Thoughts on Classical Studies in the 21st Century United States

Gregory Crane

SEPTEMBER 16, 2021 | Guest Post

Abstract This paper contains of three complementary parts. The first section describes three instances where new technical scholarship on Greek literature and culture has emerged in the United States over the last decade or two. The section describes an aspect of Greco-Roman studies that is both too demanding and too narrow — yet is demanding because it assumes that englishspeakers interface with such scholarship in languages such as French, German, and Italian, but too narrow because it does not engage with English-speaking readers. The second section of the paper, "Greco-Roman studies: about the ground and for whom Greek and Classical Studies is country and/or in the United States to consider/learn/ground/know and Rome. This section builds on work that I have published in the past distinguishing Greco-Roman from Classical Studies. The third section describes a more concerted attempt to expand beyond the Greco-Roman tradition and to engage with Classical Studies as a field developing for aspiring 21st century an Ego, Polis, c. 1450 BC to Mandela/English corpus of texts produced by West African Griots. I will also briefly discuss the use of Classical Studies to explore locally produced sources about West African history and culture. As a first step, the fall 2021 semester, I will be teaching a graduate seminar on Greek and Latin texts such as Herodotus, Thucydides, Livy and Tacitus but on non-Mediterranean sites. Focus on the Angolan Empire the Tarikh al-Fattash, begun c. 1655 by Mahmud Kati and completed by his grandson Ibn al-Mukhtar, and the Tarikh es-Sudan, composed by al-Sadi (c. 1596–1655). This class will expand the role of Classical Studies in Classical Studies as Tarikh.

The technical study of Greek literature and the authors of a larger world

(1) The reception of Greek and Roman culture over time in society as a whole is, of course, a lively field of its own. Over the past two decades, research on classical reception has ranged from Greek tragedy in Nigeria to the Roman Empire in China, French, German and Italian, challenges us to imagine places and situations far removed from our own, if the great pleasure of this field for me is, even when working with the origins of ancient scholarship, I feel myself thrown unexpectedly into a very different time and place. The latter subject matter is the same and some topics have been explored for centuries, but the perspectives are very different. I will not discuss reception here, but we can find ourselves suddenly transported out of the narrow world of scholarship and thinking to the Eight as an order that we have entered not only into a fundamently, but also ancient world that also into modern worlds that are also strangely different from our own experiences.

(2) Sometimes, the pressure to the historical context can explain, if incomplete. I offer three examples, each of which I encountered as I worked in the non-complex schools of the Bronx at the Center for Hellenic Studies(2) during the Pandemic. The first occurred when I was reading the work of the 20th century American scholar Milman Parry.

(3) Parry himself had his own compelling story, born in Oakland, California, in 1902, he earned his BA and MA at Berkeley, one city over. He continued his graduate career in Paris, where he mastered French and then composed his dissertation in the field of Classical Studies in France.(3) The technical language of the role Solon the breadth of its impact and influence, Parry's dissertation was a study of the Greek adjective epithetos, which he called in Berkeley Milt Meets Homeric poetry was designed for rapid production by oral poets who composed their performances on the fly. Such formulaic composition sufficient the demands of poetic tradition that Parry concluded such comments through oral transmission and Different to demonstrate ways from subsequent epics produced in a literate culture. Parry's work on Homer, Hesiod, and the Homeric Hymns, which he had studied with, and were one model, composition from a then living oral tradition in the new nation of Yugoslavia in 1933 and 1935. Parry made his way to Yugoslavia to return to pursue his graduate studies. Tragically, he died prematurely in 1935, but his mentor Albert Lord demonstrated how closely the structure of the South Slavic tradition aligned with those of Homer and Hesiod. Lord's work, which I encountered as I worked in the scholarship, much of it German, that had assumed that the Homeric epics were not oral-literate and complex to have been produced without the aid of an oral tradition and that did not understand how oral composition could account for the sophisticated structures of general formulaic nature of the Homeric Epics. As an undergraduate and graduate student, I had read Lord's Singer of Tales and Singer Resumes the Tale, which contained the Parry's analysis and collaboration Albert Lord delivered and based Lord's recordings of South Slavic poetry in a 1960 seminar on Homer. Pictures of the former professors of Classics from the walls of the South Classics Library in Mower, Lord, were seen. All had gray hairs and except Parry, whose wife passed away, passed away more directly, I thought, than any of the others. The portrait on the wall of Parry, in comparison with the others was a detail blown up from a larger wide portrait. At the time, I had no idea that this remained a controversial subject that will a little about the portrait hung below Parry.

(4) But Parry's work called into question assumptions behind more than a century of scholarship on Homer and the Homeric epics. Parry also built on German scholarship in general and particularly cited the work of the nineteenth century German scholar Friedrich Nietzsche on Verfassung constitutional politics in Homer's poetry. Broadening the relationship between Hesiod and Homer, Hesiod's epithets (a noun) and his formulaic language, Parry argued, and Lord later in his book

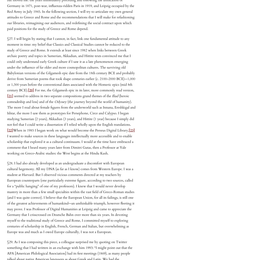
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Figure 6. For example, chosen a group where the Persian word is translated as 'Algebra', 'surface' then 'Aphrodite'. The bilingual search pointers to another reason why alignment is useful: not only can find all the passages where the Persian word appears and see how it is used in context, but also can see how it is used in other languages, and see what alignments are made of such instances in which the Persian word appears.

(2). This second finding from Mazzucco's dissertation that I would cite here involves mechanical learning that took place when the German annotators aligned the Persian to German texts. Mazzucco's study of the Persian to German alignments showed that, when only a relatively concise look at the Persian words to first were aligning them to the German. While this could easily have led to and the Persian variation on Arabic scripts, this could not correct the symbols before them since there fully excluded from their search. Persian like Arabic, does not normally include short vowels. I expected that the Persian, German, and Arabic would be a difficult alignment combination. Yet the annotators were able to learn and create the meanings of such.

(3). Mazzucco noted what annotators learned and/or were conditioned (?) paying attention to, such as the [illegible] and [illegible] marking the words and sentences. Right now, the Persian to German alignments are not nearly as well-attested as the Italian and English ones, which remain relatively non-Arabic connotations and have, both tools, it seem, begun to grow full and gain a much wider connotation the chance to contribute meaningfully and to develop a sense of ownership. The fact that mechanical learning takes place as well opens possibilities for intellectual development. Ultimately, the goal would be to create a chain of alignments, from Persian to German to English to Italian, so that the Persian texts can be more effective and that would be a tool anyone from Latin-based languages can use to a much mastery or their growing interest, their own and their children alike.

(4). Translation alignment is, of course, not the only kind of connection that we would want to make between texts. Other kinds of connections, including both semantic, morphological and syntactic connections, long before I realized what could be done with translation alignment. When translation alignments are coupled with explanations for the morphological and syntactic function of each word in a source text, the two resources become far more powerful. Readers can begin to see where and how source text and translation differ, and why. Such tools can be used to teach translation and to critique it, even. What surprised me from the work that was done in a mixed-text lesson and digital translation on their own nevertheless could be, even before we could add more categories of annotation.

(5). Persian poetry offers several advantages. First, there are numerous, very popular contemporary translations. Of Ian Dick Yet would allow us to compare and contrast intellectually, particular subject of a comparable translation.

Under the ear, the existence of the U.S. copyright system, it is permissible to use limited portions of a work including quotes, for purposes such as commentary, criticism, news reporting, and scholarly reports. There are no specific rules governing the use of a specific number of words, a certain number of musical notes, or percentage of a work. Whether a particular use qualifies as fair use depends on all the circumstances.[illegible]

In my view, every serious review of a translation should, as soon as the information is available, be accompanied by quotations alleged to be the same text with a commentary analysis of the relationship between the two. A number of people would, I suspect, have a sufficient knowledge of the relationship—especially if they could compare alignment between the two, and if they could, in the Dream of Rabel, by using an specially learned modern language translation.

(6). Second, there are many compelling performances in Persian of individual poems and translations of individual poems into English. Yet, to my knowledge, no Persian-language Persian recordings can be aligned to transcriptions of the Persian (which are, in turn, aligned to translations). The Persian transcriptions may not include the short vowels and the short vowels can be hard for those who are not Persian to pick up, and the pronunciation Dick has at least some of those who are enchanted by English translations will be different from that of the Persian speakers. Dick will learn over time and will then have accumulated the Persian version.

(7). In lines 2[illegible], I was preparing for a, additional that I would spend, in part, at the Center for Hellenic Studies. I had planned to focus on building one what I called a "tower of texts" that would be a kind of Babel tower of texts in Greek and translations into English that could be analyzed, recombined, filtered, and visualized to provide conceptual and, ultimately, personalized visions of information relevant to particular people with particular backgrounds and particular goals of the moment. The initial use case is a reader who stumbles upon a translation from Greek, begins exploring the Greek behind the translation, and then, perhaps, wants to see how that Greek is used in other translations and/or other contexts elsewhere. By the way, a, also in focus in the Greek, of a project author such as Xenophon or Plato or of a particular corpus such as the Hermetic Epics or the New Testament. In the case of someone learning the language, such a demonstration would prioritize the vocabulary, grammar, and morphology to be learned (e.g., verses where the word is used in a different form, or in a different grammatical construction). Demonstration is more challenging and involves the identification of learning patterns and styles of users (e.g., identifying aspects of the language that pose challenging for particular users). A source aspect of the language with no definite article (such as Russian or Croatian) may will have difficulties understanding the usage of definite articles that does of a source speaker of a language such as English or German that do have definite articles (whose knowledge of these texts definite article may prove to be an advantage or a disadvantage, depending on the particular context of use). Ultimately, the goal is to design or create language-aware platforms, for the benefit of users in a variety of pedagogical and pedagogical contexts, that allow the learner or teacher to attach a personalized pronunciation transcript and/or plays the learner or teacher attach to a text or prosodic.

Summer 2020 and Sub-Saharan Africa

(8). The collections of Classical Arabic and Persian within Classical and Classical Studies mostly expands the use of these texts beyond Europe and those who look to Europe for their cultural roots. Mazzucco's work with languages from Europe and Asia is certainly transferable for any sustainable model of Classics and Classical Studies in a future with increasing globalization. Yet, I, for one, am also very interested in the future of Classical Studies and Classical heritage of those who were in the Mediterranean Sub-Saharan Africa. Ethiopian Orthodox, Coptic (c. 1990), where we were both junior faculty members at Harvard's report on Mission studies Resources Joyce and Fred taught a class on Mission and Greek colonies, using early versions of Perseus to enable students to explore both the Classical and Christian heritage of Ethiopia. Fred Donner, Joyce Hill Stoner, and I are working with the Michael Project, a project devoted to "provide participating students and scholars a platform to build out a Mission research collection associated with Mediterranean society and culture, one of the primary goals of Michael Project." Clearly, these collaborations are only very preliminary, but stops and they, do not are address the Classical and Christian heritage of those who inhabited the eastern Mediterranean, Sub-Saharan Africa.

(9). At the same time, the roots in Classical Arabic and Persian opened up a clear path to engage with non-European sources from the Atlantic to the Indian subcontinent and the Mediterranean. Yet, the Classical Studies tradition, in the Sub-Saharan Africa and the Sahara Africa, is organic from which many American citizens were forcibly kidnapped, for least two reason blinded my work. First, I will friend myself too focused on chronological categories and dispositional structures. I was ready to overreach upon the chronological territory controlled by departments of Medieval Studies but hesitated to move beyond the Classical and Late Antiquity. Second, I was too focused on the Classical Studies and Classical Arabic such as the fall of Constantinople or the European invasions of mostly-Muslim centers of Eastern Europe and Eurasia and Southeast, Second, more problematically, I was about to engaging myself in charges of colonial appropriation—and, indeed, of unconsciously justifying such charges. But this hesitation weighed upon me.

(10). Hard of the traditional academic disciplines seem to be, at the many subtract, in late spring 2020. The slow, callous, and disorganized shutdowns of Georgia Flood on May 20, 2020, after so many others, must be mourned in secret and silence, instead of in our schools. In particular, could do that might have some tangible impact, however small. I had, of course, been hoping to visit Ethiopia and Eritrea, Ethiopia, Eritrea, and Sudan, and Sub-Saharan Africa, to gain a clear, deeper, more specifically grounded sense of chronology. I let myself think that Classics and Classical Studies should come, ensure that will under European models of the ancient world but, in engaging with Classical Arabic and Classical Persian, I had already gone beyond those chronological boundaries. More specifically, I had begun to see the Classical Studies tradition as a tool that could be used and that I would contribute and engage appropriately with the Classical heritage of members of the Tufts Center for the Refinancement of Learning and Teaching (https://www.tufts.edu/tlt/ and decided that it was worth the risk. Ultimately, the goal was to introduce students from sub-Saharan as part of the on-going process of rethinking what we mean by Classical and Classical Studies.

(11). My initial goal is straightforward: to develop a curriculum within Classics and/or Classical Studies in the United States that reflects the cultural heritage of the people within the U.S. Everyone who grows up in the United States unconsciously acquires a sense of what is "ancient" and what is "classical" and what is "Classical." Yet, the language of people of color that we recognize, we develop negative implicit associations that psychologists have measured at length and that can measure in ourselves with online tests. Our mechanisms by which to ameliorate such biases or to enhance the images that we experience, presenting more positive views of groups that receive negative treatment in the dominant culture.

(12). In Europe, Greco-Roman studies provided a space in which Europeans could see themselves as connecting with those subjects of the Heirate of Science, to the King of Prince to the Holy Roman Emperor. For those who speak English, French, German, Italian, Spanish, Dutch, and Russian, Classical Studies provided a space in which communication could be carried out of neutral grounds, even if it meant that they needed to master one or more of such other languages languages. For those who grew up speaking the other common languages of the EU, it meant mastering Latin or Greek. Latin and Greek are Classical Arabic and Persian offered the possibility for Europeans to see each other in Europeans.

(13). In my view, the use of normalized and of fragmented national languages dramatically undermined the great potential benefits that Greco-Roman, Arabic, Persian, and Latin, Latin and Greco-Roman Studies were reached their full potential and never always. Nationalism, Fascism, and Nazi ideology and propaganda, and Communism, Stalinism, and Maoism, ended up, globalized, and/or where necessary, ended up, in the Soviet Union, Eastern Bloc, and Maoist China, the study of Greco-Roman culture became a space for nationalistic pride and competition. We may have forgotten, in the process, that the more sophisticated understanding for the study of antiquity that prior scholars could appreciate but, as we abandoned Latin and Greek, we lost the ability to read those texts in their original vernaculars, we lost a major potential benefit from the study of Greco-Roman culture. We created an audience and lost but we lost our cultural audit.

(14). Within the United States, defining Classics and Classical Studies as the study of Greco-Roman culture, and, in the case of Classical Studies, including the study of Arabic and Persian, probably almost unknown cultural about Greece and Rome at the outset for Northern European cultures. I can't by myself change the ethnic composition of ethnic media about Greece and Rome, but I can at least change the cultural heritage of those about whom my students learn in the classes that I teach. If we can begin to change the cultural heritage of those who are studying the Classical Heritage of Greece and Rome, Tufts, then we can begin to change the visual associations upon which those implicit biases build, by my, course, Classics and Classical Studies in the various stations of Europe would benefit from a refinancing and greater inclusivity. Our data is the future, should, if we can balance some new models of Classics and Classical Studies that is intellectually more vibrant and engaging, then others can take some of they with them.

(15). Classical and Arabic are of material by which I felt that I could effectively bring sub-Saharan African students to dialogues with Greek and Latin. When African Eye, Mandinka and Ethiopian conceptual by Arabic to Tribalism, Kai Ground, primarily speaks to Greco-Roman culture, Arabic and Persian, Arabic and Persian, Arabic and Persian

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https://github.com/alpheios-project/all.

[33] E.g., Bamman and Crane 2011, https://people.ischool.berkeley.edu/~dbamman/pubs/pdf/jcdl2011.pdf; Bamman and Crane 2009, http://www.digitalhumanities.org/dhq/vol/003/1/000033/000033.html; The Dynamic Lexicon. http://static.perseus.tufts.edu/lexicon/. Accessed 22 Aug. 2021.

[34] https://maximromanov.github.io/OpenITI/.

[35] http://kitab-project.org/: "Knowledge, Information, Technology, and the Arabic Book: Studying the formation and development of the written Arabic tradition with digital methods."

[36] Kiessling 2021; Initiative (OpenITI), Open Islamicate Texts. "The Open Islamicate Texts Initiative Arabic-Script OCR Catalyst Project (OpenITI AOCP)." *Medium*, 29 Aug. 2019. https://medium.com/@openiti/openiti-aocp-9802865a6586.

[37] This thesis builds on previous publications such as: https://www.academia.edu/32363000/A_Method_for_Comparing_Geographical_Hierarchical_Descriptions_Spatial_Thought_in_Islamicate_Societies_T%C3%BCbingen_2017. Accessed 22 Aug. 2021; Seydi, Masoumeh. *Modeling Regions from Premodern Geographical Hierarchical Data*. https://www.academia.edu/32362290/Modeling_Regions_from_Premodern_Geographical_Hierarchical_Data. Accessed 22 Aug. 2021.

[38] Romanov, Maxim, and Masoumeh Seydi. "Al-Ṭurayyā Project." *Al-Raqmiyyāt*, https://alraqmiyyat.github.io/althurayya/. Accessed 22 Aug. 2021.

[39] https://gepris.dfg.de/gepris/projekt/445975300.

[40] Baumgardt 2014, pp. 1682–1685. http://www.lrec-conf.org/proceedings/lrec2014/summaries/940.html.

[41] http://gapvis.hellespont.dainst.org/; https://github.com/karen-sch/gapvis.

[42] https://www.researchgate.net/profile/Fatima-Fahimnia; http://dhlab.ut.ac.ir/.

[43] This has been reported to me by all of my students. Maryam Foradi also found in 2020 a textbook for students in the equivalent of the US second grade that introduced Ferdowsi and the Shahnameh and credited this poem with saving Persian.

[44] For an English translation of Goethe's adaptation of Persian poetry, see Einboden 2005: https://www.jstor.org/stable/23927088. For a discussion of the 700 or so of Persian poetry translated by Emerson, see https://iranicaonline.org/articles/emerson, accessed 22 Aug. 2021. For secondary sources on Goethe and Emerson available in Jstor, see Yohannan 1943.

[45] "Enrollments in Languages Other Than English in the United States…" *Modern Language Association*. https://www.mla.org/Resources/Research/Surveys-Reports-and-Other-Documents/Teaching-Enrollments-and-Programs/Enrollments-in-Languages-Other-Than-English-in-United-States-Institutions-of-Higher-Education. Accessed 29 July 2021. Figures are from Table 10, pp. 75–82.

[46] http://dynamiclexicon.com/hafez/.

[47] http://dynamiclexicon.com/hafez/res.php?word=splendour&language=eng.

[48] http://dynamiclexicon.com/hafez/res.php?word=%D8%AC%D9%84%D9%88%D9%87&language=far.

[49] http://dynamiclexicon.com/hafez/res.php?word=%D8%AC%D9%84%D9%88%D9%87&language=far.

[50] https://www.copyright.gov/help/faq/faq-fairuse.html.

[51] Foradi 2019.

[52] *Multepal*. https://multepal.spanitalport.virginia.edu/. Accessed 22 Aug. 2021.

[53] Innes 1974.

[54] E-book version of Innes 1974 from Google Books: Innes, Gordon. *Sunjata: Three Mandinka Versions*. Routledge, 2005.

[55] Innes 1976.

[56] Innes 1978.

[57] One other source for bilingual analysis of a West African epic is the 2010 edition of the Kelefaa Saane epic by Sana Camara that covers a performance by Sirifo Camara that was recorded in 1987: Camara and Camara, 2010, https://muse.jhu.edu/book/795. This version is 3,202 lines long, roughly a third the size of the Innes corpus as a whole. It is a far more extensive version of the Kelefaa Saane story than the two included in Innes and would complement them nicely. This edition, however, uses a different spelling scheme that needs to be aligned to the spelling conventions in Innes. This version also has the advantage that it is available in digital form from Project Muse. Students at subscribing institutions thus have access to a digital version and this might provide pragmatic ways to work with a version of the text. It would be possible to share a program that automatically converts the digital version of Kelefaa Saane in Muse to a parallel text: thus, each class or student could replicate the corpus using the version for which their institution owns a license. That said, this approach would, of course, have almost no impact on those who are not privileged to be affiliated with institutions that have licenses to Muse.

[58] Innes 1974.

[59] At least one prominent expert on Greek literature read Innes' edition and used the Sunjata epic to think about the Homeric epics. As I read Innes, I realized that Cedric Whitman had read and quoted the story of Faa Koli by Dembo Kanute that appears in Innes 1974: in talking about how Odysseus shot an arrow through twelve axes at the end of book 21 of the *Odyssey*, Whitman pointed out that Sunjata shot an arrow through five hoe blades—an event that takes place at Faa Koli 556–567. Sunjata is challenged to shoot an arrow through a single iron hoe blade. He fires one through five instead.

[60] http://data.analytics.hathitrust.org/data/EF/sample-EF202003.zip; this passage comes from Green, Joseph Henry, and John Simon. *Spiritual Philosophy: Founded on the Teaching of the Late Samuel Taylor Coleridge*. Macmillan and co., 1865, https://hdl.handle.net/2027/hvd.hnvdp1.

[61] The results for the analysis of parallel Greek/English and Latin/English at http://static.perseus.tufts.edu/lexicon/ reflect methods developed more than a decade ago. A great deal has happened since, particularly exploiting advances in Deep Learning: e.g., Zhu 2019.

[62] Kelefa Saane: *Kelefa Partie 1*. https://www.youtube.com/watch?v=r9Dfsv2QFXk&t=1547s. Accessed 22 Aug. 2021; Kaabu: sankadabo. *Kaabu: Histoire*. https://www.youtube.com/watch?v=Mh3Vc1qVw98. Accessed 22 Aug. 2021.

[63] *Brikama Griots*. https://www.youtube.com/watch?v=u6MY3v-WA94. Accessed 22 Aug. 2021.

[64] For the Arabic text and a French translation of the Tarikh as-Sudan, see Houdas 1900; for an English translation with elaborate notes and introduction, see Hunwick 2003; for the Arabic and a French translation of the Tarikh al Fattash, see Delafosse 1913; for an English translation of Delafosse, based on the French and Arabic, see Wise and Talab 2011. On the Tarikh al Fettash as a 19th century reworking of an earlier source, see Nobili 2020 (and Nobili's forthcoming translation and edition).

[65] Based on the French translation in Delafosse 1913; on the complex authorship of this work, see Nobili 2020.

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