



Nota Bene



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WHAT'S HAPPENING AT HARVARD CLASSICS

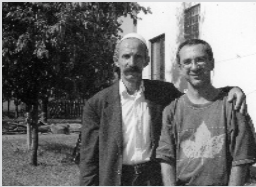
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Notes from the Acting Chair, by Jan Ziolkowski

To date, the world outside has been relatively quiet this academic year (thanks be to God, governments, and whatever other forces one wishes to applaud), with no terrorist attacks on these shores or major wars on others.

Inside our Department, there has been so much bustle as to belie the sleek image of the ivory tower. Who has time for the *vita contemplativa* when we live in the midst of the *vita activa*?

Over the summer Nino Luraghi decamped from Cambridge for the allures of Toronto and tenure, at the end of this term Andreola Rossi will assume her position at Amherst College, and at the conclusion of the academic year William Allan will follow in their footsteps, albeit in the opposite direction of the compass, to University College, Oxford. (You will hear more from Andreola and Bill in our Commencement issue). Gloria Pinney has moved further afield than Andreola, but she still remains within striking distance in Princeton, where she has settled in early retirement. All will be keenly missed—although the desirability of this foursome to other universities (whether hiring them or seducing them as retirement communities) signals that our past choices have been inspired. May our judgment and luck hold good as we move ahead in our searches for two assistant professors, as well as in our other efforts to increase our numbers, replace the irreplaceable, and represent altogether new areas!

Although next year will—if all goes well—require more numerous welcomes, it is gratifying to be able to utter a heartfelt *ave* to Jeremy Rau, who has joined us as assistant professor in Classics and Linguistics, when we have had to utter *valet* to others.

Over the summer our students elicited a multitude of good-byes and hellos, since they engaged in globetrotting—or at least *orbis*-trotting—in goodly numbers. *Tolle, lege*, and you will read of adventures in not only Rome and Athens but even Kosovo and . . . Aphrodisias.

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Hello! My name is **Emily Allen**—just entering the Department as a G1 this year. I was born in the US, then spent 13 years of my life in France (my mother is French, so half of me is too—the one that doesn't understand Monday night football) and fell in love with the Classics during that time. I decided to major in the Classics as well as in Anglo-American literature as a student at the Sorbonne and the Ecole Normale Supérieure. I then got a research scholarship to write a Masters at the Scuola Normale Superiore in Pisa, where I learned Italian, ate too much, and read about Aristophanes (the comic poet, not the picky Alexandrian) and Homer, thanks to the resources of the biblioteca (a lovely 16th-century palazzo where Count Ugolino was incarcerated with his sons on false accusations and proceeded to eat his progeny for survival, as is charmingly described by Dante). Since there are so few students in the Classics nowadays, I also had to study French literature and language as a Classics major (worse things could happen). This provided the opportunity for me to come to Harvard and teach French for two years, while pursuing my studies in the Classics. I could not bring myself to leave (something to do with the Department nectar at happy hour?), so I bribed Raffi with Milk-bones, put my foot in the door, and . . . here I am.

Timothy Barnes was born in New York City in 1978, went to school there and in Southhampton before leaving for boarding school in Exeter, NH. There he was introduced to Greek and Latin, which he went on to major in at Yale. In New Haven he also studied Italian, Arabic, Sanskrit and other old Indo-European languages, while taking advantage of the local Classics Department largesse. He spent a hiatus year reading and working in New York and Connecticut. He likes cooking, eating and drinking; smokes too much; and has an unreasonable love for Pindar, Sophocles, Hellenistic poetry, comparative grammar, and other unhealthy pursuits.





Sally Marshall writes: Χαίρετε! I was born in San Jose and lived at a boarding school in an apartment sectioned off from the little boys' dorm (my parents were teachers and houseparents). After several years of setting off school-wide fire alarms by neglecting my morning toast, my family moved to Coarsegold, CA. If you don't know where that is, don't worry. You could have blinked while driving by and missed it. I was introduced to Classics by Fred Ahl's extremely idiosyncratic Greek Civ course in my freshman year at Cornell, into which I placed after losing my ticket to course registration, arriving late, and not making it into the acting course I meant to take. I spent the rest of my freshman year and most of the summer continually reminding myself that learning Ancient Greek was an absurd idea. My sensible side lost. My senior year turned into a battle over whether to go to film school and become a professional animator, or continue with Classics as an affiliated student at Cambridge. I began to work with Malcolm Schofield on the Cambridge Plato course, and before I entirely knew what had hit me, I realized that the strongest of my many (and motley) intellectual passions was for ancient philosophy. Despite, or maybe in consequence of, the incredible amount of serendipity on display in this bio (even this abbreviated version), I am delighted to be here at Harvard, and hoping

Andrey Mihaloew writes: I was born and raised in Eugene, Oregon (Go Ducks!), from where I traveled to Argentina for a semester during high school. As far as is traceable, the Classics entered my life on a family trip to Greece just after high school graduation. I spent my college years at Georgetown University (Go Hoyas!). There I majored in American Government, minored in Classical Archaeology, and studied in Turkey for a semester of my junior year. After graduation, I worked for a year in DC and then went to the University of Pennsylvania to concentrate on Classical languages as a post-baccalaureate student. The next stop along the journey was at Florida State University, where I earned an MA in Classical Archaeology while spending summers in Greece either excavating or teaching. For the two years prior to coming here, I lived in Portland, Oregon, and worked at a public library, learning all sorts of non-Classical things. I am extremely excited to return to academia, to be here, and to continue my study of the ancient world. Aside from my love for travel in the Mediterranean (and in all lands, for that matter) and many, many other things, I like to run and also to walk up endless hills, sometimes pushing heavy objects. Additionally, I adore my three little nephews!



WELCOME!



Michael Pawlik writes: I was born in Maine and after a childhood of frequent moves (Northern California, Washington State, Southern California), I spent my adolescence in Tucson, Arizona. I first began to study Greek and Latin at Connecticut College, where I majored in Classical Languages and took up modern Italian and German. After graduating in 2002, I spent a year living in Italy on a Fulbright grant, most of the time in Bologna, but also in Florence for several months. In addition to my extensive travels in Italy, I was in western Turkey for a month over the summer, where I was able to visit many classical sites. I still tend to give vague and hesitant answers when asked whether I consider myself more a Hellenist or Romanist and where my primary interests lie, but what I can tell you is that I got into Classics because of literary texts, and hope that here at Harvard I will be able to fill out my studies of Philology with introductions to the various other disciplines of the Classics.

Sit down, open your ears, and stay awake. Now that I've got your attention, let me begin. **Jarrett Welsh** was born in the hinterlands of northern Vermont, the part where you (should) ask "Isn't that part of Canada?" Although utterly enamored with country living (he had some sheep and chickens), he was hauled from his rural paradise at a young age to the booming urban centers of coastal Maine (trust me, you've never heard of them). Most recently, he traded his Yankee upbringing for Southern hospitality and a healthy dose of grits and collard greens (not to mention nicer weather) at Davidson College in North Carolina, where he graduated with a major in Classics in 2003 after dabbling (literally) in studio art and American history. He is still recovering from the culture shock of a fall in New England after four years in the South, but is delighted to be at Harvard and is thoroughly enjoying Boston. He confesses a love of all things Plautine and, with some arm-twisting, will admit that Menander knew a thing or two about drama as well. Outside the hallowed halls of academia, he enjoys cooking, playing volleyball and hockey, reading, painting, and relaxing at the beach.



WELCOME BACK!



Ivy Livingston writes: No, that sound you heard in July wasn't the ripping of the space/time continuum, resulting in my being thrown backward over a year and into a different Boylston office, but a huge sigh of contentment and relief from me on the occasion of my rejoining the Department after a year's hiatus. Every time someone asks me what I actually do here, I get an urge to don a razor-brimmed bowler hat. Depending on the attention-span of my interlocutor, I sometimes just say "Publishing," which covers half of it; I'm Editorial Assistant for *HSCP* and a Production Editor for the Center for Hellenic Studies. Most of you are probably more familiar with the other half of my job: computer guru and language course mentor. I will now allow each role to add its own message to the collective statement:

CHS: "Page ranges should be separated by an en-dash, not a hyphen."

HSCP: "The review process can take some time."

Language Mentor: "No, Renaud, we cannot have our Latin A staff lunch meeting at Sandrine's."

Computer Guru: "Let me explain why you should be running OS X."

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Junior Fellows for 2003–2004 at Harvard's Center for Hellenic Studies in Washington, D.C. (<http://www.chs.harvard.edu>):

- **Boris Dreyer** (Germany), Georg-August Universität (fall): "The Cities of Asia Minor in the Age of the Last Two Attalids and during the War between Rome and Aristonikos (145–130 B.C.)—The Dossier of Metropolis (Ionia)"
- **Derek Collins** (USA), University of Michigan: "Rationalizing Greek Magic"
- **Julie Laskaris** (USA), University of Richmond: "The Exotica of the Ancient Greek Pharmacopia and the Cross-Cultural Transmission of Expertise"
- **Emese Mogyoródi** (Hungary), University of Szeged: "Xenophanes, Parmenides, and the Conception of Ontology in Early Greek Philosophy"
- **Corinne Pache** (USA/Switzerland), Yale University: "Divine Desire"
- **Ricardo Salles** (Mexico), National Autonomous University of Mexico: "Epictetus on Moral Responsibility and the Psychology of Action"
- **Peter Scholz** (Germany), Johann Wolfgang Goethe-Universität, Frankfurt am Main: "The Greek Citizen as 'Educated Man'—Status, Expansion, and Representation of Higher Intellectual Education in Hellenistic Times"
- **Pavlos Sfyroeras** (Greece), Middlebury College: "The Feast of Poetry: Sacrifice and Performance in Aristophanic Comedy"
- **Monika Trümper** (Germany) Universität Heidelberg: "The Sea-Borne Commerce of Late Hellenistic Delos. An Archaeological Study of the Commercial Topography"
- **Jessica Wissman** (Germany), New York University: "Homer in Greek"

NEW, VISITING, AND



Jeremy Rau writes: I am delighted to have joined the faculty here, and am happily settling into my new home in Classics and Linguistics. I just completed my dissertation in the spring at Cornell University on a topic in Greek and Indo-European word-formation, and am pleased to be back in Cambridge—I was a Visiting Fellow here in 1998-2000—after a couple of wonderful years in Vienna and Ithaca. I am currently preparing several articles for publication, and am working out the details of a book on the way the Homeric poets have used the differences between the Homeric poetic language and their own dialects to increase their flexibility in oral composition. This semester I am teaching the Language of Homer and an introduction to historical linguistics, in both of which I have a captive audience of great students; next semester I am looking forward to a course in comparative mythology and a Freshman Seminar entitled Language and Prehistory. When not working, I can usually be found sailing at the Cape—in the summer, at least—, enjoying the culinary delights to be found in Boston, and learning the intricacies of the great masters of the Dutch Golden Age while visiting my fiancée, an art historian, in Holland.

Richard Rutherford writes: I have been teaching at Oxford for just over 20 years, in a job that regularly requires me to teach both Greek and Latin authors, prose and verse. I enjoy the diversity, and it has allowed me to explore interests in several different periods. On the whole the centre of my interests at present lies in the inexhaustible 5th century BC, and the nexus of three key genres, tragedy, history, and rhetoric. During the last couple of years I have been working on a short history of classical literature, covering both Greek and Latin, to be published by Blackwells in mid-2004. This is now in with the publisher and being copy-edited. It may even come out while I'm at Harvard! Obviously, this is a subjective, impressionistic, and sometimes willful book: and I'm now keen to get back to some more detailed work engaging with texts in the original: for some time I have been working on aspects of tragedy, and am particularly preoccupied with style and language in Greek tragedy. I am greatly looking forward to teaching in the States for the first time (Greek 111: Euripides, and Latin 111a: Horace: *Satires* and *Epistles*), and discussing these subjects with keen students and distinguished colleagues.



ADJUNCT FACULTY



Carmen Arnold-Biucchi writes: I could not be happier to have landed at Harvard after 18 years at The American Numismatic Society in New York. I am now the first “real” curator of the numismatic collections at HUAM after generations of graduate “student keepers” (some of them quite illustrious by now). This position allows me in an ideal way to combine my passion for objects with academic activities. Since my arrival in September 2002, I have given some sections on coins in colleagues’ classes, as well as some lectures and a series of seminars for the museum. In the spring I get to teach my own seminar in Greek numismatics (Classics 273), and I am delighted. My interests are broad and I have done my best to defy being labeled and stuck in one corner of specialization. Coins after all are not more esoteric than vases, sculptures or inscriptions, and can be approached with similar methodologies. I started off as a classical archaeologist, working on Cypriote sculpture, then turned towards iconography and coins. I was part of the LIMC team at its inception for five years. My written work deals mainly with the coinages of ancient Sicily, and I am finishing a monograph on archaic Selinous. The ANS collection lured me into the Hellenistic period and I started working on a book on the coinages of Lysimachos of Thrace. In the immediate future I have an article on representations of the Zodiac on Roman provincial coins due, and one on Syracusan decadrachms.

Elaheh Kheirandish writes: My affiliation with the Classics Department, now in its third year, came about initially through collaboration with the Archimedes Project (“Realizing the Vision of an Open Digital Research Library for the Study of Long-Term Developments in the History of Mechanics”), an experience that has been further enriched by my teaching a course in the Department (“From Alexandria to Baghdad: Classical Sciences in Islamic Lands”). My engagement with the Classics itself has a much longer life, primarily through pre-modern science: My dissertation project at the History of Science Department at Harvard was titled “The Medieval Arabic Tradition of Euclid’s *Optika*” (PhD 1991), published as “The Arabic ‘Version’ of Euclid’s *Optics*” (2 vols., Springer-Verlag, 1999), and my research and publications ever since have similarly centered around the transmission and transformation of classical Greek scientific texts through Arabic and Persian traditions of the Islamic Middle Ages. The Archimedes Project, to which I have been contributing mostly in that capacity, has been particularly well-suited to my interest in, and commitment to, the application of new technologies in the humanities, and the course “Alexandria to Baghdad”, where the early development of classical sciences in Islamic lands and the fate of a Western intellectual tradition in non-Western settings is taking us far beyond the wonders of those two cities, has added much to my already-rewarding experience at Harvard’s Classics Department.



EMERITI HIGHLIGHTS



The Greek edition of **Margaret Alexiou's** *Ritual Lament in Greek Tradition*, as well as its second English edition (revised by D. Yatromanolakis and Panagiotis Roilos), came out in April and September 2002. Her *After Antiquity: Greek Language, Myth and Metaphor* came out in July 2002. Projects include bilingual critical editions of four 12th-century poems and of Greek wondertales, and a memoir of her late father, George Thomson.

Herbert Bloch is currently working on a book edition of his article, "Der Autor der Graphia aureae urbis Romae," which appeared in *Deutsches Archiv für Erforschung des Mittelalters* 40 (1984), pp. 55–175. *The Atina Dossier of Peter the Deacon of Monte Cassino. A Hagiographical Romance of the Twelfth Century* was published in the series *Studi e Testi* 346, *Città del Vaticano, Biblioteca Apostolica Vaticana* (1998).



Wendell Clausen has just finished a book called *Virgil's Aeneid: Decorum, Allusion, and Ideology*, which was published by K. G. Saur (Munich). He is nearly finished with an edition of the Scholia on Persius with J. E. G. Zetzel (also to be published by K. G. Saur). He also contributed an article to *HSCP* 100, "Prop. 2.32.35–36." In October he and his wife spent two weeks in Rome.

In October 2003 **Ihor Sevcenko** sent the camera-ready copy of the Greek text and English translation of the *Life* of Emperor Basil I to the publisher (Walter de Gruyter). Publication: "Textological Concerns and Erudition of a Late 15th c. Muscovite Bookman" (2003). In late April he was Lecturer on the Harvard Alumni Cruise (Venice-Athens) (four lectures). In June he took part in the Inter-Congress meeting of the International Association of Byzantine Studies (Andros, Greece). In September he delivered a lecture "Ucraina fra Oriente ed Occidente ieri, oggi e domani" to be published in the Proceedings of the Conference organized by the





D. R. Shackleton Bailey has completed a new Loeb edition of Statius' *Silvae* (Harvard University Press), which has now been published. He has also completed his translation of Statius' *Thebaid* (Harvard University Press). His article on Valerius Maximus appeared in *Harvard Studies in Classical Philology* 101 in spring 2003.

Zeph Stewart has continued research in the Loeb Classical Library and James Loeb archives with a view to writing a history of the series. He has written an article (for *Persephone*) on his experiences as a budding classicist in World War II, describing the mobilization of American and English foreign language students to learn Japanese. He is presently drafting an obituary of our late colleague Mason Hammond for the Faculty of Arts and Sciences.



NEW RETIREES



Gloria Ferrari Pinney retired last June from the Department of the Classics and the History of Art and Architecture and continues as a Research Professor at Harvard. This year she was elected member of the American Philosophical Society. Her 2002 book *Figures of Speech* (University of Chicago Press) was awarded the 2004 James R. Wiseman Book Award of the Archaeological Institute of America. Recent articles include "Myth and Genre on Athenian Vases" (*Classical Antiquity* 2003) and "What Kind of Rite of Passage was the Ancient Greek Wedding?" (in *Initiation in Ancient Greek Rituals and Narratives*, D. B. Dodd and C. A. Faraone eds., 2003). She is completing an essay on the Miniature Frieze from the West House at Akrotiri and working on the form and meaning of the early Greek sanctuary. In November she gave the 2003 Trustee Lecture at the American School of Classical Studies in Athens.

Calvert Watkins retired in June 2003 from the Department of Linguistics and the Department of the Classics and moved to Los Angeles, where his wife Stephanie Jamison holds a professorship of Sanskrit at UCLA and he has recently been appointed a visiting professor in the UCLA Program in Indo-European Studies. He and his wife both lectured at LSU in Baton Rouge in September, and presented papers in October at the Paris conference on Indo-European poetics sponsored by the Indogermanische Gesellschaft. They will return to Paris for the month of May 2004, where his wife will be lecturing at the College de France.



FACULTY



Bill Allan writes: I have given talks at the University of Illinois (Urbana-Champaign), Oxford (UK), and Bowdoin College (Maine). My courses this year include Greek 112a, Greek 105 (Aristophanes), and Greek K, and I am supervising two senior theses. I continue to work on a commentary on Euripides' *Helen* (CUP) and have written articles on Greek religious syncretism (forthcoming in *HSCP* 102), tragedy and the early Greek philosophical tradition, and the *Iliad*.

In February 2003 **Kathleen Coleman** delivered the opening lecture in a series at Wolfson College, Oxford, to mark the centenary of Sir Ronald Syme. In July she returned to Cape Town for a conference, and to her native Harare (Zimbabwe), where Latin is still bravely taught in three high schools. This term she is teaching the letters of Pliny and serving on the Harvard College Curricular Review. She has been appointed Harvard College Professor for the period 2003–2008.



Fresh from a productive year of leave, **John Duffy** is enjoying his two fall courses, “Introduction to Byzantine Greek” and “Workshop in Greek Palaeography”; he is also supervising the senior thesis of a special concentrator in Byzantine Studies. In the spring he will offer “Readings in the Cappadocian Fathers” and jointly lead a seminar, with François Bovon of the Divinity School, on “Editing Early Greek Christian Literature.” In 2003 he published four articles on various aspects of Byzantine literature.

Albert Henrichs has published two articles on the textuality of Greek religion (“*Hieroi Logoi*” and “Writing Religion”). His teaching includes the new sophomore tutorial on Greek history and culture from the Bronze Age to Alexander the Great (fall) as well as a seminar on the *Oresteia* (spring). He is also directing a senior thesis on Pindar, is involved in six dissertations, and supervises graduate tutorials on Aiskhylos, Herodotos, Orphic texts, and Greek myth.



NEWS



Christopher Jones is nearing the end of his Loeb translation of Philostratus of Athens' *Life of Apollonius of Tyana*, and expects to finish it early in 2004. In the fall semester he is teaching Tacitus, and in the spring he teaches Cicero and his course on the Roman Empire from Augustus to Constantine. Upcoming commitments include a series of three lectures at the Istituto di Studi Umanistici, Florence, in May, and conferences in Berlin (Germany) and Exeter (UK) in June and July.

James Ker enjoyed his first year teaching on Nero, Latin epistolography, and other topics, writing articles on the Roman market-week and on Foucault's reception of Seneca, and continuing work on a book on Seneca and imperial Rome. This year he is Director of Undergraduate Studies and is teaching a graduate seminar on "Space, Time, and Power in Imperial Rome." He is scheduled to talk on time and narrative in Seneca (Amherst College), Seneca's genres (Columbia), and historical and mythic time in Roman culture (UCLA).



David Mitten is teaching LAB-21, Alexander, this fall. He stayed here during the summer to help organize the 16th International Congress of Classical Art and Archaeology in Boston. He has joined the Standing Committee on Folklore and Mythology. He continues working on his entries for the Catalogue of Ancient Bronzes in the Sackler Museum. Last October he acquired a fine group of miniature Proto-corinthian black-figure perfume vases, including a unique plastic vase in the form of a hare, for the Sackler Museum collections of ancient art.

Gregory Nagy wrote a review of M. L. West, *Studies in the Text and Transmission of the Iliad* (München / Leipzig, 2001) in *Gnomon* 75:481-501. Also published: *Plato's Rhapsody and Homer's Music: The Poetics of the Panathenaic Festival in Classical Athens* (Harvard University Press, 2002). Forthcoming are *Homeric Responses* (University of Texas Press, 2004) and *Homer's Text and Language* (University of Illinois Press, 2004). He continues his normal weekly pattern of alternating between the Center for Hellenic Studies in Washington and teaching at Harvard.





Returning to Corinth to continue her work on ancient waterworks, **Betsey Robinson** also managed several field-trips this summer, including an expedition up Helicon to study the fountain of Hippocrene. Fittingly, “Pegasos’ Springs and Peaks of Inspiration” was her paper-topic at the International Congress of Classical Archaeology in August. New courses this year include “Cities of the Roman East” and a seminar on the history of “architectural archaeology,” to be offered with Rabun Taylor (HAA).

Eric Robinson is jointly appointed in the Classics and History departments. He teaches courses in Greek and Roman history, including this year one on the Peloponnesian War, a graduate seminar on Greek democracies, a tutorial on topics and methods in ancient history, and a Western civilization survey. He has just published a college textbook entitled *Ancient Greek Democracy: Readings and Sources* (Blackwell, 2003).



Panagiotis Roilos is teaching a course on Irony and a seminar on Greek modernism, with an emphasis on C. P. Cavafy and G. Seferis. His co-authored book *Towards a Ritual Poetics* has just appeared. His book *Amphoteroglossia: Towards a Poetics of the Medieval Greek Novel* and his co-edited volume *Greek Ritual Poetics* will be published soon. He is currently working on a book on the reception of classical antiquity in the Greek Enlightenment (late 18th–early 19th centuries).

Although missing her students, **Andreola Rossi** is enjoying her sabbatical leave. Her book *Contexts of War* is in press (University of Michigan) and (hopefully) will come out by the end of the year. Her article “Parallel Lives: Hannibal and Scipio in Livy’s Third Decade” has been accepted for publication (*TAPA*, 2004). She is presently working on a commentary on Livy’s *Ab urbe condita* 30, and an article on Lucan’s *Bellum Civile* 10.



Mark Schiefsky is on leave all year at the Max Planck Institute for the History of Science in Berlin. In 2003 he completed his commentary on the Hippocratic treatise “On Ancient Medicine,” to be published by E. J. Brill. He is currently working on his next book, a study of the goals, concepts, and methods of mechanics in antiquity.



Gisela Striker writes: After a European summer consisting in a strange mixture of Aristotle, Italy, and grandchildren, I have returned to a teaching year devoted mainly to Hellenistic ethics. This fall I am teaching a general seminar on the subject in philosophy; in the spring I will get more into the details with Cicero's *De Officiis*. I can only hope that the students are learning as much as I am. And if Harvard were not such a busy place, I might even occasionally think of writing something.

Richard Tarrant has recently completed correcting the proofs of his Oxford Classical Texts edition of Ovid's *Metamorphoses*; the book is due to appear in March of the coming year (and, he adds shamelessly, it is very reasonably priced). Over the summer he began work in earnest on a commentary on Virgil *Aeneid* 12 for the Cambridge Green and Yellow series, getting about a third of the commentary into draft form; he hopes to complete that project in the next year, with the aid of a sabbatical in fall semester of 2004. Also scheduled for the near future are a short book on Horace's *Odes* and a chapter for the *Cambridge Companion to Horace*.



On leave for the fall semester, **Richard Thomas** has recently returned from lecturing in Padua, Rome, St. Peter (Minnesota), and Minneapolis, with a brief vacation in New Zealand. He eventually decided against a pilgrimage to Hibbing, MN, said to be as much the sort of place you want to get out of now as it was when Dylan left it over 40 years ago. He is working on a commentary to Horace, *Odes* 4, on Servius, and (with Charles Martindale) on an edited volume on reception and the Classics.

Jan Ziolkowski is acting chair of Classics (fall). Last year his book projects neared completion: on the Virgilian tradition through 1500, musical notation of Classics in the Middle Ages, and medieval fairy tales. He translated an essay by Erich Auerbach for the recent Princeton UP reprint of *Mimesis*, and edited a translation of Dag Norberg, *An Introduction to the Study of Medieval Latin Versification* (forthcoming). His courses focus on the *Waltharius*, European Culture in the Middle Ages, and Medieval Latin folktales.



(For a detailed description of faculty activities see the Department web site at <http://www.fas.harvard.edu/~classics>.)

Nota Bene comes out twice a year, in fall and spring. Please send, e-mail, or bring typed copy to: Lenore Parker, *Nota Bene* Editor, Department of the Classics, 204 Boylston Hall, Cambridge, MA 02138; fax: 617-496-6720; e-mail: lparker@fas.harvard.edu Photographs are welcome and will be returned.

STUDENT TRAVELS

Aestiva Romae Latinitas, by *Jonathan Gnoza* ('05)

“So if you come along and tell me, ‘I read seven hundred lines of Vergil last night,’ I am going to say, ‘Oh, yeah? Then translate this line for me,’ and you probably won’t be able to do that right, and then I’ll say, ‘Listen, friend, before you do seven hundred lines of Vergil, you better be able to translate one line. So just cool off.’”

“Thirty-five years, friends, thirty-five years of study before you can read Latin like you read English.”

“You shouldn’t call the perfect subjunctive ‘perfect’. If you see *dederit* in an indirect question, it can mean, ‘he was giving’ ‘he gave’ ‘he had given’ ‘he had been giving’ and ‘he has given.’ All *dederit* tells you is that the giving is prior to the main verb. Call it ‘Time-three subjunctive’ instead.”

Such were the teachings of Fr. Reginald Foster, who emphasized the need for a precise knowledge of the Latin language but also insisted that we make Latin “our language,” i.e., that we not only read it but write it, speak it, and hear it. In no way did Reggie downplay the importance of understanding and appreciating Latin literature—indeed, he showed us that much Latin literature written between AD 100 and today is worth reading—but he insisted that such appreciation requires an exact knowledge of the language itself. In order to increase the students’ knowledge of Latin and improve our abilities to read texts accurately, Reggie employed a brilliant and effective method: sight-translation. Class was nothing other than sixty people gathered together, on whom Reggie would call to sight-translate a few lines of ancient, medieval, Renaissance, or modern Latin. He carefully corrected every mistake, sometimes giving longer

explanations on finer points of grammar and idiom. Reggie has a vast knowledge of Latin, and he shared it most patiently.

Reggie conducted about a third of the class in Latin, which made class a wonderful experience. Speaking and hearing Latin were the best part of the course; the development of these oral skills, which I had previously used only at Latin Table (supported and magnanimously paid for by the Classics Department), was fun and increased my general fluency in Latin, which in turn helped me to read better. In addition, there is a whole culture that goes along with speaking Latin; it is best done when you’re with a group of friends, drinking wine, sitting outside under the trees while the sun sets.

Field-trips to sites in Rome and the vicinity were another highlight of the course. The Forum, Horace’s

Villa, Hadrian’s Villa, Cicero’s Villa and “Tomb”, the places where St. Thomas Aquinas was born and died, the ruins of the hotel in Ostia where Reggie believes that St. Monica passed away—at these sites and others we marveled for long periods of time. Of course, every trip featured constant reading of Latin texts about that location, and sometimes more than reading. After visiting the place where Julius Caesar was killed and other areas related to his life, the class settled down around a statue of Caesar and sang a song in Latin about the dictator-for-life.

Finally, *maximas ago gratias* to the Classics Department for giving me a very generous grant, which significantly helped me with the costs of living in Rome for two months.

Rome, the Area Sacra, adjacent to the Porticus Pompeianae





A Year at the Academy, by Rebecca Benefiel (G6)

How to sum up a year of one's life in the greatest city in the world? I'll let the photos give you a taste and encourage everyone to apply for the Rome Prize. It's a year unlike any other. I lived with thirty scholars and artists, from classicists to composers. The Academy also provides you with a world-class library right downstairs and the city of Rome right down the hill. Conducting research for my dissertation, I tracked down graffiti in Pompeii, found hidden amphitheaters around the rest of Campania, and visited local museums in towns that weren't even on the map. Campania continues to offer up archaeological riches from new museums like that of Teanum Sidicinum to the vast excavations at Pozzuoli, newly open beneath the still-standing stories of the Bourbon city above. Rome offered amazing wonders, as always, from Pentecost at the Pantheon, with a cascade of red rose petals floating down through the oculus, to opera at the Baths of Caracalla, for the first time in ten years. I can also report that work has resumed on the new Ara Pacis installation, it is now possible to walk through all the Imperial Fora, and the Colosseum is hosting excellent exhibits on an annual basis. It was indeed difficult to say goodbye to Rome, Italy, and the Academy, but I'm happy to have our wonderful department here, full of terrific people, to welcome me back. And, to ease my transition, thank goodness Campo de' Fiori is still just around the corner.

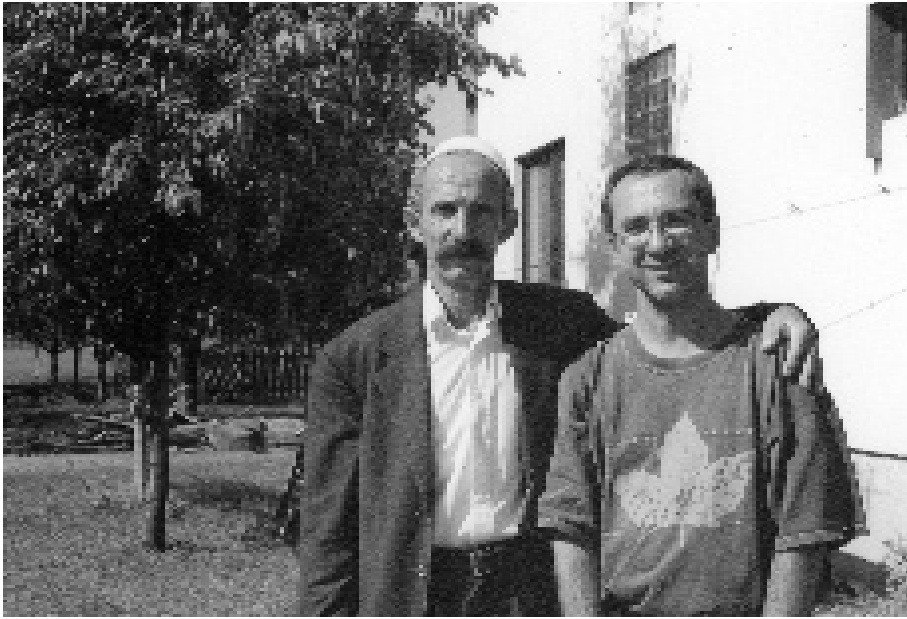


left: *The American Academy in Rome*;
above: *Amphitheater at Pozzuoli*;
below: *At a bufala farm in Campania*



left: *Vesuvian victims from Herculaneum on exhibit at the Naples Museum*; below: *Rome, Bernini's elephant and the Pantheon*





The lahutar Isë Elezi and Nicola Scaldaferrri. Pejë, Kosova

A Kosovo Odyssey, by David Elmer (G5)

In my three years as Assistant Curator of the Milman Parry Collection of Oral Literature, I have had many opportunities to listen to recorded performances of the epic singers studied by Parry and Lord. But I had little idea of the realities of such a performance before my trip to Kosovo (Alb. Kosova) this August.

During his 1934–35 expedition to Yugoslavia with Parry, Albert Lord met several bilingual singers able to perform epics in both Serbian (or ‘Bosnian’) and Albanian. Intrigued by these encounters, Lord undertook his first independent field trip in 1937, venturing into the highlands of northern Albania—a region contiguous with Kosova—to try to gain a more precise idea of the Albanian epic tradition. His collection of 114 songs includes the longest Albanian epics recorded to date. This summer I traveled to Prishtina with a copy of Lord’s still unpublished manuscripts in my suitcase. Officially, I was a participant in the 22nd International Seminar on Albanian Culture, but my real purpose was to put together a team of editors with the linguistic and cultural expertise necessary for a critical bilingual edition of the Lord texts.

Only time will tell whether my efforts in this regard were a success. For me personally, the true reward for my

travails was the opportunity to witness the performance of an Albanian *lahutar* or epic singer (the equivalent of Parry’s Slavic *guslar*).

My host at the Seminar, Zymer Neziri, who has devoted his career to the study of epic and knows personally most of the distinguished singers of the region, arranged a meeting with the *lahutar* Isë Elezi (a true practitioner of the traditional art) at the request of the Italian ethnomusicologist Nicola Scaldaferrri. Scaldaferrri wished to investigate the metrical forms the singer would use when asked to give a spoken summary of a song. I was delighted to be included in this trip.

Mr. Elezi, who lives in a mountain village some six hours removed by torturous roads from the nearest town of Pejë (Sb. Pec), met us there at the house of some relatives. The house had the enclosing wall and outbuildings of a traditional Albanian Muslim residence. Male members of the household (but not the *pater familias* himself) received us at these outbuildings—once they would have served as stable, now they were a sort of garage—after which we were conducted to an upper room in the main house, where the head of the household joined us. Seated on mats beneath the window, we were served Turkish coffee and pretzels (an innovation in traditional hospitality, I believe).

After some conversation, Scaldaferrri conducted his interview. At last, after some coaxing, we convinced Elezi to sing for us the song he had recited for Scaldaferrri. He had not brought his own *lahuta* (the one-stringed instrument with which the singer accompanies his song), which caused a moment of anxiety—but of course one was easily produced from somewhere inside the house. Elezi tested and approved it as a fine instrument (the signature of the craftsman indicated that it had been made in 1996). It was a solemn occasion, however, and the visitors had cameras, so Elezi insisted on changing into his traditional costume before beginning his song.

Elezi sang for about an hour and a half all told; but the strain of singing did not permit him to continue for more than 20 or 30 minutes at a time, after which he would pause for about the same period, so that the total performance was about, well, concert length. Elezi broke his song into three segments, between which he would refresh himself with cigarettes or a glass of *raki* while the rest of us talked. It was during one of these breaks that I was advised on the best way to learn an epic song: don’t look at the singer, just listen. Elezi quietly approved of this advice.

This live performance was much more engaging than anything I had ever heard on Parry’s aluminum disks, my 25-word Albanian vocabulary notwithstanding. Elezi usually kept his gaze fixed out the window, but from time to time he would look around the room,

The old mosque in Prishtina



and if his eyes happened to settle on someone, he would offer a slight smile, a strange counterpoint to the generally violent motifs of his song. He frequently varied his pace, especially when modulating to the special shorter line used for catalog-style battle narratives. Two small children would occasionally wander in and listen attentively, then return to more pressing occupations. For the older members of the audience, the occasion seemed to be a reflective one, although their reflections were by no means confined to the distant world of epic: one member of the household took the opportunity to circulate some photographs of himself during the recent war.

Throughout this whole experience I was overwhelmed by the eerie feeling that I was reliving one of the performances which had been captured on Parry's disks so many years ago. From the compliments and encouragement which had to be paid to the singer—and their material counterparts, cigarettes and *raki*—to the conversations about the songs and tradition, everything was exactly the same as it had been in 1934. By a remarkable coincidence, Elezi elected to sing for us the very 'same' song which Parry's talented bilingual singer Salih Ugljanin had sung 70 years ago (the only sung Albanian epic in the Parry archive). Elezi is likewise bilingual (we spoke with each other in Serbian), but when I asked him if he knew any Serbian songs, he told me that although he had heard some, he would never sing them—he didn't like them.

It was the connections between traditions which had brought Lord to northern Albania in 1937, but now the traditions of Serbs and Albanians operate in complete asymptotic parallel. (Just like their respective economies: I was less surprised by Elezi's remark than I was by a waiter in Serb-controlled Gracanica who asked me to pay in dinars—I had only the Euros used elsewhere in the region.) For better or for worse, little else seems to have changed in the mountains of Kosovo these many years.



Temple of Aphrodite

Aphrodisiazoo, by Felipe Rojas (G2)

The molten snows of Baba Dag flood Aphrodisias in the spring, turning its twin agoras into a marshland.

This year the muck was still there in early August, despite the stubborn summer sun. Our epigraphist was not the only *vir doctus* who wasted a precious day contemplating the various smooth-skinned web-footed largely aquatic tailless agile leaping amphibians in the field; the frogs stared back unfazed: βρεκεκεκεξ κοάξ κοάξ. βρεκεκεκεξ κοάξ κοάξ. Nor did it matter that every morning a troop of sleepy archaeologists marched out to their stations treading upon ranid spawn: every afternoon the croaking of the slimy beasts in the imperial temple would deafen the call to prayer from three nearby mosques. Dragonflies patrolled the *bouleuterion*, and around the monumental city gate a couple of lascivious black snakes kept the tourists at bay. I, however, was far from the shimmering Carian marble of the city center, documenting instead the very edge of Aphrodisias, on walls erected to defend the city from uncertain enemies, perhaps a massive public project to promote civic identity. My realm was the haunts of salmonella-laden turtles: the desolate towers and gates that have all but

given up on a futile attempt to resist time and vegetation. Beyond these walls, the broken bones of gladiators rest under stones celebrating their talents in today's tobacco fields. Now it is gophers who risk their lives to enjoy forbidden roots in this ossiferous paradise. My only companion was a clumsy pointer dog who had renounced hunting living creatures, but would invariably show up with dry dead birds to our morning field tea.

Claudius conquers Britannia (on a panel from the Sebasteion)





Michael, Athena Kirk ('03) and Renaud at The Stoa of Attalus

The Greece Journals, by Michael Cover ('04)

Note to reader: The following two stories are taken from my travel and study this summer with the American School of Classical Studies in Athens. I offer these stories to the Harvard Classics Department as humble thanks for its support of my travel through a Norton Fellowship. I would also like to thank Tina Salowey, Professor of Classics at Hollins University, for her guidance of our Summer Session.

June 11, 2003 (Athens)

“Give me the diameter of a gutta, and the distance between two guttae, and I will build you a Doric temple,” said John Camp to an eager group on our first day in the Athenian Agora. Since arriving two days earlier, my time in Athens had been spent mainly at “orientation” in the Blegen Library, getting acquainted with the grounds and sitting through map lectures. Now, I stood, squinting up at the labors of Theseus depicted on the east façade of the Hephaestion. “It is somewhere behind us that the altar would have been placed for sacrifices,” said Camp, “outside the temple, facing the rising sun. The Christians, when they appropriated the temple, moved the altar inside, keeping it at the east and breaking a door in the west wall.” This was, for all intents and purposes, the only real orientation that mattered; this was the critical

realignment. I was taught how once the sacred was measured along the course of the sun, and how worship came at morning. Here I relearned my cardinal directions, and looked with new wonder on the “Greek balance” poised so effortlessly before me. Here, the architecture revealed the dialogue between the ancients and their gods, and then, between polytheism and monotheism.

June 16, 2003 (Crete)

“The first thing to do when you reach

below, left: *Michael at Eleutherna*; below, right: *The god Pan with his nymphs*



a new town, Michael, is to get lost completely.” So began the first of many walks with Renaud Gagné. At the time, we were rooming together in Siteia, on the northeast coast of Crete, and, feeling the effects of “group fever,” we decided to look for the Venetian castle situated on the nearby hilltop. So the two of us set out, *ἐσπερίω*. We made our way slowly along the lamp-lit bay, down cobblestone alleyways, all echoing delightfully with the sound of dinner dishes behind draped windows, until at last we reached the castle gate. We were surprised to find it open after dark. In the well-lit courtyard a chorus of Greek children stood upon a stage, rehearsing their lines. Renaud and I slipped in, unnoticed, and finding a platform near the wall, sat, nearly invisible to the scene. Other children, playing tag, ran in and out of the wooden doorway, behind oak and stone, while all the time their mothers called them back. As the drama unfolded on stage, the weight of our visibility lifted. There we sat together, Zeus and Hermes, cloaked travelers watching the world of men from a distance, while the shower of silence from heaven at last descended, cool, upon the weary world of day. There, at long last, we had found a welcoming threshold.



Renaud at Delphi Omphalos

A Glutton's Treat, by *Renaud Gagné (G5)*

We have been driving for about two hours now through the winding paths of the mountain. Kavousi, in northeastern Crete. Dust and gravel fly thick on the pickup trucks, and the mustachioed drivers make sure we miss no bump and stay as close to the edge as possible. Once we arrive at the end of the road we pick up our gear and start climbing up and up and up on rough rocky trails overgrown with what can only be described as spiked cauliflowers. It is noon, the sun is at its height, sweaty, and burning hot.

And we have a long way to go. The American School Summer Program: day one of the first expedition. The night before we had crossed from Piraeus to Iraklion on a sleepless luxury cruiser (the Knossos Palace), and by 10 a.m. we had already enjoyed detailed visits of the island of Mochlos and the Study Center for East Crete. We will stay in Kavousi until the sun sets, jumping from one crag to another, looking at our step and the various remains of late Minoan mountain settlements. Yet another site is waiting for us when we get down, Vronda, and then we're finally off to Sitia, where we will spend the night.

We ran through Greece in this restless fashion for six weeks, not taking one day off, a dizzying race through sites and museums and the presentations of a plethora of students and experts—a feast of everything archeological in which we indulged in between endless hours of driving on the roads of Greece in what our group poet labeled the “Sarcophabus”. The aim was simply to see and hear as much as possible in this amount of time, and, incidentally, to climb as many hills as we could. The inimitable energy of our group leader, Christina Salowe, pushed us to go always further, and her impeccable level of competence made sure that the discussions always remained interesting and stimulating. The School allowed us to visit sites that otherwise would have been closed to us, and to meet some of the best and brightest scholars in the field; and it secured permission to visit many a museum basement. But, most importantly, it taught us the sacredness of the ouzo hour. The ASCSA Summer Program is a glutton's treat.

photographs at right: top: Eleusis; middle: Lion Gate, Mycenae; bottom: Michael, Athena and Renaud at Aegna





Teresa Wu

*Department
Staff*



Lenore Parker and Raffi

Nota Bene
Department of the Classics
204 Boylston Hall
Harvard University
Cambridge, MA 02138

**Harvard University
Department of the Classics
2004-2005**

Faculty

Coleman, Kathleen kcoleman@fas	495-2024
Duffy, John duffy2@fas	496-9086
Henrichs, Albert henrichs@fas	495-1709
Jones, Christopher cjones@fas	496-3823
Krebs, Christopher krebs@fas	495-5216
Luraghi, Nino luraghi@fas	495-2156
Mitten, David mitten@fas	495-3355
Nagy, Gregory gnagy@fas	495-1941
Rau, Jeremy rau@fas	496-2318
Robinson, Betsey barobins@fas	495-4019
Robinson, Eric ¹ ewrobins@fas	496-0196
Roilos, Panagiotis roilos@fas	495-7783
Schiefsky, Mark mjschief@fas	495-9301
Schironi, Francesca schironi@fas	495-1926
Striker, Gisela striker@fas	495-3913
Tarrant, Richard ¹ tarrant@fas	496-3611
Thomas, Richard (Chair) rthomas@fas	496-6061
Tipping, Ben btipping@fas	495-4061
Ziolkowski, Jan jmziolk@fas	496-6062

¹on leave fall

Adjunct Faculty

Arnold-Biucchi, Carmen biucchi@fas	496-9274
Ebbinghaus, Susanne ebbinghaus@fas	495-

Emeriti

Alexiou, Margaret
Flat 1, Wellesley House
Walmer Castle Road
Walmer, Deal
Kent CT14 7NG, Great Britain

Badian, Ernst
101 Monroe Road
Quincy, MA 02169

Bloch, Herbert
Cadbury Commons, Apt. 316
66 Sherman Street
Cambridge, MA 02140

Clausen, Wendell
204 Boylston Hall
clausen@fas

Pinney, Gloria
29 Vanderveer Drive
Lawrenceville, NJ 08648
pinney@fas

Sevcenko, Ihor
204 Boylston Hall
sevcenko@fas

Shackleton Bailey, D.R.
303 North Division
Ann Arbor, MI 48104

Stewart, Zeph
204 Boylston Hall
zstewart@fas

Watkins, Calvert
2224 Parnell Avenue
Los Angeles, CA 90064
cwatkins@humnet.ucla.edu

Administration

Livingston, Ivy
livings@fas, 496-0618

Parker, Lenore
lparker@fas, 495-4120

Wu, Teresa, Administrator
ttwu@fas, 495-4632

Department Phone/Fax
617-495-4027/496-6720

Department Web Site:
<http://www.fas.harvard.edu/~classics>

Graduate Students

Allen, Emily	eallen@fas
Barnes, Timothy	tbarnes@fas
Benefiel, Rebecca	benefiel@fas
Bourbouhakis, Emmanuel	bourbouh@fas
Burges Watson, Sarah	burges@fas
Culumovic, Masa	culumov@fas
Ferriss, Jennifer	ferriss@fas
Gagné, Renaud	gagne@fas
Galjanic, Ana	galjanic@fas
Gangemi, Emily	egangemi@fas
González, José	jmgonzal@fas
Haworth, Marina	haworth@fas
Haynes, Melissa	haynes@fas
Hitch, Sarah	hitch@fas
Hopman, Marianne	hopman@fas
Joseph, Timothy	tajoseph@fas
Kirichenko, Alexander	kirichen@fas
Lake, Justin	jlake@fas
Marshall, Sally	marsh65@fas
Meyers, Isaac	@fas
Mihaloew, Andrey	mihaloew@fas
Myer, Larry	myer@fas
O'Connell, Peter	@fas
Parrott, Christopher	@fas
Peirano, Irene	peirano@fas
Petrain, David	petrain@fas
Poulopoulos, Nikos	poulop@fas
Schafer, John	jschafer@fas
Sergueenkova, Valeria	sergueen@fas
Short, Richard	short@fas
Somerville, Ted	somervil@fas
Sullivan, Michael	mbsulliv@fas
Topper, Kathryn	topper@fas
Welsh, Jarrett	welsh@fas