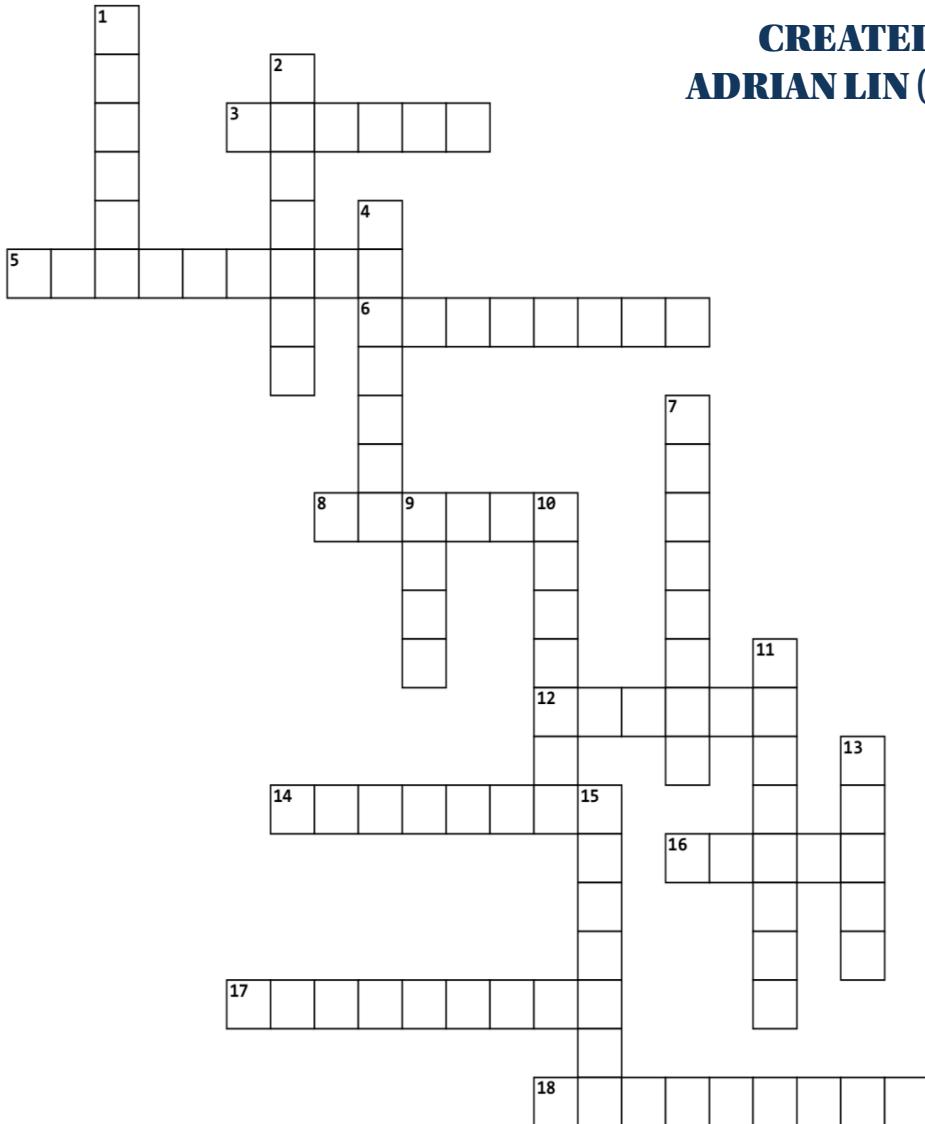
Alpheios is an extremely powerful and useful tool that will help anyone, whether it be a Classics student amidst a difficult translation or a casual student encountering Latin or Ancient Greek words!

Download the browser extension, use their reading environment, or learn more about The Alpheios Project and their recent endeavors at: <https://alpheios.net/>.

Alpheios is available as an extension for Chrome, Edge, Firefox, and Safari.

CLASSICS CROSSWORD

**CREATED BY
ADRIAN LIN ('22)**



Across

3. The exclamation coined by archimedes, often used to accompany invention or discovery
5. Greek intellectual giant who wrote nichomachean ethics and metaphysics, among others
6. Dido was the first queen of this ancient city
8. King of pylos in homer's odyssey (and a stir-fry chef)
12. The phrase, "i think therefore i am," is translated into latin as follows: "____ ergo sum." Fill in the blank
14. "Loquor," "hortor," and "conor" are examples of this type of verb, which are translated as active.
16. The translation for the latin word, "corona," as in coronavirus
17. The shepherd who found romulus and remus after being cared for by the she-wolf in the founding tale of ancient rome
18. The last name of the man who coined the phrase, "cogito ergo sum," or "i think therefore i am"

Down

1. The greek city that houses the legendary temple of apollo
2. Known for its grandeur, mozart's last symphony was named after this roman god
4. In the translation of "creo quia absurdum est," fill in the blanks: "I believe ____ it is absurd
7. From capio, capere, cepi, captus. Second person, singular. Future indicative passive. Translate.
9. The emblematic roman abbreviation representing the "senate and people of rome"
10. The river that caesar crossed when declaring the famous phrase, "the die is cast"
11. Famously depicted in the 2000 film, gladiator, the ambitious roman emperor who was the son of marcus aurelius.
13. In the translation of, "qui totum vult totum perdit," fill in the blanks: "S(he) who _____ everything loses everything"
15. Perfect, active infinitive of ferro, ferre, tuli,

Mary Beard

Mary Beard is not a typical Classics scholar. Her pungent frankness, biting sense of humor, and disregard for formality cut all stereotypes of classical academics and historians. Regarded as one of the most well-known and beloved classicists in the world, Beard has influenced many in her trademark personality and cerebral expertise of the ancient world. Beard teaches the public about modern politics and society by drawing parallels from the rich culture and history of Ancient Rome and Greece. It is doubtless that Mary Beard has significantly reshaped modern views of the Classics and the roles of women in ancient history.

Mary Beard and Her Work

Beard is a professor of the Classics at the University of Cambridge in England, where she is a fellow of Newnham College. One can read her professional profile at <https://www.classics.cam.ac.uk/directory/mary-beard>. A prolific and avid writer, she has written eighteen books and regularly outputs scholarly papers and book reviews. In addition to such scholarly mediums, she is a contributor to the Guardian, Daily Mail, London Review of Books, and Radio 4, a nationally recognized British radio station. Beard's personal tone and style encompasses a wide range of audiences—from the heavily “popular-culture-based” Daily Mail to the more scholarly London Review of Books. In late March of 2020, Beard was appointed a trustee of the acclaimed British Museum. Despite being rejected from the museum for her pro-European views, she now occupies a prestigious chair in the reputable British Museum. Beard is also an active personality on social media, often taking to Twitter to express her political views and regularly interacting with strangers. Furthermore, Beard actively runs her blog, A Don’s Life, where she openly expresses her thoughts and tells accounts of her daily life. Having hosted nine TV shows, Beard has established herself as a popularized intellectual figure. According to a TIME magazine article, Beard has “gained a reputation for upending assumptions: that academics are boring and serious; that women on TV should be petite, blonde and under 35; and that public figures should ignore their online trolls.” Her novels and television appearances are platforms that disseminate her perceptive views and astounding classical knowledge across popular culture.

Views on the Classics

Declaring the root cause of her interest in the Classics, Beard states: “I wouldn’t work on Rome if I didn’t think it had something to do with the present. Why would you spend your life buried in the past?” (TIME). Mary Beard has introduced a fresh perspective on the Classics by seeing them from uncommon yet captivating perspectives. Beard is a storyteller: she elaborates on what the Romans and Greeks did and did not do. However, all that we know about the Ancient World comes from what the Greeks and Romans told us. Beard refers to this as their narrative, and her work predominantly explores who and what is excluded from that classic narrative, such as women, and why they get left out. In an interview with The Getty (<https://www.youtube.com/watch?v=xKWhJPyuQ5c>), Beard discusses her view: “I think it’s a narrative with an added edge. If all one is going to do is repeat what the Greeks and Romans told you about themselves, well, better to leave it to them.” Beard attempts to expand the public’s understanding of the ancient world beyond what the ancients have distinctly written. In doing so, Beard primarily examines how the Greeks and Romans have changed the way we live today.

Beard’s books reflect the perspectives that she takes on the classics. In her 2007 book, “The Roman Triumph,” Beard discusses the concept of the Roman triumph, a distinctive military procedure which has taken on a more general definition. We see the Roman triumph as an extravagant ceremony for those having fought and won foreign battles. In her book, Beard considered the untold details of the ceremonies such as who set up the ceremony, who cleaned up the ceremony, and how spectators felt in the scorching sun or pounding rain. In “The Fires of Vesuvius: Pompeii Lost and Found,” written in 2008, Beard points out a few strange observations, such as the great amount of tartar in the skeletons’ teeth. This led to her ultimate deduction that Pompeii was a “city of bad breath” (New Yorker). Beard even discusses the role of humor and laughter for the Romans in “Laughter in Ancient Rome: On Joking, Tickling, and Cracking Up.” She explores what made the Romans laugh and their sensibility and sensitivity to humor. One can read more about Beard’s books in the New

“I wouldn’t work on Rome if I didn’t think it had something to do with the present. Why would you spend your life buried in the past?”

“What is the role of an academic, no matter what they’re teaching, within political debate? It has to be that they make issues more complicated. The role of the academic is to make everything less simple.”

“I do not love the Ancient Romans and Greeks, I don’t like them very much, but I think they’re extremely interesting and I think the world would be a worse place if we didn’t study them because we’d, obviously, miss great literature, we’d miss great history, but more to the point we’d miss a different way to see ourselves.”

Addressing History's Treatment of Women

The ancient Romans and Greeks were “irredeemably blokeish,” as Beard puts it (Guardian). Mary Beard, who has devoted her life to studying those ancient blokes, complements a female perspective into ancient studies with her feminist views. As an outspoken advocate for women, Beard has demonstrated countless examples of women’s oppression dating back to the ancient Greeks; in the *Odyssey*, for example, written around the eighth century BCE, the boy Telemachus urges his mother to weave upstairs, telling her that “her voice is not to be heard in public.” This moment, which occurs in a cultural landmark of antiquity, could not demonstrate any better the misogyny of ancient cultures. Other ancient authors seemed to follow a similar unfair and biased stance. Beard explains how in *Metamorphoses*, written by Ovid, a woman’s tongue is cut out so that she cannot denounce the man that raped her. In many of her eighteen books, Beard has included discussions of female perspectives and roles. Her book, “Women & Power: A Manifesto” traces misogyny and suppression of powerful women back to her areas of expertise: ancient Greece and Rome.

Beard explains, “If you venture into traditional male territory, the abuse comes anyway.” It’s not what you say that prompts it—it’s the fact that you are saying it.” Beard sets to eliminate such a mindset in today’s world. Although Beard is not a specialist in women and gender roles in ancient times, she continues to push against sexism with the mindset of a classicist. As a publicized figure, Beard serves as an unapologetic, intellectual, and audacious heroine for women outside and in her home country of Britain.

The Ancient World’s Reflection of Politics

Mary Beard is a contentious arguer.. Beard has drawn comparisons with the ancient world to the current Trump era in the US, and though many have paralleled the political divide in the US to the fall of the Roman Empire, Beard has opposed such a comparison, stating that there is no Roman emperor who compares to Donald Trump. However, with recent occurrences in politics such as Mitch McConnell’s shushing of Elizabeth Warren in 2017 or Donald Trump’s continuous mocking of Hillary Clinton in 2015, many have seen Beard’s views and connections on female empowerment reassuring.

Beard has used politics as a device in her unconventional teaching strategies. She previously had her students argue that the Soviet Union was more democratic than the UK and the US. Such an exercise had her students understand that the Soviet Union’s methods weren’t “barking mad,” but rather they were a “different set of criteria for assessing what was democratic” (Guardian). In a similar way in the ancient world,, the Athenians called themselves democratic despite women not being able to vote. Beard continues to show how modern politics can relate to ancient politics and how views of democracy can be drastically different. One can read more about her teaching style in “The Cult of Mary Beard,” written by the Guardian.

Responses to Trolls and Critics

As expected of any popular figure, Mary Beard has received a great deal of criticism. In response to such criticism, Beard is atypical in her response.. In her first appearances on television, Beard was attacked for her appearance. A.A. Gill, a British art critic, described her as too unattractive for television. With biting words, he elaborated, “Beard coos over corpses’ teeth without apparently noticing she is wearing them... From behind she is 16; from the front, 60. The hair is a disaster, the outfit an embarrassment,” as recorded in the New Yorker (<https://www.newyorker.com/magazine/2014/09/01/troll-slayer>). Beard responded without hesitation to his comments by pointing that Gill was too intimidated by intellectual women and had no reasonable argument behind his attack.

Beard takes her trolls and critics head-on with her signature wit. With her prodigious presence on Twitter, Beard takes to social media as a break from her demanding academic work and writing. She has been known to take down online trolls and those who insult her with erudite counters, earning the title, “Troll Slayer,” coined by the New Yorker. She claims that she addresses such trolls with “aggressive politeness” (TIME). Her responses to criticism and trolls combine with her views of feminism and women: “It’s a great pleasure that I can show younger women that you can stand up to these guys. You can call them out. And life goes on.” Most notably, however, Beard has befriended many of her trolls. She even took one out to lunch and wrote him a reference for a job application. It seems quite odd that a celebrated academic befriended one of her detractors to such an extent that they developed a trusted relationship, but one must remember -- that’s exactly who Mary Beard is.

A Don’s Life

Beard maintains her blog, A Don’s Life, regularly, providing insight on current events. From discussing pineapples to addressing the COVID-19 outbreak, Beard never fails to entertain her readers with charming and witty writing. If one wishes to see Beard’s views on Boris Johnson and the classics or Prince Harry’s similarity to Emperor Tiberius, you can read her blog at <https://www.the-tls.co.uk/categories/regular-features/mary-beard-a-dons-life/>.

Now 65 years old, Mary Beard is still active in her scholarship and writing. She continues to inspire and shape our understanding of the Ancient World and today’s world. Her unforgettable and signature aura and intellect deserve to be imprinted in history along with the ancient Romans and Greeks whom she studies.

ADRIAN LIN ('22)

SPQR Book Review

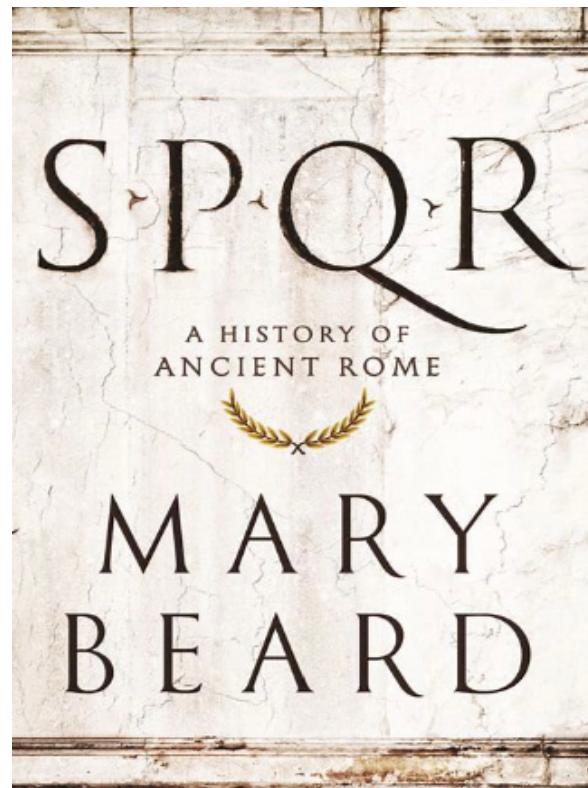
When I first decided to crack open this six-hundred-page volume covering the rise of the Roman empire -- from its mythological foundation under Romulus until the earth-shattering decree by Caracalla to extend citizenship to free men throughout the empire, I feared that Beard had bitten off more than she could chew. The period in question, almost a millennium in length, is so vast that it can be difficult to characterize without perusing over significant details -- in contrast, think about the depth of American history in only a quarter of that time. Beard acknowledges the challenge herself in her introduction: "In some ways, to explore ancient Rome from the twenty-first century is rather like walking on a tightrope, a very careful balancing act. If you look down on one side, everything seems reassuringly familiar...On the other side, it seems completely alien territory." Indeed, the careful balancing between the often biased or even fictitious in nature primary accounts of Cicero, Livy, and Suetonius against modern archaeological evidence is perhaps Beard's most prominent ability as she pries from several disparate eras a consistent narrative about what it means to be Roman.

SPQR is about Roman identity at its core. The title, short for Senatus Populusque Romanus, is a reference to the main subject of her work, the senate and the Roman people. Beard examines the legendary stories of Roman patriots and hostes – enemies or foreigners– not as historical fact but as projections of later Roman historians of their own Roman values and customs. It is impossible to surmise, for example, that only seven kings reigned over a period of 250 years – half that many emperors rose to power in the single year of 69 CE – nor can we imagine that the complex role of interrex, who bequeathed the power of the state to the next king at the approval of the senate and people. Beard's conclusion is that ancient Roman historians morphed their own history to fit the contemporary culture. It was this ability to constantly adapt the meaning of Roman that allowed Rome to expand its territory, almost by definition. Beard continues her narrative into the more well-documented Republican era when politicians like Cicero and Caesar dominated the discussions over Roman values, civitas, or citizenship, being chief among them. It was no coincidence that men born in Spain and North Africa ascended all the way up the cursus honorum, the social ladder, all the way to the position of emperor. As Beard points out, the definition of Roman had been constantly rewritten from its infancy to encompass a wider range of peoples, be they plebeians or barbarians.

It is difficult to view Rome in the same way after understanding Beard's thesis. Rome's bizarre foundational myths or obsession with Carthage seems to fit within this

realistic framework. Beard underlines a remarkable connectivity and sense of purpose within Roman history. SPQR does suffer from moments of inconclusiveness, where Beard is unable to provide a clear consensus. While it is a testament to her unwillingness to parrot the narrative of ancient historians, as an essential part of her thesis, her inconclusiveness can often leave the reader muddled and dissatisfied. Readers of SPQR can be assured that Beard will never cut corners for their own sake. While Beard's conclusion about Roman identity is not entirely unprecedented among students of the classics, her scholarly rigor lends credence throughout her narrative. To call SPQR a revisionist work would be to miss the point entirely.

In equal parts as her argument is scholarly, so too is the tone of her work engaging and conversational. With a dash of English humor, Beard never fails to reference a bawdy epigram or mention Cicero's ridiculed attempt to commemorate his victory over Catiline with a boastful, failed poem. When Beard compares an element of ancient Rome with modern life, it feels largely apropos, not forced or immature. The details dispersed throughout each chapter feel relevant and well-managed. Mary Beard is taking her audience on a tour through ancient Rome, and seldom does she become so preoccupied with the details as to lose command over her narrative or fail to highlight an important landmark along the way. Beard's compelling and refreshing narrative worthy of a spot on the shelf of any student of the classics, and her personal voice, oozing through the narrative, will continue to grace and entertain future generations.



Beard, Mary. SPQR: A History of Ancient Rome. Liveright Publishing, 2016.

CLASSICS FUN

Phrases and Idioms

1. “In absentia lucis, Tenebrae vincunt.”
In the absence of light, darkness prevails
2. “Audentes fortuna iuvat.”
Fortune favors the bold
3. “Ars longa, vita brevis.”
Art is long, life is short
4. “Non ducor duco.”
I am not led, I lead
5. “Nullum magnum ingenium sine mixture dementia fuit”
There has been no great wisdom without an element of madness
6. “Flectere si nequeo superos, Acheronta movebo.”
If I cannot move Heaven, I will raise Hell

Jokes

1. Julius Caesar walks into a bar, sits down, orders a martini. Bartender gives him a weird look and says, “don’t you mean a martini?” Caesar says, “if I wanted a double I would have ordered one”
2. Remember to “semper ubi sub ubi”
3. “Latin is the only language about which you can say to another learner, ‘your skill is declining,’ and mean it as a compliment.”
4. What do you call Santa’s little helpers?
Subordinate Clauses

DID YOU KNOW?

- Oliver Wendell Holmes Sr. (1809-1894) translated the entirety of Virgil’s Aeneid (12 Books, 9896 Lines) in his Junior year!
- Mr. Kip has been teaching at Andover for 51 years!
- Pearson Hall has a 200-year history! (Andover Athenaeum only has 199 more years to catch up!)
- Caesar’s final words were not “Et tu, Brute,” as was constructed by Shakespeare in his play Julius Caesar but, instead, were “καὶ σὺ τέκνον” (“kai su teknon” - “you too child”)!
- Latin is derived from Ancient Greek, not the other way around? Because most people learn Latin before Ancient Greek, if they learn the latter at all, many have the false notion that Latin came “before” Ancient Greek, when it is, in fact, the other way around!
- An avid classicist, the British Prime Minister Boris Johnson has utilized Ancient Greek and Latin references and recitations in his speeches, having studied and excelled in classical studies at Oxford University!
- Ancient Greek was the official language of Greece all the way until

**SPQR BOOK REVIEW BY
JAKE ZUMMO ('21)**

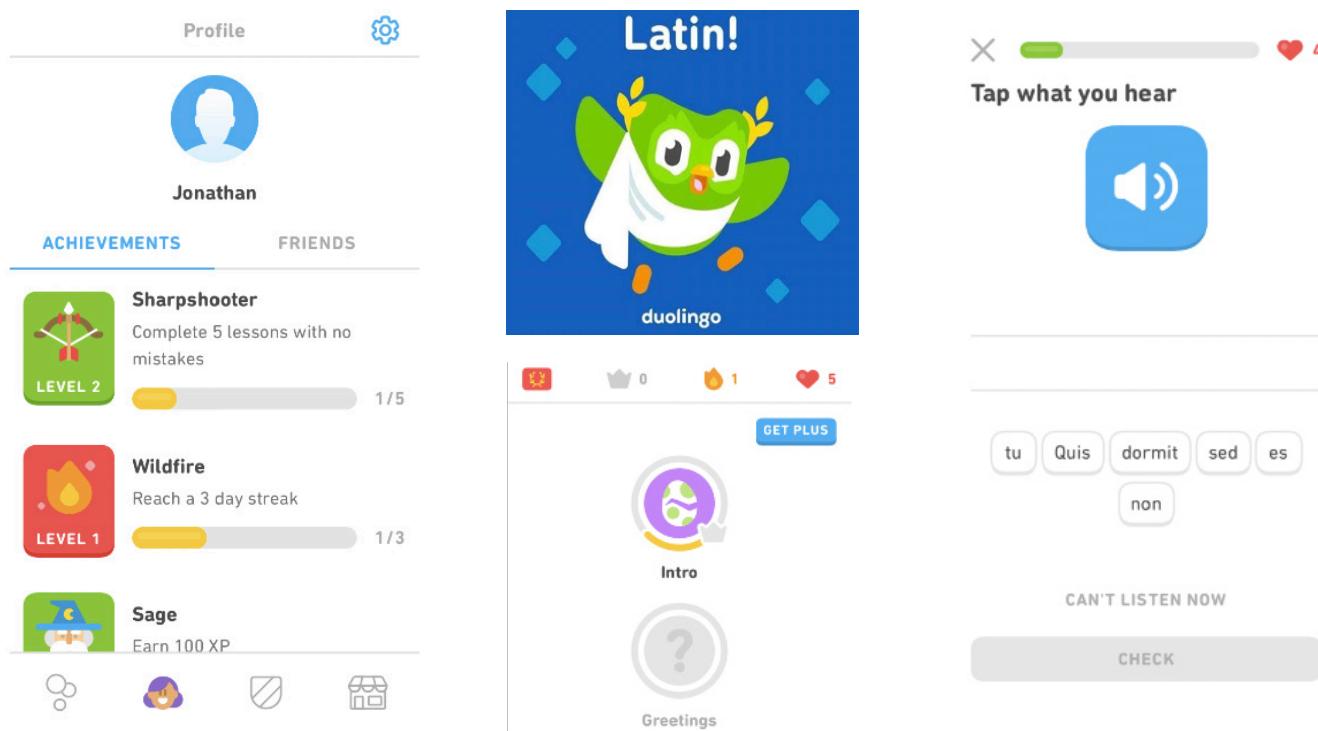
**CLASSICS FUN BY
JONATHAN FU ('21)
AND ADRIAN LIN ('22)**

Duolingo Latin

JONATHAN FU ('21)

For years, countless teachers, students, and Classicists have been calling for the inclusion of a Latin course on the popular language-learning website/app, Duolingo. After significant work, collaboration, and testing by dozens of members of The Paideia Institute, a Classics organization focused on making Classics more accessible and immersive (See Jonathan Fu's Article on The Paideia Institute on Pg. xx - (Write in After Layout Completed)), the Phase 3 Version (Final Public Version) of Duolingo Latin was finally released in September of 2019.

Duolingo is a well-designed, professional website and app. Before students begins the course, they set their goal, a measure of how many minutes per day they would like to train for (make sure this is realistic, or else the infamous Duolingo owl will haunt your notification center), and they set up their Duolingo profile, giving them the option to take courses in other languages simultaneously or later on. It organizes its courses by creating a series of “language trees” (linguae arbor in Latin), which map out a student’s progress path and their future lessons. Additionally, it provides a variety of methods to show a student’s achievements and progress (i.e the “crowns,” “fires,” “hearts” above measuring achievements and the “friends leaderboard” below (the shield) keeping things competitive between your friends), making sure that the learning process is motivating, rewarding, and exciting. There are friend options, and you can create a leaderboard with them to see who has practiced and learned the most! In the first “language tree,” students are exposed to many different forms of several hundred words in complete sentences.



There are a wide variety of sentences, ranging from sentences about peacocks to Latin greetings (salve!) and nuggets of ancient Roman culture. These cultural references included in the course—interesting Roman foods (cibus) or mythology (dei), to name a few—provide a welcome contrast from the hard work of learning Latin for the first time! Each lesson includes vocabulary, composition, and even listening practice! In a typical Latin class, students don’t begin learning composition until they’ve covered a significant portion of grammar, and they don’t begin learning how to listen and engage with spoken Latin until...never! By combining these three primary components: vocabulary, grammar, listening, Duolingo Latin creates a revolutionary approach to teaching Latin , one that immerses the student completely within the language that they are learning. This is a process that has been used for years in modern language classrooms, but it has never found its way into Latin classrooms, likely due to its “unspoken nature.”

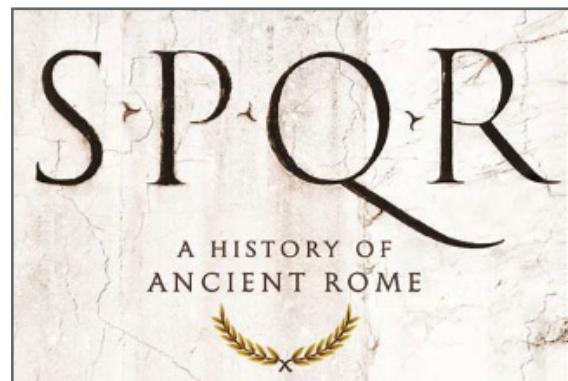
Although there are still only a “few” lessons available so far (in comparison to other popular languages such as French, Spanish, etc.), many Latinists are still working hard, developing and testing new “language trees.” Duolingo Latin is one of the largest Classics projects in 2020, and it is a tremendous way for a new learner to venture into Latin.

LEARN CLASSICS: READING, BOOKS, AND MEDIA

There are countless forms of popular media out there with resounding Classical themes, but few utilize them as well for their own respective purposes as SPQR, Circe, and Plebs! Read the brief blurbs below and check out their reviews, excerpts, and clips online!

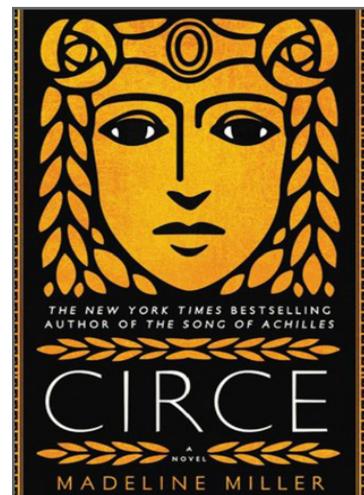
SPQR - Mary Beard (\$14 - Amazon)

Featured by Jake Zummo '21 here in Andover Athenaeum, SPQR is a lovely read, bringing you up-to-speed on Rome's history and culture, and how the unstoppable Roman Empire rose from a group of huts in the settlement of Alba Longa. As written by Natalie Haynes in The Guardian, "Beard's study of the Romans is as scholarly as it is hugely readable." SPQR is the perfect combination of traditional Classics combined with the modern lingo and relevancy that pushes it into the public spotlight.



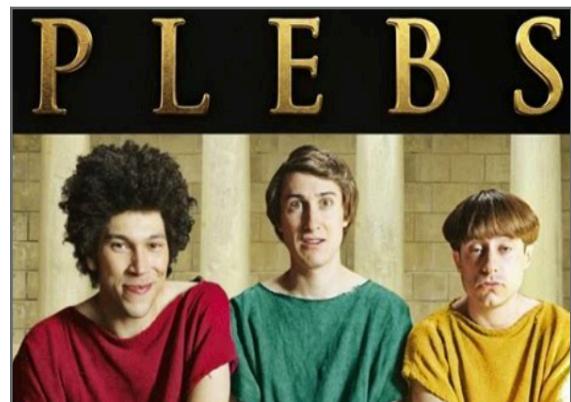
Circe - Madeline Miller (\$15 - Amazon)

Madeline Miller portrays Circe, the daughter of the sun-god Helios, cast as a wicked villain in Homer's Odyssey, in a drastically different light in Circe. "A bold and subversive retelling of the goddess's story," Circe gives the backstory to her childhood practicing witchcraft and eventual banishment to the island of Aeaea by Zeus himself. Miller tells Circe's previously hidden story, setting the stage for a powerful, ancient depiction of a woman fighting for survival in a male-dominated society. Miller fixes a prominent misrepresentation and demonstrates the importance of "showing the other side of the story." Read more about Circe in Alexandra Alter's review on the New York Times, "Cicero, a Vilified Witch From Classical Mythology, Gets Her Own Epic."



Plebs - Netflix UK

Now, if you have the ability to find this show somewhere, whether it be on YouTube, with a VPN, or on some (cough) other sites, Plebs is a must-see TV comedy for anyone with a remote interest in Ancient Rome and what it was like "on-the-ground." This show, following the story of Marcus, Stylax, and their servant Grumio, is a lovable, comedic fun-fest. Whether it be Marcus's landlord greeting them with "Salve," or the Saturnalia (the predecessor to Christmas) parties, Plebs has more than enough Roman culture to satisfy the average Classicist! With five aired seasons and a sixth in development, Plebs is the most unforgettable and binge-worthy TV comedy for lovers of Ancient Rome. You won't want to miss the inappropriate but irresistible comedy, immersive Roman culture, and witty dialogue! Forget the aristocracy of Caesar, Crassus, and Pompey; watch the daily Roman lives of Marcus, Stylax, and Grumio!



JONATHAN FU ('21)

Digital Feature: SPQR and Ancient Greek Apps

SPQR

Any Classics student knows that their most handy tool in translation is a vast vocabulary. However, inexplicably, no matter the amount of Quizlet sets or vocabulary quizzes we take, there always seems to be some words that escape our notice. In those moments, a powerful and precise dictionary is our best friend. There are countless Latin and Ancient Greek dictionaries and translators popping up on the web, and a modest amount of thick print dictionaries, but only a select few are worth using at all.

SPQR, an app available to both Android and iOS devices, is a multi-purpose Latin toolkit. The app consists of a Latin-to-English dictionary, English-to-Latin dictionary, and a Parser (giving you precise grammatical information). SPQR also provides access to dozens of famous literary works by authors such as Caesar, Cicero, and Vergil! Developed by Paul Hudson in 2016, an avid Classicist who has created dozens of Classics-related applications, SPQR costs \$6.99, but as you will soon see, its versatility and reliability more than makes up for the initial investment.

As you open the app, you are greeted by a Latin phrase/idiom/sentence. Below, there are five categories: “Home,” “Authors,” “Dictionary,” “Grammar,” and “More.” If you press on the “Authors” page, you are led to a small list of famous Roman authors, and if you press on any one of them (in this case, Cicero), you are led to a short list of their most famous works. Pressing on one of these works, you reach the original Latin! Now, moving to the “Dictionary” page, you reach the aforementioned dictionaries and parser. Based on Lewis & Short’s Latin dictionary and William Whitaker’s online parser, these are SPQR’s hallmark features, providing quick, convenient, and accurate information. Next to “Dictionary” is the “Grammar” page, a lesser-known but equally useful tool that allows you to test yourself on various grammatical questions.



Finally, the last page, “More,” contains a group of fascinating tools:

- “Flashcards” for self-testing,
- “Learn” for learning grammar,
- “History” for reading about Roman history, using Edward Gibbon’s famous work, “History of the Decline and Fall of the Roman Empire”
- “Quiz” for self-testing,
- “Numerals” for learning Roman numerals,
- “Typist” for writing,
- “Pictures” for stunning photos of Rome and Pompeii,
- “Gettysburg” for a Latin version of Lincoln’s famous Gettysburg Address,
- “Access Controls” for control settings,
- “Intro to SPQR” for a guide on how to use SPQR
- “About” for a background on the development of the app

Ancient Greek

Ancient Greek, an app also available to both Android and iOS devices, is a nearly exact replica of SPQR but adapted for Ancient Greek students. Also having the similar works of Ancient Greek, Ancient Greek dictionary and parser, and Ancient Greek history books, Ancient Greek takes the same components that made SPQR so popular and transfers them to Latin’s predecessor. Developed by Paul Hudson in 2017 and costing \$4.99, Ancient Greek opens with a famous quote from the likes of Sophocles, Aristotle, and Plato. If you explore the “Authors” page, you will find similarly famous authors of Ancient Greece such as Aristophanes, Euclid, and Herodotus. Here lies a vast collection of texts and pieces, easy to use and organized neatly into sections, chapters, and books. Next, Ancient Greek contains the exact same dictionary (no parser yet, as of 2020) based on Lidell & Scott’s dictionary (the exact same one sitting in Pearson A, if anyone has passed by it! In

order to allow students to type in Ancient Greek words, the English keyboard automatically transliterates Phonetic letters into Ancient Greek letters with a few special cases and keystrokes required. Finally, although Ancient Greek doesn't have the additional features that SPQR has, there is still a history book called "Aunt Charlotte's Stories of Greek History." Don't be fooled, as Hudson carefully notes in his introduction to the work, this is a well-written, well-connected, and certainly well-informed work that brings Ancient Greece to life!

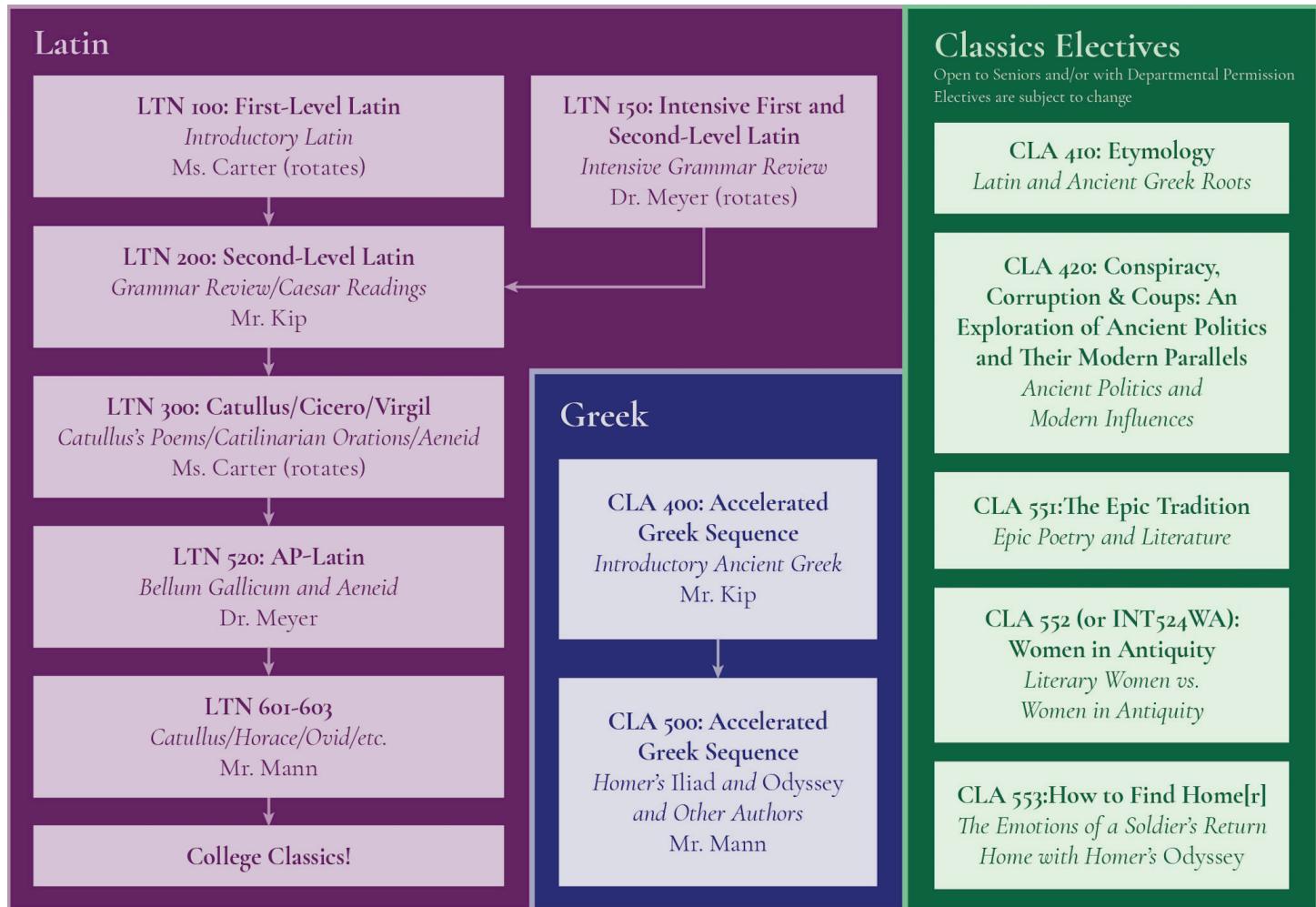


This was only a brief introduction to these amazing apps, but if you would like an even deeper and more detailed explanation and exposition on these applications, visit Paul Hudson's own website called "Romans Go Home" (<http://www.romansgohome.com>)! He also writes about the countless other apps that he has developed, including Certamen, Mythology, Virgil Out Loud, and many more! Check out some of the finest Classics apps in the world!

JONATHAN FU ('21)

Classics Classes

(See Course of Study for detailed information about each course)



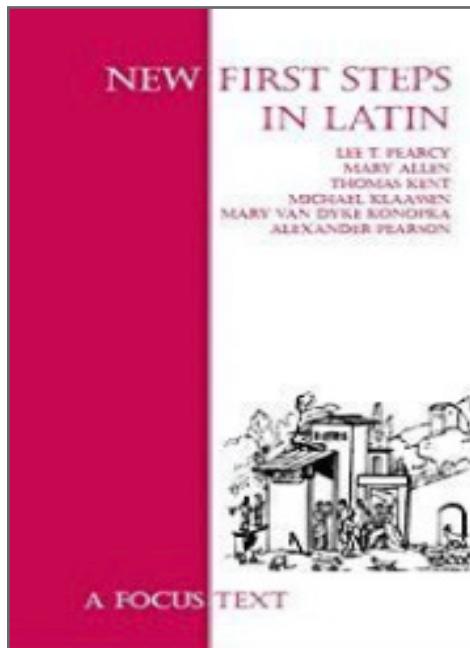
Books to Start Learning Classics

Latin

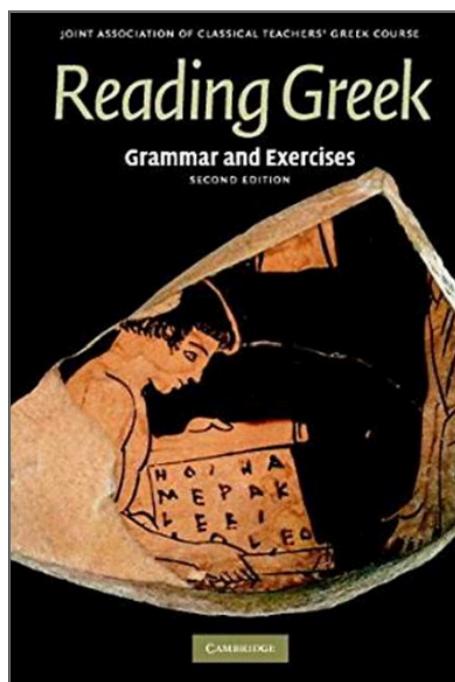
New First Steps in Latin is the first of a tremendous series of three Latin textbooks (First Steps, Second Steps, Third Steps). Each lesson utilizes charts, graphs, and vocabulary while also providing Latin-to-English translation sentences and English-to-Latin composition sentences. These lessons provide an organized, structured learning experience and allow for rapid growth and development while also making sure students have a comprehensive understanding of the Latin language. As described on their website, “For maximum learning efficiency, the texts employ minimum explanation of grammatical principles and instead concentrate on the essential grammar, morphology, and syntax of simple, compound, and complex sentences.” Succinct and clear at the same time, New Steps in Latin is perhaps the most convenient method of learning Latin and the fastest way to get to authentic texts!

Greek

Unlike the *New Steps in Latin* series, the *JACT Introductory Greek Course* is split into two books: “Text and Vocabulary” and “Grammar and Exercises.” These two books, as their names entail, give a comprehensive introduction to the language of Ancient Greek. After you learn the grammar and forms for each lesson in the “Grammar and Exercises” book, you will move to the “Text and Vocabulary” book where you will engage with authentic (or adapted) Ancient Greek texts from authors such as Aristophanes and Socrates as well as learn an abundance of important vocabulary. Together, these books create a fast-paced introductory course that will have you reading authentic Ancient Greek texts in short order!



New First Steps in Latin (\$21 - Amazon)

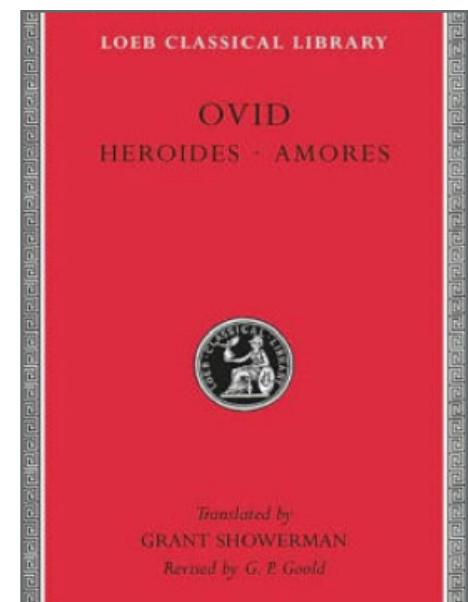


Joint Association of Classical Teachers (JACT) Greek Course - Reading Greek (\$27 - Amazon)

Loeb Classical Library

If you complete these introductory courses or already have Latin and Ancient Greek experience, then you will want to begin reading authentic Classical texts, such as Virgil’s Aeneid or Homer’s Iliad. There is an abundance of online resources, but if you’re looking for sturdy physical copies, take a close look at the *Loeb Classical Library Set*. If you have wandered through any of the classrooms of Pearson Hall, you may have seen red and green books on some of the bookshelves: those are the distinctive marks of the Loeb Classical Library books. Marked with red for Latin and green for Ancient Greek, the Loeb Classical Library books are distinctive in that they are not only constructed of sturdy and lasting materials. They also have a unique interior, with the original text on one side and the English translation on the other. Thus, one can attempt to read the original text and use the other side as guidance or confirmation! Although they are on the pricier side (\$20-30 per book), their utility and purity are well-worth the hefty price-tag! If you want to take a look at the set, visit Pearson A!

Visit their website (loebclassics.com) for pricing and selection information!



JONATHAN FU ('21)

Andover Classics Club

Some of you may not know this, but each Wednesday at around 6:00 PM, a small group of passionate Classicists gather in Pearson A for Classics Club. Some weeks, we watch (and give!) brief presentations on various topics in the Classics such as aqueducts, Ancient Roman food/drink, and even Julius Caesar himself! Other weeks, we prepare for Certamen, a Classics Quiz Bowl Competition, or watch excerpts of Classics movies such as Gladiator and Hercules. There's the occasional snack, but it is the common bond of curiosity in the Classics and the cozy but also slightly uncomfortable benches of Pearson A that makes these meetings special. It is a perfect time to engage and immerse oneself in the Classics without the exhausting rigor of Latin and Greek class.

2019-2020 Classics Club Board

Triumvirate: Axel Ladd,
Alexandra Lebaron,
Gigi Glover

Consuls: Jonathan Fu, Jake Zummo,
Sarah Chen

Praetors: Julian Dahl, Aaron Chung

If interested in learning more about
Classics Club, email us at:

Jonathan Fu '21 - jfu21@andover.edu
 Jake Zummo '21 - jzummo21@andover.edu
 Sarah Chen '21 - schen21@andover.edu
 Julian Dahl '22 - jdahl22@andover.edu
 Aaron Chung '22 - achung22@andover.edu



In the past, Phillips Academy's Classics Club was one of the largest and most influential in the Northeast (and the nation!) along with other boarding schools such as Phillips Exeter Academy and St. Paul's School, but as time passed and interest in the Classics as a whole waned, so too has our Classics Club. Along with the aforementioned schools, we once founded countless Certamen competitions, Classics conventions, and countless other events. However, while those schools' clubs have remained stalwart in their commitment to extracurricular Classics, Phillips Academy's Classics Club has become indifferent, mainly due to the lack of leadership in the middle portion of the 2010's.

Nevertheless, under the guidance of departing Co-Presidents Axel Ladd '20, Alexandra Lebaron '20, and Gigi Glover '20, Classics Club has undergone a transformation, holding consistent weekly meetings and beginning ventures back into Certamen and the possibility of rebuilding ties with our peer schools. The board has revolutionized meeting structures, building in several drastically different types (as mentioned above) to make every meeting exciting while also allotting time to pursue ambitious ventures such as Certamen and inter-school Classics.

With five carryover board members bearing the seniors' legacy and with several new members joining the board this term, Classics Club has built strong, foundational leadership, both at present and for the future and is excited to begin its reinvention in the fall of the 2020-2021 school year. Our collective objective for the upcoming school year and beyond is to bring together not only those students who have a specific interest in the Classics but also those students outside of the Classical realm who simply have a curiosity into what makes the Classics so unique! It is this unification that will help bring down the wall around the Classics and make its fascinating world accessible and open to everyone.

If you would like to join or simply get a taste of Classics Club, make sure to swing by at the Club Rally in September, send any of the board members below an email, or show up at 6:00 PM on a Wednesday evening!

JONATHAN FU ('21)

MEET THE FOUNDERS



JONATHAN FU ('21)
PRESIDENT/EDITOR-IN-CHIEF

Jonathan Fu is a three-year upper from Short Hills, NJ. He has been a part of the Classics community from day one, taking both Latin and Ancient Greek. He is especially captivated by Latin poetry and focuses his studies and research on the Golden Era of Latin Poetry, including authors such as Catullus, Virgil, and Horace. In addition to Andover Athenaeum, Jonathan is a Clarinetist as well as a Commentary Co-Editor for The Phillipian.



NAKUL IYER ('20)
DIGITAL EDITOR

Nakul is a four-year senior from North Andover. On campus, he creates the website for Andover Athenaeum and is part of quizbowls, math club, and rock club. Nakul is one of the founders of the magazine, and he has been critical in the design and coding of the website.



WILLIAM YUE ('22)
EXECUTIVE EDITOR

William Yue is a 10th grader at Phillips Academy and is the Executive Editor and cofounder of the *Andover Athenaeum*. His passions are mathematics, physics, art, and writing for *The Phillipian*. In addition, he is an amateur but avid squash player and enjoys playing Tetris and card games such as Canadian Fish and Coup. He began learning Latin his 9th grade year and is also interested in Greek mythology and the history of Ancient Greece and Rome.



Elizabeth Meyer has been teaching Latin and Greek at Phillips Academy for 22 years. The Chair of Classics from 2011 to 2017, she currently serves as the Head of World Languages. Her special interests include philology, linguistics, and rhetoric; her dissertation explored epistolary ethos in Cicero's letters. In addition to Latin and Greek courses, she has taught 'The Art of Persuasion' and 'Ancient Politics and Modern Parallels,' the latter an interdisciplinary collaboration with history teacher Alexandra Booth. She is a regular guest teacher in Dr. Vidal's gender theory colloquium. Other roles on campus have included many years in Stevens dormitory, and a myriad (but not literally a μυριάς) of coaching assignments, ranging from varsity water polo (New England champs in 1999!) to, most recently, the notorious 5:00 Spin (no texting allowed).



MEET THE WRITERS

KELLY SONG ('20)

Kelly is a three-year senior from Shanghai, China. She began taking latin in ninth grade and has since been in love with the language's cultural silhouette and rhythmic beauty. On campus, she illustrates and creates layout for The Phillipian and is an Addison Ambassador.



AARON CHUNG ('22)

Aaron Chung '22 is a current Lower at Phillips Academy Andover, and has pursued the study of Latin since 5th grade. Deciding to study Ancient Greek at the start of last year as well, Aaron has a profound interest in translating the works of Caesar and the epic meter of Homer. Aaron is a current upper board member of the Classics club on campus, the youngest member of the Jungam Academy for Greco-Roman Studies back in South Korea, and also plans on attending the Paideia Institute's courses this summer. Besides his interest in classical studies, Aaron enjoys playing lacrosse during his free time. Please reach out to jchung22@andover.edu for further questions and discussions on Petrarch!

MEET THE EDITORS



JAKE ZUMMO ('21)
NEWS/FEATURES EDITOR

Jake Zummo '21 is a boarder at Andover from Old Greenwich, CT, who lives in E.H. Stuart House on campus. He is the current co-head of the Classics Club on campus and the editor for the news and features articles for the *Athenaeum*. Often referred to by "Zummo" colloquially, Jake enjoys reading novels, playing the guitar, and training his skills on League of Legends in his free time. He has been taking Latin since sixth grade and has since become fascinated in the fictional and historical characters of antiquity. One of his favorite works to read and translate is the *Satyricon* for its hilarious satire. A fun fact about Jake is that he once dressed as Mr. Met for Halloween.



ARNAV BHAKTA ('22)
COPYEDITOR

Arnav Bhakta is a 10th grader at Phillips Academy, serving as the copy editor for the *Andover Athenaeum*. He has a high interest in computer science and biomedical engineering and enjoys programming in his free time. Along with this, he is an amateur squash player but also wrestles during the winter. He started learning about classics and Latin in middle school, getting interested in the subject through Greek mythology and books such as *Percy Jackson* and *The Heroes of Olympus*.



ADRIAN LIN ('22)
COMPOSITION EDITOR

Adrian is a returning lower from Andover, MA. Having started in Latin 100 in his freshman year, he has acquired a growing interest in the Latin language and Roman culture, with a particular fascination with modern classicists and their distinctive perspectives on the ancient Greeks and Romans. He is captivated by the natural sciences and applies such interest to the Classics by exploring the ancient world's pioneering discoveries in their tireless pursuit of understanding the natural world. On campus, he plays oboe in the Academy Orchestras, Band, and Chamber Music Society. He is also fond of nature and the outdoors and plays ice hockey in the Winter as well as ultimate frisbee in the Spring.



ESME HUU ('22)
LAYOUT EDITOR/DESIGNER

Esme is a new lower from Birmingham, AL. Upon entering Andover, she was placed into Latin 300, and despite her doubt, she was very successful. She quickly fell in love with Pearson and the entire classics department. She hoped to expand her love for classics into extracurricular activities as well. When *Andover Athenaeum* needed a layout editor, she jumped at the chance. On campus, Esme plays soccer in the Fall, and she runs track during the Winter and Spring. Between many sports, she is also one of the founding board members of MCMP (Mixed Community Mentorship Program).



NINA CUSHMAN ('21)
LAYOUT EDITOR/DESIGNER

Nina is a three-year upper from New York City. She began to take Latin in 6th grade and has deepened her appreciation and love for the language over her three years at Andover.

Masthead

Founders:

Jonathan Fu '21 - President/Editor-in-Chief

Nakul Iyer '20 - Digital Editor

William Yue '22 - Executive Editor

Board Members:

Jake Zummo '21 - News/Features Editor

Adrian Lin '22 - Composition Editor

Nina Cushman '21, Esme Huh '22 - Layout Editor/Designer

Arnav Bhakta '22 - Copy Editor

Special Thanks:

Dr. Meyer - Faculty Advisor

Ms. George & Ms. Strong - Abbot Grant Coordinators

Stephanie Yang '21 - Graphics Designer