



# Nota Bene



Vol. 13 No. 1

WHAT'S HAPPENING AT HARVARD CLASSICS

Fall/Winter 2007



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## Notes from the Chair, by John Duffy

It is a special pleasure to welcome you to a new issue of *Nota Bene*. Jan Ziolkowski, who succeeded Richard Thomas as Chair, was able to spend only one rather hectic and very successful year leading us, before answering the call to move to Washington as Director of Dumbarton Oaks. Happily for us he, like Greg Nagy, will travel to Cambridge for part of every week in order to teach, maintain direct contact with students, and participate in departmental meetings. It says something notable about the depth and diversity of our programs when, for a second time in immediate succession, a medievalist can be accepted as head of the Department of the Classics. Fortunately for me (a Byzantinist) Richard Thomas has agreed to take over the role of Director of Graduate Studies from Kathleen Coleman, who gets a well-earned rest from that onerous position, and Jeremy Rau has accepted the equally large responsibility that goes with being Director of Undergraduate Studies. With those two right-hand men and the constant support of the indefatigable trio of Teresa Wu, Ivy Livingston, and Lenore Parker, the Chair will have little excuse for not keeping our enterprise on a steady and productive course.

It is an exciting time for the University, as we begin the school year under a new President and a new Dean of the Faculty of Arts and Sciences. One of Dean Smith's first tasks will be to see that the restructured General Education program is put into operation. We in Classics, for whom the undergraduates are at the heart of our endeavors, will be busy exploring how to put the most effective and meaningful set of courses on offer for General Education.

Thanks to the initiative and creativity of Jan Ziolkowski and Lenore Parker, the Department now proudly features a stunning new βιβλιοθήκη/armarium chock full of the many recent books and monographs published by our junior, senior, and emeriti faculty (see photograph on back cover).

Please enjoy (as I always do) reading about the multifarious summer activities of our wonderfully versatile students and faculty, and meeting the cohort of seven newcomers to the graduate program. And as a final note, let me highlight the latest honor garnered by our emeritus colleague, Ihor Ševčenko, who recently was elected a foreign member of the Polish Academy of Arts and Sciences. *Ad multos honores!*

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# Χαίρετε! *Salvete!*



*Claire Coiro*

**C**laire Coiro is a native of Princeton, NJ. As an undergraduate, she attended Brown University, where she majored in Greek and Latin as well as being a pre-med with a focus in developmental biology. In an effort to combine such seemingly disparate interests, she wrote her senior thesis on one of Galen's treatises on development. Last year, while deciding whether to go to medical school or graduate school, she took some time "off" to teach high-school Latin in Roanoke, VA. Although she genuinely enjoyed teaching grammar and Catullus, she decided to come to graduate school, where she intends to continue pursuing her interest in classical medicine.

**L**auren Curtis, from County Durham in England, is very happy to be back at Harvard. After completing her undergraduate degree at University College, Oxford, she spent last year as a visiting student in the Department of the Classics at Harvard and liked it so much that she decided to stay. Lauren loves Homer and the *New Yorker*; she is thrilled to be taking a seminar on the former and finally to have a subscription to the latter. She is also a big fan of Sophocles, Euripides, and Ovid, and has a habit of getting excited about intertextuality. In addition to her Classics courses, this year she also hopes to study hard at the Boston Wine School, and to learn to cycle on the right (or wrong) side of the road.



*Lauren Curtis*



*Tiziana D'Angelo*

**T**iziana D'Angelo was born in Milan, Italy, and grew up in a cute little town nearby, Pavia, where she went to college and got a BA in Classical Languages and Civilizations. What she misses most from that wonderful and carefree period of her life are the hot summers spent digging Etruscan sites in Tuscany and sunbathing at the beach in Sicily. However, very soon she opened her eyes to the "complicated" system of Italian academia and its not very rosy prospects, thus realizing that it was time for her to set out for foreign lands. Her first destination was England, where she pursued an MPhil in Classical Archaeology at the University of Oxford. After exploring a variety of fields, she focused on Hellenistic Archaeology and wrote her thesis on Macedonian funerary painting, but she also discovered an unexpected penchant for Greek epigraphy. In spite of her slight build, she also succeeded in getting onto her college rowing team, even though for obvious reasons she never actually rowed, but had to settle for coxing. Just over two months ago she said good-bye to Old Europe, and although sometimes she is homesick and complains about American coffee, in reality she is very thrilled to be starting her PhD in Classical Archaeology at Harvard.



*Duncan MacRae*

**D**uncan MacRae grew up in Dorking, England, a small town near London. At secondary school he was lucky enough to meet a teacher enthusiastic enough about classical Greek to give up lunchtimes to teach him the language. After school, he took a “gap” year which allowed him to travel through Italy and Greece, where he learned not to take Greek trains and that it can snow in the Peloponnese in April. Duncan then read Classics at Trinity College Dublin, where he connected with his Irish ancestry and enjoyed the privileges of a Foundation Scholarship. He is delighted to be at Harvard, where he hopes to focus on Imperial Latin Literature and the culture of the first century of the Roman Empire, as well as wider interests in Hellenistic Greek literature and the Epic Tradition. He also looks forward to indulging his interest in baseball (pretty difficult to sustain in Ireland!) and seeing the New England fall.



*Matthew Miller*

**M**atthew Miller was born and raised in Reisterstown, Maryland. His parents entrusted his high school education to Jesuits, sadly unaware that this decision would destroy any hopes they might have had of raising a fabulously wealthy lawyer or businessman. This early exposure to Latin and Greek resulted in his deepening obsession with the Classics, which continued during his undergraduate years at Washington & Lee University in Virginia. While there, he grew interested in the history of philosophy at Rome and Seneca in particular. Spending four years in Virginia also imparted to Matthew a love of hiking, which he hopes to continue in the New England area.



*Philip Pratt*

**F**ollowing a somewhat peripatetic childhood, Philip Pratt found himself settling in the seaside town of Scarborough, England, a land whose slight fame rests largely upon a bygone age of parsley, sage, rosemary, and thyme. After reading some Homer in high school and deciding that he rather liked it, he embarked upon a degree in Classical Civilization at the University of Warwick, where he spent three happy years discovering the ancient world. Philip’s interests lie primarily in intertextual relations, the reception of classical works, and the relationship between literary theory and the writing of texts. At this point in time, however, he is more focused on improving his understanding of the ancient languages and increasing the breadth of his reading. Outside of academia Philip particularly enjoys playing table football (or “foosball,” as it is locally known) and has fond memories of once being rather good at it. It is a shame, alas, that this is no longer the case.

**Y**vona was born in Boston and has lived there ever since, excepting last year when she escaped to Oxford. As an undergraduate at Harvard, she studied satire, particularly Juvenal. As a graduate student at Oxford in Roman Archaeology, she studied Roman architecture and topography, and their reception, particularly Piranesi. Luckily, she continues to be interested in both subjects. In her spare time Yvona enjoys practicing the piano, playing squash, and reading Henry James.



*Yvona Trnka-Amrhein*

# Faculty

## CARMEN ARNOLD-BIUCCHI

taught a class on “Myths and Legends on Ancient Coins” last fall. In April she organized the annual meeting of the Council of the International Numismatic Commission, held for the first time in the US here at Harvard. Later in the spring she was invited to the École Pratique des Hautes Études, of the Sorbonne in Paris, and lectured on Selinous in Sicily and the beginning of coinage in the west, on Lysimachos of Thrace, and on imitations of Athenian tetradrachms in Egypt. During her stay she also conducted research at the Cabinet des Médailles in Paris. In the spring she will teach a course on the coinages of Sicily. Her book *Alexander’s Coins and Alexander’s Image* is now out.

## KATHLEEN COLEMAN

returned briefly to Africa this past summer, to teach Latin for a week in the only high school in Zimbabwe that still offers it, and then pursue archival research in Grahamstown, South Africa, on classical reception in the poetry of Douglas Livingstone (1932–1996); her trip culminated in the biennial meeting of the Classical Association of South Africa at her *alma mater*, the University of Cape Town. This term she is teaching courses on Latin epigraphy, Ovid’s *Heroides*, and Pliny, and the Sophomore Tutorial (Roman). In the spring she was awarded a Walter Channing Cabot Fellowship for her commentary on *Martial, Liber Spectaculorum*.

## EMMA DENCH

returned to Harvard on a permanent basis in January 2007, after spending a year here as Visiting Professor in 2005-06. The transatlantic move was quite hectic, but she has greatly enjoyed her teaching and research since her return. This fall, she is co-teaching a course on “Western Societies, Politics and Cultures: From Antiquity to 1650,” and a graduate seminar on “‘The Fall of the Roman Republic’: Ancient Versions,” on the retrospective writing of the Roman Republic in antiquity. Over the summer she made progress on her book *Culture and Imperialism in the Roman World*, which she is writing for the Cambridge University Press Key Themes in Ancient History series, and she looks forward to getting much more of it written during her sabbatical in spring 2008.

## JOHN DUFFY

participated in the 15th International Conference on Patristic Studies held in Oxford in August. His paper there dealt with newly discovered fragments of a sermon by Sophronius, the 7th century patriarch of Jerusalem, in which are embedded also pieces of a long lost Christian-Jewish dialogue ascribed to the 2nd century writer Aristo of Pella. Otherwise, in the tranquility of New Hampshire, he managed to complete (after several

years of effort) the collation of some 70 manuscripts containing homilies by Patriarch Sophronius. In the fall he is teaching “Introduction to Byzantine Greek” and offering his “Workshop in Greek Paleography.”

## SUSANNE EBBINGHAUS

spent a very colorful spring and summer organizing the exhibition “Gods in Color: Painted Sculpture of Classical Antiquity” at the Sackler Museum (22 September 2007–20 January 2008). With some trepidation, she is awaiting reactions to the more than 20 full-size color reconstructions of well-known examples of ancient Greek and Roman sculpture, which have made Harvard their first stop in the New World. For those ready to look beyond white marble, she will teach a course on Greek sculpture—in color.

## DAVID ELMER

will spend this year in the contemplative environment of the Society of Fellows, recuperating from a semester spent teaching

and serving as Director of Undergraduate Studies. He intends to complete his book manuscript on *The Poetics of Consent in the Iliad* and hopes as well to acquire a working knowledge of Sanskrit. After a delightful visit to Lausanne for the 18th installment of the Corhali seminar, his summer was productively spent on the completion of two articles on Bosniac epic song and training in Greek epigraphy in Fritz Graf’s summer epigraphy seminar at The Ohio State University.

## ALBERT HENRICHS

is teaching Greek 201, a new junior research seminar on Greek lyric, and various tutorials, after a delightful mid-July escape from summer school to a weekend workshop in Berlin on the modern reception of Dionysos. He will present papers on the Greek concept of divinity and on esoteric religious groups to conferences at Edinburgh and Bielefeld in November. With the help of Ivy Livingston, he has readied the 600 pages of *HSCP* 103 for publication in December. Articles on the Greek novel, on Greek priests, and on ritual and crisis in tragedy have appeared or are about to be published.

## CHRISTOPHER JONES

has written several articles in the past 12 months, but still has one chapter to go on his *Heroes* book. This summer he sailed along the southern coast of Turkey, from Phaselis as far east as Corycos; the highlight was the magnificently preserved site of Olba-Diocaesarea, high up in the Taurus mountain range. In early September he was in Italy lecturing and sitting on a doctoral “jury,” and in October he will read a paper before the Académie des Inscriptions, Paris. This year he teaches (among other things) a course on the Roman historian Edward Gibbon.



# Highlights

## CHRISTOPHER KREBS

gave a series of lectures at the École Normale Supérieure in the spring and spent most of the summer working on his book on the reception of Tacitus' *Germania*. On leave this fall, he will be teaching a graduate seminar on Sallust and Latin K in the spring. His most recent work includes a series of notes and articles on metaphors in Sallust (to appear in *AJP* and *HSCP*) and a contribution to the *Cambridge Companion to Tacitus*.

## NINO LURAGHI

has finally submitted his book on Messenia, which is now due out with Cambridge University Press around Easter 2008, under the title *The Ancient Messenians: Constructions of Ethnicity and Memory*. While he impatiently waits for the proofs, he is working with Professor Riccardo Vattuone to organize a conference on fourth-century Greek historiography, to be held in Bologna in December.

## DAVID MITTEN

became head of the Harvard Extension School's Master in Museum Studies degree program. He lectured about Alexander the Great as the third Collis Lecture on the Hellenic Heritage at the Cleveland Museum of Art in October and at a symposium on Greek warfare at the Michael Carlos Museum at Emory University in Atlanta. He co-authored an article, with Aimée Scorziello, "Reappropriating Antiquity: Spolia from the Synagogue at Sardis," for the Festschrift presented to Crawford H. Greenewalt, Jr. This spring and summer he lectured for the Harvard Alumni Association on trips to Spain and to the Bronze-Age Aegean world.

## GREGORY NAGY

was awarded the 2006 International Onassis Prize. His published articles include "Hymnic Elements in Empedocles (B 35 DK = 201 Bollack)" in *Revue de Philosophie Ancienne* 24 (2006); also the chapters "Lyric" and "Homer" in the 2007 *Cambridge Companion to Greek Myth*. He continues his normal weekly pattern of alternating between the Center for Hellenic Studies in Washington and teaching at Harvard.

## JEREMY RAU

is Director of Undergraduate Studies this year and is teaching "Language of Homer," "Introduction to Historical Linguistics," and "Introduction to Hittite and Anatolian Linguistics." Over the summer he taught in the Indo-European Summer School at the Freie Universität, Berlin, and was a participant in the first International Conference on Indo-European Linguistics at Kyoto University, Japan. He is currently completing articles on Greek *hekatón* "100" and the "Caland System" in Greek and Indo-European, and is about to begin a project on the prehistory of Homeric language.

## BETSEY ROBINSON

finished her manuscript, *Histories of Peirene: A Corinthian Fountain in Three Millennia*. In the spring, she hosted a Radcliffe Institute Seminar on "New Discoveries from Old Excavations," bringing together scholars from Greece, Germany, England, and Texas to share insights on archaeological excavation goals and methods in late 19th- and early 20th-century Greece; she is now beginning to edit the proceedings as she contemplates her next research moves. This fall she is teaching a new seminar on "Architecture and Power in the Ancient Mediterranean World."

## PANAGIOTIS ROILLOS

was given tenure last December and also joined the Department of Comparative Literature as Professor of Modern Greek Studies and of Comparative Literature. His book *C. P. Cavafy: Economies of Desire* is due out later this year. The Italian edition of *Towards a Ritual Poetics* (2003, co-authored with Dimitrios Yatromanolakis) is forthcoming in 2008; the Greek edition appeared in 2005. He recently co-founded the new research program/seminar "Cultural Politics: Interdisciplinary Perspectives" at the Weatherhead Center for International Affairs (WCFA), of which he is co-chair. He also serves on the Standing Committee on Medieval Studies and the Steering Committee on Folklore and Mythology, and has joined the Center for European Studies and the WCFA as a Faculty Associate.

## MARK SCHIEFSKY

is rested and refreshed after a sabbatical year at the Institute for Advanced Study in Princeton and is delighted to be back at Harvard as full professor, teaching an upper-level Greek course on Plato's *Republic* and a graduate seminar on Greek medical literature. His research continues to focus on the histories of medicine (especially Galen) and mechanics; a number of articles in both these areas are forthcoming. He is looking forward to upcoming lectures at Emory University, Indiana University, and the annual meetings of both the History of Science Society and the American Philological Association.

## FRANCESCA SCHIRONI

is back from one year at the CHS in Washington, DC, where she mainly worked on a book on Aristarchus of Samothrace. She also finished an article on Aristophanes' *Birds* and two (small) books, one on book-conventions in rolls and codices containing hexametric poetry, and one on a papyrus lexicon with Akkadian, Persian, and other weird Near-Eastern and dialectical glosses. She gave talks at Oxford, Paris, and Ann Arbor, hiked in Alaska, and practiced ballroom dancing. This year she is teaching courses on Homer, Hesiod, and archaic Greek literature, and a graduate seminar on the reception of Greek tragedy.



**GISELA STRIKER**

spent most of the summer in Hamburg, Germany, as usual, enjoying the time with her children and grandchildren, though not enjoying the weather. This year the congress of the German Society for Ancient Philosophy (GANPH) took place in Hamburg, and it was nice to see a number of old friends and colleagues whom she had not met in a long time. Her work consisted mainly in revisions, trying to bring two talks into the form of publishable papers, making a few changes in her notes and translation of the *Prior Analytics*, and trying to come up with a suitable introduction. It was refreshing to return to some real summer weather in New England.

**RICHARD TARRANT**

hopes to finish his commentary on Virgil, *Aeneid* 12 for the Cambridge green and yellow series in the coming year and to come close to finishing a book on Horace's *Odes* for the Oxford Approaches to Classical Literature series. He will be on sabbatical in the spring, and in March will give the Comparetti Lectures at the Scuola Normale Superiore in Pisa, on questions relating to the textual criticism and editing of Latin literature. While in Italy he looks forward to revisiting his favorite haunts in Rome and to seeing some newly opened or restored sites and museums.

**RICHARD THOMAS**

returns from a sabbatical year (Oxford, Auckland, and Cambridge, MA) to take up directing Graduate Studies and teaching. His commentary on Horace, *Odes* 4 and *Carmen saeculare* nears completion, and his co-edited *Bob Dylan's Performance Artistry* has appeared at <<http://journal.oraltradition.org/issues/22i>>. Publications include "The Streets of Rome: The Classical Dylan," "Horace and Hellenistic Poetry," "Dido in translation," "Virgil, Robert Lowell, and 'the Punic word'," and "Shadows are falling: Virgil, Radnóti, and Dylan, and the Aesthetics of Pastoral Melancholy." As Trustee of the Loeb Classical Library, he has helped commission new volumes in the series and has overseen the funding of research grants disbursed by the LCL Foundation (<http://www.fas.harvard.edu/~lclf/>).

**BEN TIPPING**

spent the summer completing a book and contemplating the prospect of his sabbatical. He hopes to be in Paris by Christmas.

**JAN ZIOLKOWSKI**

had a busy and satisfying year as Chair. May the same apply to this year! Every Tuesday he will haunt the Department, to teach courses, see thesis writers, and attend meetings. Elsewhere he directs Dumbarton Oaks (or vice versa?). This term he offers a Medieval Studies seminar, "Literary theory and criticism in the Middle Ages," in the spring a Medieval Latin course on the *Waltharius*. In publications, *Fairy Tales from Before Fairy Tales* and *Nota Bene* appeared. *Letters of Peter Abelard*, the *Carmina Houghtoniensia* (with Bridget Balint, Justin Lake, and others), and *The Virgilian Tradition* (with Michael Putnam) are coming.

**Emeriti:****MARGARET ALEXIOU**

has been clearing the parental home, after almost 50 years of occupation, since her mother's death last November, with some five to ten thousand books to be sorted and dispersed, as well as innumerable boxes of family letters and papers. A Thomson Family Archive has been set up in Birmingham Central Library, including correspondence with E. M. Forster, Ludwig Wittgenstein, F. M. Cornford, and Christopher Hill. Katharine Thomson's music library has gone to Birmingham Conservatoire (University of Central England); George Thomson's Irish books to the Basket Heritage Centre; Greek books mainly to Newnham College Library and Cambridge Classics Faculty Library. Alexiou has also conferred in person and at length with scholars engaged in research on Thomson's interests in Classics, Ireland, and Marxism.

**GLORIA FERRARI PINNEY**

divides her time among writing, student advising, and lecturing, which this year included participation in the symposium on "Rites of Passage of the Life Cycle in Antiquity" at the Getty Villa in Malibu. The monograph on Alcman's Louvre Partheneion (*Alcman and the Cosmos of Sparta*) is in press and scheduled to appear next year with the University of Chicago Press. Her main project now is to revise a (too) long article on the Miniature Frieze from the West House on Thera.

**IHOR ŠEVČENKO**

sent the Preface, more than half of the Prolegomena, and the entire Text and Translation of the *Vita Basilii* to the editor, with the note "ready to print." On September 7th he delivered the main lecture at a plenary session of the conference "Religious Space of East-Central Europe" held in Lublin, Poland. On October 15th he read a paper on the occasion of his induction as a foreign member of the Polish Academy of Arts and Sciences (Cracow). He proposed to attribute a short (Greek) life of a saint revered both in Formia (southern Italy) and Ohrid (present-day Macedonia) to the pen of the famous Athonite monk known in Muscovy as Maximus the Greek.

**CALVERT WATKINS**

duly presented his paper "The milk of the dawn cows revisited" in Kyoto in September, and traveled with Stephanie to other scenic sites in the Japan Alps, Kanazawa, and Takayama. His Whatmough lecture, "The Golden Bowl. Thoughts on the new Sappho and its Asianic background," will appear in the forthcoming number of *Classical Antiquity*. He and Stephanie also enjoyed traveling in Andalusia last June. He is back in harness for a while, teaching "Language of Homer" for UCLA Classics this quarter.



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# Visiting Faculty



*Nancy Worman*

Since I grew up in northern Vermont and spent some years of my childhood convinced that “O Canada” was the national anthem, I am excited to be back in New England. I am especially happy to be doing so as a visitor in the Department of the Classics at Harvard. I received my PhD at Princeton and have held positions at Rutgers and Yale. I am visiting from Barnard/Columbia, where I teach a lot of Greek, a little Latin, and a number of courses in the program in Comparative Literature. I specialize in Greek drama and oratory, ancient rhetoric, and literary theory.

At Harvard I am giving a course on Euripides’ *Bacchae* this fall and a graduate seminar on ancient literary criticism in the spring. I have a book due out in April 2008 on the language of insult and appetite (*Abusive Mouths in Classical Athens*), but I am now engaged in a new project that dovetails with the seminar. It traces how metaphors centered on the body and its senses organize ideas about style in rhetorical treatises, literary critical discussions, and programmatic passages in poetry. I have also been working on Virginia Woolf’s reading of Sophocles’ *Electra* and would like to organize a conference and/or an edited volume on the modernist reception of Greek literature.

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*The Reichstag dome in the evening*

## ***Neue Brille*, by Rob Cioffi (G2)**

It was my third day in Berlin when my glasses broke. Their frame, which I later learned was called a “Bügel” in German, snapped when I picked them up one morning. With a little tape I managed to make an effective enough repair to find my way to class, but I realized that my first introduction to Berlin, where I had traveled thanks to a Segal grant to study German, would be by way of its opticians.

Fortunately Berlin was filled with opticians and I visited many: Spree Optik, Blue Eyes, Die Brille, and so on. Each time I produced my jury-rigged frames, accompanied by the phrase, “Ich hatte einen Unfall mit meiner Brille” (I had an accident with my glasses), the response was a rapid flurry of German from which I gathered that my frames were more or less beyond repair. I eventually settled on replacing them at a chain store called Apollo Optik whose slogan “Wir haben nur Ihre Augen im Kopf” (We have only your eyes in our head) was probably less funny to a native speaker. Ironically, the hardest part lay ahead: an eye test. As I sat staring at a blurry board of letters, I had only one wish. “Please don’t make me distinguish an ‘ü’ from an ‘u’.” Fortunately eye tests must be designed to be foreigner-proof, because when I returned

to Apollo Optik one week later and put on my new glasses, I could see at last.

I was lucky to be able to replace my glasses so quickly, because Berlin had much to offer in the way of sights. There was the futuristic Hauptbahnhof and the papyrus exhibit in the Altes Museum. From the top of the Reichstag dome the Sony Center lit up the night with its neon roof. At ground level, there was the Komische Oper (where champagne was served during Act II of

*Die Fledermaus*) and Knut, der kleine Eisbär. (Knut was neither as small nor as cute as the international press had led me to believe.) Perhaps most stunning was the Pergamon Museum, free on Thursday nights, which transplanted the altar at Pergamon to the heart of Berlin.

It was a challenge to fit all this culture around my Goethe Institute class. The class, held in the afternoon, allowed for morning sight-seeing before catching the U9 to the Güntzelstraße stop in the West. Our class time was roughly divided between recounting our morning travels and debating the latest issues in Berlin: environmental activism, a memorial for the Berlin wall, the East-West divide—all while making sure we put the verb in the right place. But it was ultimately my time out of class that made my summer. One day, near the end of July, a few friends and I had been having a picnic on the grass in front of the Reichstag. The sun started to set and we decided to go up the dome, but we realized as we saw the security checkpoint that the large kitchen knife in our bag might not go over so well. Using my best German, I approached a security guard and explained that we had had a picnic and now had a large knife in our bag; would that be okay? He replied with a laugh, “Well, I have a gun; do you want to trade?”

Although I must confess I didn’t take the gun, I left Berlin with new glasses and a desire to return.

left: Joachimstaler Straße near Zoologischer Garten; right: Knut and the Berlin Wall



## “The Wonderful German Language,”

by Clem Wood ('08)

On the Friday morning of my first week in Berlin this summer, I was sitting on the subway reading Ronald Syme's *Roman Revolution* when a young man took the seat next to me and pulled out a German-Latin edition of Caesar's *Bellum Gallicum*. I had never bumped into another classicist on public transportation, so I leaned over and asked in my week-old German, “Do you see what I'm reading?” He responded with a sort of half-grin, and I thought that perhaps I had put the verb in the wrong position or used the informal instead of the formal “you.” But after a few seconds, I realized he was looking over my shoulder. He turned to me and asked in English, “Are you American?” It turned out that he had done a master's in Classics at UVA, was now teaching high school Latin, and was also taking classes at the Goethe Institute.

That chance encounter captures some of the main themes of my life in Berlin: the U-Bahn, awkward linguistic exchanges, and the Classics. The half-hour-long commute from my host family's apartment in Schöneberg to the Goethe Institute in Mitte gave me many opportunities to immerse myself in the parallel-text Reclam pocket editions of *King Lear*, the *Eclogues*, and Horace. As a result, I knew the German for “recreant” (“schmählicher Feigling”) and *viburna* (“Wandelröschensträucher”) before I knew what either meant in English. Reading the text on information panels in the Pergamon and Altes Museums, I learned that “Knabe,” which I had met in *Lear* as “knave,” is also the term to describe a boy figure in classical sculpture.

But living with a host family, I quickly recognized that Shakespeare and Virgil were not going to help me too much around the house. When I needed some stain remover and asked my host mother for “a liquid material by which one can erase dirt on clothing,” she laughed politely and gave me some “Bleichmittel” (bleach). After this incident, I was determined to look up



Byron MacDougall, Lauren Curtis, Rob Cioffi, and Clem Wood after a dinner in Berlin

household words beforehand, but this also led to some amusing situations. When I was preparing to have fellow classicists Rob Cioffi (G2) and Lauren Curtis (G1) over for dinner, I knew that I would need a colander to steam vegetables for the pasta primavera, so I diligently turned to the Oxford-Duden and found “Durchschlag,” an elegant and simple German compound if there ever was one. I bumped into my host mother in the kitchen a few hours later and asked her if she had einen, einen—I just could not remember the word. Since I did not want to resort to another ungainly circumlocution, I told her to wait for a second for me to run back and retrieve it from the dictionary. I came back triumphantly and said, “Hast du einen Durchschlag?” She responded with a smile, “Oh! You mean *ein Sieb* (a sieve)?”

My experiences at home complemented my courses at the Goethe Institute, and I felt the thrill of understanding more and more every day. Speaking with people throughout the city was actually not too daunting, because everyone, from the barista at my favorite coffee shop to the fruit-seller around the corner, would cheerfully correct my errors. It also helped that 90 percent of conversations consisted of the affirmative expressions “genau” and “klar” or the surprisingly shrill farewell

“Tschüss!” I enjoyed observing such cultural tendencies with the other Harvard classicists, past and present, who were also in Berlin: Rob and Lauren, Swift Edgar ('07), Ian Goh ('06), Byron MacDougall ('07), and Daniel Tober (G2). I cannot thank the Department enough for supporting my adventures in a wonderful place where I could learn so much in and out of the classroom.

Die Marienkirche und der Fernsehturm: the old and the new in Berlin





Fr. Foster with Aestiva Romae Latinitas alums Anna Bonnell-Freidin and Clem Wood, and MMVII students Anna Swenson ('08) and Katie Van Schaik

## ***Aestiva Romae Latinitas: A Summer to Remember***, by Katherine Van Schaik ('08)

“NEVER BEGIN WITH THE FIRST WORD!” Fr. Foster leered at the unfortunate student who forgot one of the cardinal rules of translating. He reached for his omnipresent bottle of beer, took a small sip, and slowly set the bottle down on the table, next to his silver metal briefcase. A tense hush fell over the classroom. Then, without warning, Fr. Foster’s sunburned face broke into an enormous grin. He chuckled reproachfully, “Latin will kill you, friends, it will kill you if you don’t know what you are doing!”

So began our time as students in Fr. Reginald Foster’s renowned *Aestiva Romae Latinitas*. For two wonderful months, thanks to the Segal fund, we immersed ourselves in the delights of Latinity, Roman ruins, Italian culture, *gelati*, Italian food, and the history, art, and architecture of Rome—a city close to the heart of every classicist.

Monday through Saturday, we began our days with an excursion in the city: the Palazzo Massimo, the Colosseum, Palazzo Corsini, the Palatine, the

Theater of Balbus, Largo Argentina, the Forum, the Capitoline Museum, the Vatican Museums, St. Peter’s Basilica, and the Borghese Gallery, to name just a few. From there, we took the 44 or 870 bus to the other side of the Janiculum to the home of Fosterian Latinity: Istituto Divino Amore, a small Catholic elementary school a few yards up the street from Basilica di San Pancrazio and Fr. Foster’s monastic home.

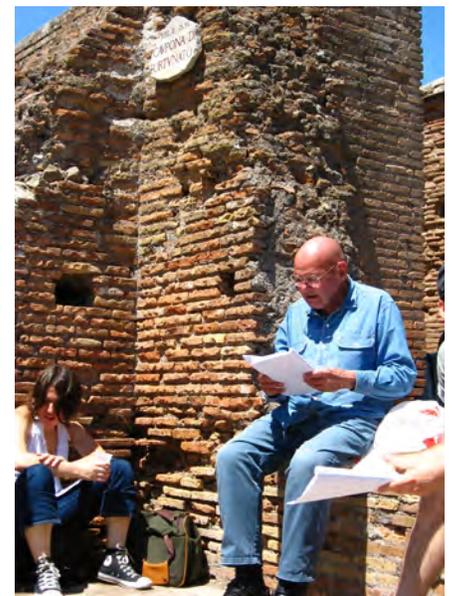
The first class of the day, *Iuniores*, began at 2:00 p.m. We would read and discuss Latin texts for two hours before being joined by our more experienced counterparts for the combined *Iuniores et Seniores* class at 4:00 p.m. From 6:00 to 7:30 p.m., the *Seniores* had their chance to learn from the greatest Latin speaker of our day. Whether translating Cicero, Petrarch, Pliny, Boccaccio, Luther, Caesar, Erasmus, Pius II, or Leo Magnus, or singing Gregorian chants, we all celebrated our common knowledge of, and appreciation for, Latin.

We translated for one month before Fr. Foster thought we were ready to learn his unique approach to verbs and

the sequence of tenses. Under Fr. Foster’s system, Present, Imperfect, Future, Perfect, Pluperfect, and Future Perfect were the nonsense words of academics who sought to *study* the language, not *use* it. Instead, we were told to say that verbs were “time 1, 2, 3, 4, 5, or 6,” respectively. “Passive periphrastic” became a meaningless phrase, and the students who thought they knew their grammar found themselves incapable of explaining the reasons behind a particular grammatical form in non-technical terms. For eager Harvard students used to memorizing grammar rules for translation exams, this new system was quite alien, even frightening. No longer did we have the comfort of rigid rules and syntactical names. The language was fluid, inconsistent, and alive—and suddenly, Latin became not just a discipline we loved and studied from afar, but a language we loved and used in a daily, casual way.

Never was this more apparent than during Fr. Foster’s *Sub Arboribus* sessions. On Monday, Tuesday, Thursday, and Friday evenings, we gathered at the gate outside of his monastery with biscotti and boxed wine. From 8:00 p.m. until *occasus solis*, we read and spoke Latin. We used Latin to talk about anything and everything: the late buses, the delicious food, our hometowns, and what we had seen and done

Fr. Foster reading Plautus in the ruins of a bar in Ostia



that morning.

On Sundays, we took day-trips around the Forum, and to Ostia, Formia, Roccasecca, Monte Cassino, Fossanova, Arpino, and Horace's Sabine villa. While in Ostia, we stopped in the ruins of a tavern to read Plautus before visiting a Mithraeum. From there, Fr. Foster led us to the outskirts of the city, to the ruins of an old hotel where St. Augustine's mother, Monica, had died. In the golden light of the late afternoon sun, we sat down in a fragrant mint bed in the hotel courtyard under a brilliant blue sky. Reflective after a day of exploring Ostia, we listened intently as Fr. Foster read from the *Confessions* about Monica's death. When he finished, the class sat for a moment of reverent silence. The light scent of mint, the stillness of the ruins, and the power of the Latin had captivated and moved all of us. Our class experienced similar reflective moments at Cicero's tomb in Arpinum and at Horace's *fons Bandusiae*.

In addition to its quieter moments, the summer was not without its happy surprises. On June 30<sup>th</sup>, we were all thrilled to attend the wedding of Leah Whittington ('02) and John Kuhner at the Basilica di San Pancrazio, led by Fr. Foster. In a beautiful Latin ceremony, we celebrated the marriage of two of our fellow scholars, Latinists, and friends. One afternoon, in the middle of class, a fashionably dressed Italian man with a large briefcase entered the classroom and walked up to Fr. Foster at the front of the room. We were soon to learn that he was the Pope's calligrapher. He had brought with him numerous documents, all his handiwork, and all in Latin. We excitedly pored over them, eager to admire the craftsmanship and try out our flourishing Latin skills. On one evening, in lieu of *Sub Arboribus* at Fr. Foster's monastery, we met on the rooftop of the apartment of several of our fellow classmates for a *Cena Latina*. We each brought a dish and spent the evening conversing in Latin under the stars.

Spending the summer in Rome and participating in Fr. Foster's *Aestiva Romae Latinitas* was a memorable, enlightening experience for all of us. We strengthened our Latin writing,



Tom Clay ('07) and Katie Van Schaik in the courtyard of the monastery at Casa Mari

speaking, and translating skills, and we had the opportunity to see first-hand the ancient archaeological sites and artifacts that we study every day in our classes. Perhaps most importantly, we spent two months with 70 other people who shared our passion for Latin. We didn't need to explain why we loved Latin so much, and we could have casual conversations about obscure Latin authors and the history of the city around us without wondering if our fellow classmates would truly understand. As

participants in *Aestiva Romae Latinitas* MMVII, we had found a community of friends from all over the world—people who had converged upon Rome for the love of a history, a culture, and a language. We are greatly indebted to the Harvard Department of the Classics for the generous Charles Segal fellowships, which enabled us to travel to Rome, to be part of this community, to enhance our classroom education with practical experience, and to learn from Reginald Foster.

Zach Taxin ('09), Tom Clay, Katie Van Schaik, and Andrew Rist ('09) at Ostia





Mount Vesuvius from the lovely harbor of Sorrento

## My Summer of Madwomen, Museums, and Mysteries, by Alyssa Connolly ('08)

Thanks to a generous grant from the Charles P. Segal Student Travel and Research Fund, I spent four weeks this past summer in London, Rome, Palestrina, Naples, Pompeii, and Herculaneum in pursuit of Bacchic revelry. Considering that Lowell House still throws its own Bacchanalia each spring, you may wonder why I bothered leaving Cambridge at all. Yet, while study of Dionysiac rites may well still be possible at such festivities, I sought to do research of a drier sort. My interest lies in the older, dustier variety of the cult, and I therefore devoted myself to a search for representations of its devotees. This treasure hunt took me from the British Museum to the National Archaeological Museum of Palestrina, and from the British Library to the Library of the British School at Rome. It had me poring over an eighteenth-century engraved facsimile of the *senatus consultum de Bacchanalibus*, nearly fainting in the dust of Pompeii beneath the glaring Neapolitan sun, and snapping an inordinate number of photographs of the more lurid frescoes of the *gabinetto segreto* in the National Archaeological Museum of Naples. A coherent set of questions eventually

came to impel me through this quest, all revolving around this single idea: how, exactly, did the Romans imagine the Maenads?

I am getting ahead of myself, however. Before conceiving of such a pointed query, I had entertained a much more general research plan for my month abroad. As my original project proposal had indicated, I sought out not the frantic Bacchantes but any extant cult paraphernalia, as well as the iconographic remnants of early Christianity. The sheer number of antiquities in the British Museum alone, however, proved amply that every Roman must have owned a Bacchic mirror, bed, or figurine, and that I could not hope to see them all. Intrigued by this discovery, I began to conceive of more manageable research goals, ones that focused on problems of modern interpretation of Bacchus's female followers. No one seems quite sure how to understand them.

In pursuit of my madwomen, I spent many happy afternoons in the Library of the British School at Rome discovering the difference between Bacchant and Maenad (none, apparently, although the latter term is mainly the province of

art historians, and never employed by Romans themselves), and making use of its excellent topographical maps. I examined the various Greek prototypes for Bacchant poses in the Centrale Montemartini and discovered that Maenads move in many ways outside of the catalogued four. Indeed, the merest suggestion of rhythm unfailingly earns a woman the designation of Maenad by modern scholars, whether in the Vatican Museum or National Etruscan Museum at the Villa Giulia.

Down on the Bay of Naples, I had the Room of the Mysteries to myself for a blessed two hours before swarms of tourists began pouring through it. These Bacchantes in action, as many believe them to be, provided ample opportunity to ponder the hazy divide between myth and reality in the ancient worldview. No verdict yet, however, on which side these particular women prove to be on, but I collected ample photographs, maps, and notes to help me explore their ambiguous nature further. Indeed, after all of my experiences this summer, I have determined that Maenads provide several excellent avenues for continued research. I am looking forward to pursuing my senior thesis throughout the coming academic year.

The Room of the Mysteries at Pompeii





View of Herculaneum

## Graves, *Virtus*, and other Joys in Rome and the Bay of Naples, by Anna Bonnell-Freidin ('08)

While working this summer on the Kenchreai cemetery project—a dig outside Corinth—I spent many an afternoon sweating over Valerius Maximus' *Facta et Dicta Memorabilia* and a number of accompanying texts to prepare myself for thesis research in Italy. Unlike most classicists, I have developed an enduring affection for, and interest in, Valerius Maximus—to such an extent, in fact, that I decided to write my thesis on *Facta et Dicta Memorabilia* as a guide to personal conduct. And, thanks to the generosity of the Segal fund, I was able to undertake thesis research in Rome and the Bay of Naples this summer. My research in Italy was focused primarily on sepulchral monuments and wall paintings. I was looking for correlations between patterns of self-representation from the period (especially scenes depicting relations between men and women) and Valerius' archaizing moral representations and his notion of civic virtue.

In Rome, I concentrated on the collections at the Museo Nazionale, Vatican, Capitoline, Montemartini, and Terme Museums. My final day was spent at Ostia. For my trip to southern

Italy, I met up with Swift Edgar ('07). After a wild day on the streets of Naples (dodging garbage and eating pizza) and in the Museo Nazionale, we arrived in Pompeii, which served as our home base as we explored Pompeii, Herculaneum, Oplontis, and Boscoreale. Swift was the ideal research companion—he even helped me photograph innumer-

able inscriptions, reliefs, and frescoes.

With Matthew Roller's insightful book in hand, *Dining Posture in Ancient Rome: Bodies, Values, and Status*, I paid particular attention to convivial images, especially those depicting families dining in archaizing postures. In his study, Roller uses a passage from Valerius Maximus to focus on the meaning of the seated versus reclining pose among women in the early Principate; he argues that in practice, women reclined, and the seated pose is a manifestation of an idealized early Roman *pudicitia*—a fundamentally archaizing posture that had little to do with actual practice. From my reading and research, I have come to understand that there was a sudden increase in the instances of these archaizing images in the early Principate which may point to an attempt by sub-elites and the new elite to gain legitimacy by establishing ties to the past.

Only time can tell how this project will progress, but I have gathered the necessary material to proceed. I am hopeful that I will be able to combine textual and visual evidence to argue for the connection between patterns of self-representation and the implications of Valerius' moral message. I am very grateful to Jan Ziolkowski and Teresa Wu for providing funding for my research, and to Emma Dench, my thesis advisor, who has been a source of endless support and inspiration.

On the Janiculum during a brief visit by Clem Wood





*Antioch ad Orontem, modern Antakya*

## Encountering Byzantium: Summer Travels in Anatolia, by Sarah Insley (G3)

One of the joys (or disturbing pitfalls, depending on how you look at it) of pursuing an academic career in Byzantine Greek is that the field sometimes seems to elude one's best attempts to get a handle on it. At heart, the study of Byzantine literature requires that scholars have a foot in several camps: a comfortable command of classical and modern Greek that is elastic enough to deal with the variegated language of the Byzantine world, a decent grasp of the classical literary heritage of "high-style" texts as well as a knowledge of the contemporary intellectual and vernacular literary traditions, and, to top it all off, the good sense to know how to recognize the balance of all of these elements in any given text or author.

These challenges are ultimately the reason why I chose the discipline almost three years ago as I wrote my impassioned defense of my desire to become a Byzantinist in my application essays. I realized, however, especially over the course of preparing for General Exams last year, that in concentrating so intensely on getting my own handle on Byzantine literature, I actually had very little sense of a Byzantium beyond the words on the page. So, this past sum-

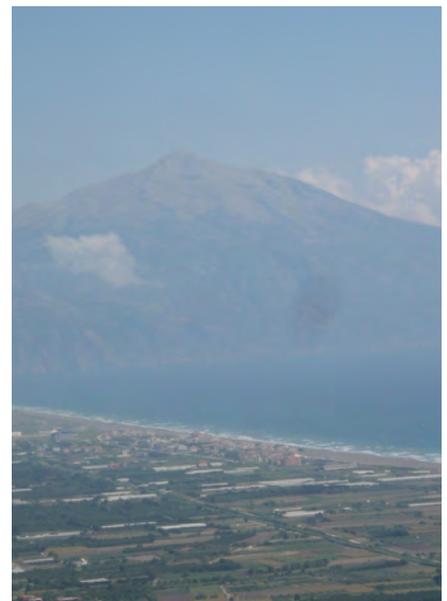
mer, I decided to explore the physical side of the Byzantine world, and with the help of the Segal travel fellowship planned a tour of Anatolia that would allow the greatest exposure to the sorts of things I hope one day to make my living teaching and writing about. Starting in Istanbul, I traveled down the Aegean coast with my colleague, Paul Kosmin (G3), and from there we took a flight to Antep in the southeast where we were able to cover the region as far north as Nemrut Dağı, south to Urfa (ancient Edessa) and Harran, and then east to Antakya (ancient Antioch ad Orontem). As Paul continued his tour into Syria, I returned to the Aegean coast and then made a trip to Cappadocia, later returning to Istanbul via Ankara. Fourteen towns, several regions, and over 30 museums and archaeological sites later, I feel I've gained valuable experience of Byzantium that you can never get just from the text, and that ultimately makes the text much more intelligible. Here, distilled, is a part of that experience.

In his article "The Rise and Function of the Holy Man in Late Antiquity" (*JRS* 61, 80–101), Peter Brown makes the important observation that the environment of the holy man goes a

long way to determining his function in the surrounding society, and points to different characteristics of Syrian and Egyptian holy men based on the differing deserts in which they forged their identities. While such an observation may seem self-evident to historians and social anthropologists, as a literary scholar I find it especially useful to keep in mind as I encounter these colorful characters in early Byzantine literature. From my desk in Somerville, the ascetic feats of the holy fools and pillar saints I read about are so far removed from contemporary experience as to be entirely alien. Contextualizing them in their landscape, however, brings a concrete reality to these strange texts that is otherwise lacking.

I got a better grasp on accounts of stylites saints, for instance, during our visit to Antakya than I might ever have achieved by re-reading Theodoret of Cyrrhus. It was here, southwest of the city, that a pilgrimage complex grew up around the pillar of Symeon Stylites the Younger, a sixth-century saint whose claim to fame, as his title suggests, was that he spent a significant portion of his life on top of a column on the Thaumaston Oros (the Wondrous Mountain, Saman Dağı in Turkish). Nowadays, although Symeon's pillar is much reduced in size, there is still an impressive ruin of this complex that can be reached if you follow an unassuming

*The Aegean coast west of Antakya*





*The view from the holy mountain*

sign just off the road from Antakya to modern Samandağ.

This is where our adventure begins, with Paul behind the wheel cautiously negotiating the roads of the Hatay, riddled as they are with horse-drawn carts, mopeds, and pedestrians on their way to or from working in the fields. Toward the end of a long day spent touring local sites, which in this region include what is left of Seleuceia in Pieria, the impressive Titus tunnel, the last fully Armenian village in Turkey (Vakifli), and a large tree bizarrely identified in local tradition as “the staff of Moses,” we finally found the sign pointing us up the mountain toward the monastery.

At this point I feel there are a few simple observations that bear mentioning, the first of which is that the landscape around Antakya is not desert at all, so the traditional image of the Syrian holy man prowling the rocky wilds does not apply here. On the contrary, the coastal region running south from Iskenderun (ancient Alexandretta) to Antakya and Samandağ is lush and green, more reminiscent of the south of France than the steppe-lands Brown describes when he talks about the holy men of Syria, most of whom engaged in their asceticism to the south of where we were. And just as the landscape is verdant and buzzing with summer sounds, so Antioch itself in the sixth century would have been a lively place,

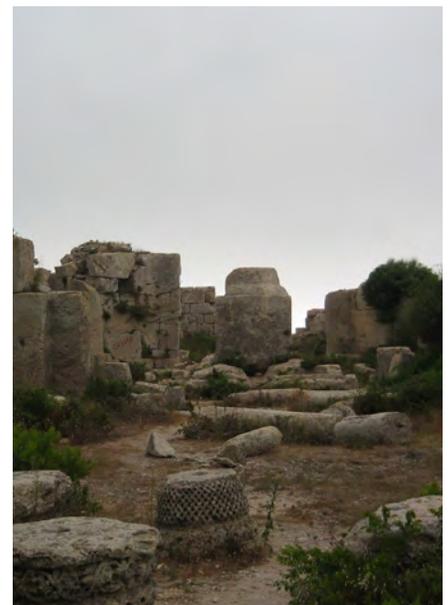
a true center of cultural and religious ferment. Situated on the Silk Road and from 64 BC the capital of the Roman province of Syria, Antioch was wealthy and cosmopolitan, containing within it a heterodox community that mixed Jews, pagans, and, later, Christians (both orthodox and “heretical”—this was in fact the city in which Arius was educated). Until it was taken by the Persians, and later the Arabs, after the reign of Justinian, the city continued to prosper as a cultural and intellectual center in the early Byzantine period.

Which is doubtless why, 1500 years later, we found ourselves ascending a dubious mountain “road” to the monastery complex that the battered and half-hidden sign had promised, since a holy man would have had difficulty finding a place to be “on the fringe” in a town like Antioch. As we inched cautiously up the dirt track, I got a very tangible sense of what the pilgrimage experience must have been like, both for the prosperous inhabitants of ancient Antioch and for the perhaps less affluent local population: the sense of removal from everyday experience, the difficulty of the journey, the simulation of spiritual ascent in the physical act of climbing. Though our own travails were of a much more contemporary stamp—we discovered halfway up that the road was just about to be paved, and so found ourselves trying to inch past

trucks and heavy equipment on an incline so steep that our fuel light started to flash and our wheels to make a scary grinding sound—nonetheless I felt that I was sharing in that experience, and despite the harrowing nature of the ride my anticipatory excitement to see “the spot” heightened as we climbed.

When we finally reached the complex itself at the very end of the road, the mountaintop was veiled in grey clouds through which the sun intermittently broke to illuminate the stunning landscape below, green and highly cultivated, with the coast just to the west. Looking down on this panoramic view from what remains of the monastic complex, with the stump of Symeon’s once lofty pillar situated in the midst of an impressive octagonal court, one begins to understand what scholars like Peter Brown really mean when they talk of the radical isolation of early Byzantine holy men, and it is indeed impressive to contemplate just how far Symeon Stylites the Younger was willing to remove himself from the buzzing streets of Antioch. While I am still far from being able to imagine spending any more than a few hours on such a mountaintop, I am nonetheless very grateful to have had the opportunity to experience first-hand the landscape that is the origin and home of the strange people and ideas I encounter from the comfort of my Somerville apartment.

*Pillar of Symeon Stylites the Younger*





Boylston Hall



Our new βιβλιοθήκη/armarium

*NB: Watch for HSCP 103 this fall!*

*Nota Bene*

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