



# NOTA BENE



Vol. 16 No. 1

NEWS FROM THE HARVARD DEPARTMENT OF THE CLASSICS

Fall/Winter 2010-11

## Notes from the Chair

by John Duffy

It has been an eventful time for the Classics at Harvard since the *Nota Bene* issue of last May and I will single out some of the more notable happenings. The sterling work of Teresa Wu, who represents the *ne plus ultra* of department administration, came in for long over-due recognition when she received in June an Impact Award given to the highest-achieving FAS staff members. Also of sterling quality was the incoming group of six new graduate students, three men and three women, who bring the expected wide range of talents for language and literature, for non-academic pursuits, and for general good humor. Summertime saw the annual fanning out of our students in search of learning adventures in Italy, Greece, and other parts of Europe. The Segal Fund made it possible for Iya Megre to experience the excitement of digging at Ostia and, thanks to the ever-expanding initiatives of Greg Nagy and his team at CHS, several concentrators were able to get a taste of Greece and expand their horizons in Olympia and Nafplio. Meanwhile graduate student Tom Keeline went hangnailing in Bavaria for two months (he did what?—you will have to read his report).

Not many good things have come our way since the beginning of the recession and the inevitable tightening of the financial belt, which continues to squeeze. One new program, however, has so far given us three Harvard College Postdoctoral Teaching Fellows. This year we have the valuable services of Sean Jensen (Greek History) from Rutgers and Tom Zanker (Latin Language and Literature) from Princeton. Other bright spots: in January we were finally able to welcome our new senior archaeologist, Adrian Staehli, who has joined us from his previous position in Switzerland; and at the end of February our own Paul Kosmin accepted the Department's offer of a tenure-track Assistant Professor position in Ancient History.

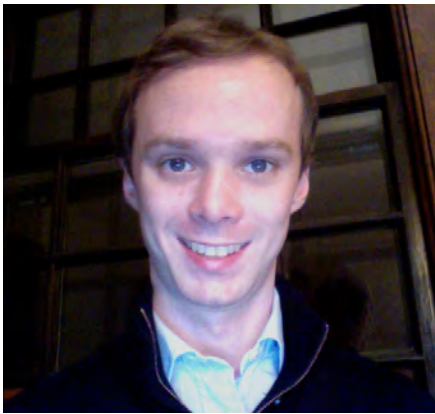
The highlight of November was Martin West's lecture ("Zeus in Aeschylus") in memory of Hugh Lloyd-Jones. The occasion also brought out the best in Albert Henrichs who, with his inimitable panache, introduced the speaker and recalled his own encounters with the honorand; Albert's remarks are included at the end of this issue. April will arrive this year bringing a special gift, when the distinguished Brad Inwood will deliver the four Jackson Lectures on "Ethics after Aristotle."

We must end on a note of sadness and record the passing of the eminent historian Ernst Badian (*obit* 2/1/2011), emeritus in the Departments of the Classics and History.

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# New Students



***Coleman Connelly***

A native of Boston, Coleman Connelly is glad to be back home and excited to begin his studies at Harvard. He graduated last year from Princeton University, where he studied Classics in general and Vergil in particular, as well as Italian language and literature. His interests range from Augustan and Hellenistic poetry to the reception of Classical literature and philosophy in later Christian authors.

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Tyler Flatt was born and raised in Ontario, Canada, in a town called Kitchener—which is farther south than Seattle, North Dakota, most of Maine, and all of the UK. He is mostly ignorant of permafrost and igloo construction, but maintains a healthy appreciation for the real Thanksgiving (in October) and compulsive apologizing. He completed his undergraduate education (Classics) in Waterloo, Ontario, home of the Blackberry. An MA at the University of Toronto followed. Tyler is curious about nearly everything, but the time is short; life-changing encounters with Homer and Vergil have proven decisive. He therefore spends most of his time on epic, although he is also in the grip of a long-standing obsession with Roman history. Tyler's other preoccupations include Old Norse literature, Anglo-Saxon England, and the New Testament (both medium and message).



***Tyler Flatt***

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***Alexander Forte***



Alexander S. W. Forte grew up on the Upper West Side of Manhattan under the guidance of doting, academic parents. He first discovered his love for Latin and Greek while behind the red gates of the Collegiate School. During his stay at Brown University, where he concentrated in Latin and Greek, he took a year abroad at Oxford, where he studied Sanskrit and helped re-found the Oxford University Powerlifting Club. Upon graduation, he spent several months in Pune, India, reading much more Sanskrit. Interested in archaic Greek poetry and Latin epic, Alexander has comparativist leanings and intends to continue his study of Sanskrit and Hittite during his time at Harvard. Greek dialect linguistics and Indo-European internal derivation excite him easily, as does the study of Bronze Age cultural interaction between “Near Eastern” and Mediterranean peoples. He has already ceremoniously appropriated a station in the computer lab, and anticipates making good use of Harvard's libraries, gyms, and the all-you-can-eat element of the Dudley House dinners and student-faculty lunches. Finally, in the hallowed tradition of Classicists, he has many initials and will use them all.

# New Students



**Amy Koenig**

Lizzie's earliest archaeological memories are of clambering over spoil heaps in search of overlooked bits of fresco, a job for which the market rate was around 50 lira (around 3¢) for ten fragments—clearly opening up attractive vistas of a lucrative future career in the mud-and-mosaics industry. She has since studied for a BA and MPhil at the other Cambridge and worked briefly for a publisher in London. She is looking forward to delving into the broader reaches of the Greco-Roman world, particularly the eastern provinces of the Roman empire, and is thrilled by the prospect of digging and travelling in Asia Minor this summer. In her spare time, and when not surrounded by two feet of snow, she is usually to be found climbing trees or swimming in the sea.



**Elizabeth Mitchell**

**Monica Park**



M. S. Park grew up in California and officially fell prey to the Siren call of Classics as a discipline at the University of Pennsylvania. She—for there could be no doubt of her sex, though the license of the academic use of initials in reference to oneself at first did something to disguise it—then had the good fortune to participate in the great cycle of further education at Corpus Christi College, Oxford, where she was above all taught the importance of umbrellas, tea, rising sentence intonation, and a plethora of dailies, in roughly that order, and at UC Berkeley, where she subsequently was indoctrinated to believe in the supreme value of bicycle helmets, coffee, sinfully plentiful produce, and Greek and Latin meter, in not quite that order. M. S. enjoys music, and sometimes even participates in the making of it through local choral groups. Her primary academic interests lie in Latin literature; and, lately, in literacy in the ancient world. M. S. is happy to return to the Eastern seaboard, even in spite of the occasional vehemence of its seasons.



## College



*Sean Jensen*

Sean Jensen received his PhD from the Department of Classics at Rutgers University in May 2010. His dissertation, “Rethinking Athenian Imperialism-Sub-Hegemony in the Delian League,” examined Athenian policy toward the territorial ambitions of the major allied states of the Athenian-controlled Delian League of the fifth century BC. Sean is also an alumnus of the American School of Classical Studies at Athens. This fall, he led a graduate seminar on the Athenian empire, along with an undergraduate course on Greek culture and civilization. In the spring, he is teaching an undergraduate course on the Hellenistic Age.



*Tom Zanker*

Tom Zanker received his doctorate from Princeton in 2010, and is enjoying teaching at Harvard in the College Fellows Program. His dissertation, “Narratives of Cultural Pessimism in Horace’s *Odes* and *Epodes*,” considers how Horace makes use of apparently pessimistic refrains within his verse, how these rely on different structures, and how they change and develop in the course of his poetry. He has published on related topics, such as the concept of the returning golden age and the Hesiodic tale of the Hawk and the Nightingale. Tom revisited the topic of pessimism in a graduate seminar during the fall term; he is offering a course on late Republican Roman literature and Latin 112b in the spring.

## Fellows

# Noteworthy

## Graduate Student News

• **Dan Bertoni** (G3) passed his General Exams in February.

• **Lauren Curtis** (G4) passed her Special Exams in June on Ovid, Aristophanes, and Greek Choruses. She also had her Prospectus approved in February on "The Choral Poetics of Hellenistic and Roman Poetry."

• **Robert Cioffi** (G5) had his Prospectus approved in February on "Imaginary Lands: Ethnicity, Identity, and Exoticism in the Ancient Novel."

• **Tiziana D'Angelo** (G4) had her Prospectus approved in February on "Painting Death with the Colors of Life: Hellenistic Funerary Painting from Magna Graecia."

• **Andrea Kouklanakis** (G8) had her Prospectus approved in December on "Blame as Satire in the *Odyssey*."

• **Duncan MacRae** (G4) had his Prospectus approved in February on "Books of Numa: Antiquarianism, Writing and the Making of Roman Religion."

• **Yvona Trnka-Amrhein** (G4) had her Prospectus approved in November on "The Sesonchosis Novel."

• In September, **Julian Yolles** (G2), was awarded the MA thesis prize at for the "best scientific thesis in the Humanities" by the University of Utrecht for his thesis entitled "The Simplicity of Rhetoric: Rhetoric of Faith and Peter Damian."

• **Claire Coiro** (G4) married Ryan Bubb on December 18, 2010.

## Faculty News

• **Christopher Jones** (PhD '65) was recognized as an Honorary Member of the Phi Beta Kappa Society last May.

• **Panagiotis Roilos** was awarded a Humboldt Research Fellowship in order to complete his English translation of and commentary on an extensive and original Byzantine commentary on Hermogenes (2nd c. AD), written by the rhetorician Ioannes Sikeliotēs in the early 11th century.

• In July, two professors were awarded named chairs: **Kathleen Coleman** is now the James Loeb Professor of the Classics, and **Richard Thomas** is the George Martin Lane Professor of the Classics.

## Alumni News

• **Emily Allen-Hornblower** (PhD '09) earned her Docteur ès Lettres from the Sorbonne (Paris-IV) after successfully defending her dissertation before a French "jury" in June.

• **Rebecca Benefiel** (PhD '05) received a "Rising Star" Outstanding Faculty Award from the Commonwealth of Virginia. Rebecca and her husband Chris McCrone also welcomed a baby girl, Katherine Arianna McCrone, on October 26, 2010.

• **Jennifer Ferriss-Hill** (PhD '08) and her husband Robert welcomed a baby girl, Beatrice Ayelet Hill, on January 21, 2011.

• **Tim Joseph** (PhD '07) and his wife Kelly welcomed a baby girl, Anna Sophia Joseph, on January 24, 2011.

• **Justin Lake** (PhD '08) and his wife Natasha welcomed a baby girl, Caroline Lake, on October 8, 2010.

• **John Schafer** (PhD '08) and his wife Julie welcomed a baby boy, Jacob Schafer, on February 5, 2011.

## Losses

Over the last several months, three professors passed away who had very close ties to our Department. They will be greatly missed.

• **Ernst Badian**, John Moors Cabot Professor of History, *Emeritus*. The Harvard Gazette featured an obituary in February: <http://news.harvard.edu/gazette/story/2011/02/ernst-badian-professor-of-history-emeritus-85/>

• **Bernard Knox**, Professor of Greek, *Emeritus* and founding director of the Center for Hellenic Studies. The New York Times featured an obituary in August. <http://www.nytimes.com/2010/08/17/books/17knox.html>

• **John Murdoch**, Professor of the History of Science. The Harvard Gazette featured an obituary in September: <http://news.harvard.edu/gazette/story/2010/09/john-e-murdoch-obituary/>

## Two months in the *ergastulum Monacense*

by Tom Keeline (G2)

As I was being introduced to people on my first day at the Thesaurus Linguae Latinae, at one point I decided I would ask, “So, what word are you working on?” It seemed like a good way to make conversation at a dictionary, and indeed it was, but it resulted in a certain realization of my place in the universe. The first answer I got was *res*. The second was *ratio*. My interlocutors then predictably inquired about my word: “*Reduuiia*,” I informed them, to a silent chorus of blank stares. I smiled somewhat sheepishly and added, “It means ‘hangnail,’ remarkably interesting metaphorical developments as well.”

This well illustrates what the TLL is: the most comprehensive Latin dictionary ever undertaken, considering every instance of every Latin word from the earliest inscriptions until around AD 200, then selected instances through about AD 600. That is a lot of words, and they are all lovingly cataloged on the little slips of paper that form one of the TLL’s most sacred treasures. Over a century in the making, the work has now progressed through the letter *P*. This was actually an especially long, hard letter—you might not expect it, but *P* represents the “biggest” letter in the Latin language—and it took about 30 years to finish. I, however, was in luck, since after just one week on the job I was invited to the “*P* party,” celebrating the completion of the letter with speeches, music, and vast quantities of Bavarian pretzels in the shape of the letter *P*. Work is now simultaneously underway on *N* and *R*, and they will bring their own challenges: *non*, anyone? (Some challenges have already been met, but not without leaving their scars: the author of a multi-year article on a certain causal particle is said to “still have nightmares about his days in *nam*.”)



Zettelkasten



Schweinshaxe und Bier

I spent my weekdays working in the incredible riches of the TLL library, sitting beneath a portrait of Johann Baptiste Hofmann, *der Verfasser des Artikels “et.”* (Over 100,000 citations. *Respekt.*) I myself wrote three rather smaller entries while there, *reduuia*, *recessio*, and *recolligo*. This *Thesaurusarbeit* consumed the bulk of my time, but I also spent Monday afternoons at the Ludwig-Maximilians-Universität in Wilfried Stroh’s Latin class—conducted entirely in Latin—which led to some outings with the *grex Monacensis*, another group devoted to keeping Latin alive. When I wasn’t writing or speaking Latin, I was working on my German, taking a course at the Goethe Institut in the evenings and talking to anyone who would listen to me. On the weekends, on the other hand, I became a tourist, visiting the wealth of interesting places in and around





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Munich, often in the company of my fellow TLL *Mitarbeiter*.

The tangible products of my time are the three articles in the TLL and a short separate piece on A. E. Housman's relationship with the Thesaurus as a book and as an institution (see *Housman Society Journal* 36 [2010] 64–76). The intangible benefits I accrued are far more significant, however, and scarcely could I enumerate them all *mihi si linguae centum sint oraue centum*. Perhaps the most practically important is a deep understanding of how to use the TLL to answer—and to ask!—questions, and indeed I found myself buried in its pages at some point almost every day last semester. Lexicographical work also gives you a new perspective on the Latin language, both philosophically and practically speaking, and you no longer feel bound by the arbitrary authority of a dictionary: the strengths and weaknesses of the *OLD*, for example, become plain to see. Beyond strictly practical benefits, I experienced

the intellectual satisfaction of bringing a well-ordered article out of the chaos of hundreds of slips of paper. I also became friends with some wonderful classicists, all of whom were eager to help me in every possible way. Last, but certainly not least, I enjoyed all the benefits of living in Germany and being immersed in German language and culture for two months.

I am certain that my time at the TLL will prove a foundational element in my philological training, and I am deeply appreciative of the generosity of the Segal Fund and the Graduate School which made the trip financially possible. I would also like to thank Christopher Krebs for his outstanding mentorship throughout the entire process, as well as all the people at the TLL, who were without exception most friendly and welcoming. I warmly recommend the experience to future students and will hold forth about it at inordinate length if asked.

# Harvard Summer Program in Munich, Germany

by Chris Londa ('13) and  
Arthur Kaynor ('12)

Arthur: "Hallo, ich heie Artur. Wie heien Sie?"

Chris: "Um, was?"

Arthur: "Wie heit du?"

Chris: "Ich bin Chris. Was studierst du?"

Arthur: "Ich bin gut, aber hungrig."

Professorin: "Sehr gut! Jetzt, stehen Sie auf! Setzen Sie sich! Stehen Sie auf! Setzen Sie sich..."

**W**e both started studying German in the spring of 2010, and our first day of German Bab was confusing, to say the least. But by the end of the course, we had covered a year's worth of college German in four months, and we were excited to tackle second-year German with the Harvard Summer School program in Munich. On June 1, we boarded the same flight from Boston to the heart of Bavaria.

Upon our arrival at Franz Josef Strau airport in Munich, the first practical test of our German abilities was to secure safe passage to the *Ausbildungshotel* where we would live for the duration of the program. This might have been significantly more difficult if we had not befriended a nice German lad who helped us navigate the public transit system. Although our first encounter with a resident of Munich was pleasant and enlightening, it also demonstrated that our language skills needed improvement. As we spoke to our German friend about the city of Munich, German pop culture, and his perception of the United States, we couldn't help noticing how often we relied on English words to complete our impoverished German sentences. After a long train ride, our friend

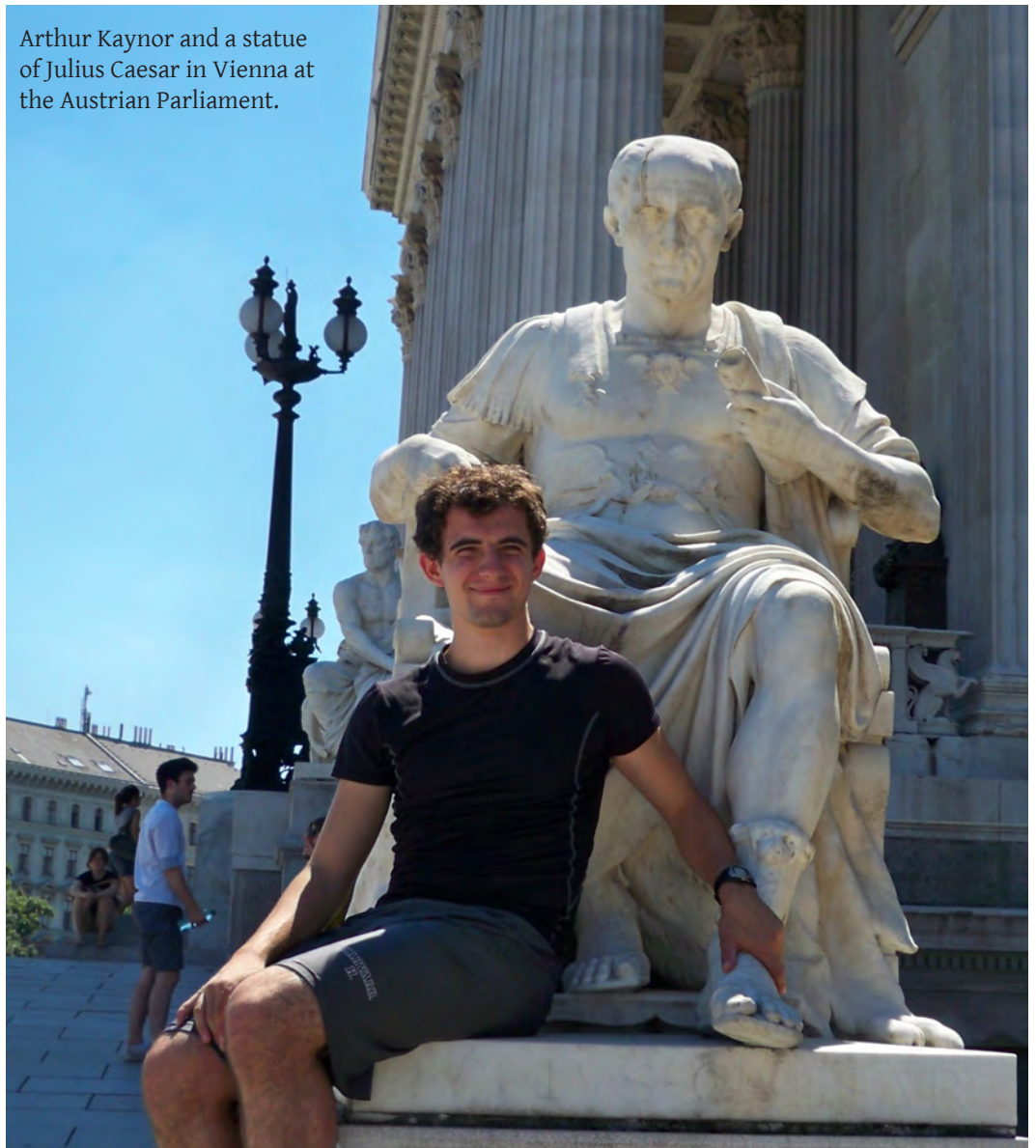
wished us good luck with our studies and our stay in Munich and then left us with the German proverb, "Man trifft sich zweimal im Leben," (people meet twice in life).

While in Munich, we studied German language and the history and culture of Bavaria with other students from Harvard and Middlebury College. Learning a whole year of college-level German in eight weeks was intense but rewarding, and it was a perfect transition from our introductory class to higher-level German courses. We are still astounded at how quickly and dramatically our Ger-

man abilities improved. At the end of the program, we were able to understand lectures on Baroque architecture, interview locals about the condition of the Euro, and read short stories by Thomas Mann. However, the greatest reward of our language work in the classroom was that it enabled us to interact in a more meaningful way with a truly beautiful and storied city.

During the program, our weekdays were usually full of classwork, homework, and class excursions, mostly within Munich and Bavaria. We enjoyed the opportunity to tour Ludwig's castles

Arthur Kaynor and a statue of Julius Caesar in Vienna at the Austrian Parliament.





and even visit Austria! On weekends we were free to travel, dance at Kultfabrik, or just traverse the city together. We spent many afternoons wandering the halls of the Neue Pinakothek, the Alte Pinakothek, and the Pinakothek der Moderne. If we had been in Munich for an entire year, we would not have had enough time to explore to our full satisfaction.

Throughout our travels, we enjoyed studying the Classical influence on Bavarian culture. We were able to practice our Latin by attempting to read

inscriptions at the numerous churches, graveyards, and museums we visited. We purchased Latin-to-German texts at the Antiquariat an der Universität München and stood together under the remains of one of the watchtowers of Hadrian's *limes Germanicus* in Regensburg. It was especially moving to visit the Glyptothek, a Munich museum for Classical sculpture that had been utterly destroyed in the Second World War and rebuilt to perhaps half of its former glory. The scattered and haphazard arrangement of Roman busts throughout the great hall was an

eerie testament to the damage modern warfare can inflict on relics of the past. The world-renowned Barberini Faun, sitting alone in the center of a pale circular room, was the highlight our Glyptothek visit.

As the program progressed, we found ourselves drawn more to the wonders of the city that you won't read about in a travel guide. Some of our most memorable experiences include running along the Isar, interacting with locals in Marienplatz or at street festivals, and watching the World Cup at nearby *Biergärten*. On a particularly nice weekend, we spent an entire day lying alongside an artificial river in the *Englischer Garten* with hundreds of local students. Throughout the afternoon we periodically took breaks from preparing our research projects, jumped into rapid currents, and rode the warm, sun-speckled water down to the field where we could play *Fußball* and eat ice cream.

We developed lasting friendships with many of the other students in the program. Most of us intend to return to Munich at some time in our lives, and some are even considering internships in Munich for this summer. Perhaps one day, in accordance with the German proverb, we will again meet that young German from our first day in Munich. But maybe on this occasion we will impress him with our German abilities and our passion for his home city!

One of our last class excursions was a trip to Olympiapark, the magnificent facility constructed on the Oberwiesenfeld for the 1972 Summer Olympic Games. We ascended the 955-foot Olympiaturm to see the incredible view of Munich from the observational deck. This excursion was the perfect culmination of our time in Munich, because by that point we could scan the horizon and identify the buildings, gardens, and streets through which we came to know the city. These structures on the city skyline evoked intense memories of our experiences over the past eight weeks. We looked out upon the city that we had quickly grown to love and immediately realized how much we would miss our time in Bavaria and the people who experienced it with us. "München leuchtet!"

<http://www.summer.harvard.edu/2010/programs/abroad/munich/>



Christopher Londa and a statue of Titus Livius in Vienna.

# Harvard Summer Program in Olympia and Nafplio, Greece

<http://www.summer.harvard.edu/programs/abroad/olympia/>

*In the summer of 2010, several Classics concentrators participated in the Harvard Summer Program in Greece. Classes are taught by Professor Greg Nagy and Olympia Fellows, and half the time is spent at the Harvard Center for Hellenic Studies in Nafplio. These concentrators agreed to share their impressions of several aspects of the experience.*

## Olympia

by Felice Ford ('11)

Greece was a very new experience for me. I'd never traveled abroad before, and since I was a child I been haunted by the dream of visiting Greece, home of the literature and history I adored. I went expecting to have my fantastic vision of Greece shrunk down to the level of reality, to encounter not a dreamy fantasia but a modern, mundane place like the rest of the world. Despite being braced to swallow my childish expectations, though, I found Greece and the experience of living and studying there to be as wondrous as any fantasy I could have predicted.

We spent our first few weeks in Olympia, which I will admit is no bustling Greek metropolis or pastoral paradise. Olympia is a small tourist town, adjacent to the stunning ruins of the ancient polis, dominated mostly by souvenir shops, restaurants, and hotels for foreigners perched upon a gruelingly steep hill. After having traveled to numerous other Greek towns and cities and staying our final two weeks in beautiful Nafplio, many of us dismissed our early weeks in Olympia as dull by comparison. But how did we spend those weeks? For hours on end, we basked beneath the clearest skies I've ever seen beside the pool in a fancy, hospitable hotel; we read and talked and relaxed without care; we strolled the lazy streets of Olympia as adopted locals, only a few short blocks from the ruins of temples and stadiums; we spent long nights at the local pub, which played perplexing American music for us every night and forgave our foreign exuberance; we enjoyed day after day of thought-provoking discussion with professors who didn't bother hiding from us after class. Even the blistering treks up and down our stray-cat-strewn hill fill me with nostalgia for the clean air, the close companionship, the day-dream tinge of my time in Greece. Olympia afforded us an escape from the stress and doldrums of East Coast academic rigor to a refreshingly leisurely atmosphere of contemplation that was surprisingly constructive in learning much more than just how to handle your ouzo.

## Weekend Excursions

by John Sigmier ('12)

Study abroad programs are often touted as opportunities to learn in an environment that the United States simply cannot match, and the Summer School Program did not disappoint. For an aspiring classical archaeologist, our weekend trips to important sites around Greece were nothing short of mind-blowing. Our travel itinerary was well-rounded, with destinations ranging from the famous (Delphi) to the obscure (Mystras), and from Mycenaean citadels to Ottoman fortresses. Every weekend we would brave the perilous Greek highway system to visit new sites—first Pylos and Methoni, then Delphi, then Mystras and Monemvasia, and finally Athens.

These substantial trips were supplemented by local excursions: we were privileged to see a performance of Aristophanes's *The Acharnians* at the beautifully preserved theater at Epidauros, and received a special tour of Agamemnon's Mycenae, both of which were only a short bus ride from Nafplio. Especially gratifying was the fact that many of our destinations—particularly the Byzantine and Turkish sites—were not the ones that typically draw busloads of tourists; oftentimes we found ourselves to be the only admirers of magnificent churches or fortifications, dredged from obscurity by our professors' expert commentary. And, even at the popular sites, we weren't lost in the throng—as it turns out, traveling through Greece with Professor Nagy is enough to get you past some off-limits signs.



Summer school students at the entrance to the stadium of ancient Olympia.



## Classes

by Charlie Bridge ('11)

Given the grandeur of our surroundings in Olympia and Nafplio, it was often easy to forget that we were all enrolled in a class. “Course Credit!” became a catchphrase for the group as we relaxed with the week’s readings by the pool or explored our surroundings, reminding ourselves how lucky we were to be studying in such a stunning and historic location. Despite the temptation to spend every day out in the sunshine with a gyro and a frappé, though, our seminars formed the foundation of our summer experience and fostered intellectual growth among classicists and non-classicists alike.

As a classicist, I was particularly excited to trace the history and culture of Greece and the Mediterranean from antiquity to the present. Collectively, our eight week-long seminars led us to consider many of the major political, historical, and cultural developments that brought Greece from the Classical Age to the 21st century. Prof. Nagy’s seminar conferred an understanding of the Athenian Empire and its close relationship with Homeric epic. We also studied the Byzantine and Ottoman Empires—enduring political regimes that had fascinating interactions with the heritage of Classical Greece. In other seminars, we looked at the 19th and 20th centuries by pondering the links between archaeology and nationalism through discussions of the Elgin Marbles and colonial Europe, scrutinizing modern literary reactions to classical sculpture, and examining Greece’s position in a postwar Mediterranean world.

All these subjects were intriguing in themselves, and all the more so because they allowed me to make myriad connections between Homer’s “Greece” and the one I was experiencing. Greece’s interaction with the multiple layers of its rich past is certainly worth studying—especially poolside.

## Nafplio

by Eric Fredericksen ('12)

When describing Harvard’s summer program in Olympia and Nafplio, it’s hard not to ramble. Running in the ancient stadium of Olympia, seeing the Acropolis, eating the best feta cheese in the world, standing on the megaron of Mycenae, learning with professors from around the world—see, I’m doing it already. Luckily, though, my classmates have described Olympia and the program’s classes and excursions, leaving me to focus on Nafplio. While the small town of Olympia had its own charms (and a pool), I don’t think there was a single student in our group not excited to arrive in Nafplio for our final two weeks in Greece. Located right on the sea, Nafplio provided us with breathtaking views, countless shops and restaurants, and of course the beautiful Center for Hellenic Studies. Coming from Olympia, the larger town of Nafplio presented us with some difficult questions: should we climb the Palamidi fortress before or after lunch? Should we write our final papers at the CHS or while sipping an espresso at a seaside café? And how many times in one day can you eat gelato before it’s considered a problem?

Strolling through the city’s picturesque streets, it was easy to imagine we’d somehow ended up on a luxury vacation, but enlightening, interdisciplinary classes and guest lectures reminded us we were a part of something much more rewarding. In short, Nafplio was the perfect place to wind down our time in Greece. Just a short drive from Mycenae, with beautiful town squares, running trails along the water, layers of Byzantine, Ottoman, and Greek history, the myriad resources of the CHS, the castle of Bourtzi seemingly floating in the harbor—I told you it was hard not to ramble. Did I mention it has a beach?



The theater  
at Delphi





## Ostia Porta Marina Project

by Iya Megre ('11)

“Is that fresco?” I asked, pointing to a bit of red that had just appeared under my friend Bri’s brush. We were working side by side, cleaning off a corner of the trench before photos and elevations could be taken.

“Matt, come look at this!” shouted Bri. Our trench supervisor, Matt, jumped down off a nearby wall to come over. Taking Bri’s brush, he carefully revealed a little more of whatever we had found.

“Stop for now. Finish cleaning around it, we’ll take the photos, and we’ll get back to this right after.” Bri and I looked at each other. After weeks of the same penny-sized coins and random tesserae, we wanted nothing more than to see how far this bit of red was going to go.

Of course, the exciting discoveries had to happen on the last days of the dig. After the optimism of our first week’s work—picks in hand, everyone in the group of amateur excavators joked about who would find a golden statue first—our cockiness faded fast. We blasted through the topsoil and the mixed layers just beneath at top speed (which, considering the experience level of those involved, was not fast at all), and then something disappointing happened: the trench got complicated.

As a group of ancient-culture junkies participating in an archaeology field school, we all wanted to get down to the “good stuff”—third century or earlier—as soon as possible. What we got, instead, was a whole lot of micro-layers and confusion. Our darling little room had, apparently, been used by some industrious sixth-century squatters, who left behind a make-shift kitchen complete with fire pits, holes for pipes, and even some animal bone remains. We weren’t interested in spending four of our five weeks discovering a squatters’ den. Burn layers stopped being exciting after we hit our third one. The bottom of a perfume bottle was a little bit more so—and we spent the entire week after unearthing it imagining the identity of its

owner—but not enough to hold our interest much longer. We wanted the sort of stuff we saw elsewhere at Ostia, all patterned mosaics, tall columns, and ornate vases, but by the second to last day of excavating, we had long since given up on our lofty dreams of *opus sectile*. I began to relish my time on special rotations (washing and cataloguing finds, archaeological drawing done to scale, and operating the total station) as an escape from the monotony of removing dirt millimeter by millimeter.

And then, the frescoes happened. From one little vein along the corner of the trench, Bri and I pulled red, yellow, orange, green, blue, and black pieces, some plain and some patterned in stripes or flowers, some the size of a quarter and some the size of my hand. Everyone from the site came down to see what we were pulling out of the ground. Maybe it was the heat of the Roman sun, or the accumulation of exhaustion we all felt, or just the brightening effect of the colors we

were seeing, but we were all giddy that day, and Matt had to pull Bri and me away from the trench before we dug down too far.

Thanks to an award from the Segal Fund, I was able to travel to Rome and participate in the American Institute for Roman Culture’s field school at Porta Marina, in Ostia. More importantly, I was able to live in an apartment with a perfect view of the Colosseum outside the window, to eat *cacio e pepe* while chatting with the fifth-generation restaurateur, and to figure out that, while archaeology is not the field for me, there’s nothing quite like finding that magical something when you least expect it.





# Celebrating Parry and Lord

by Professor David Elmer

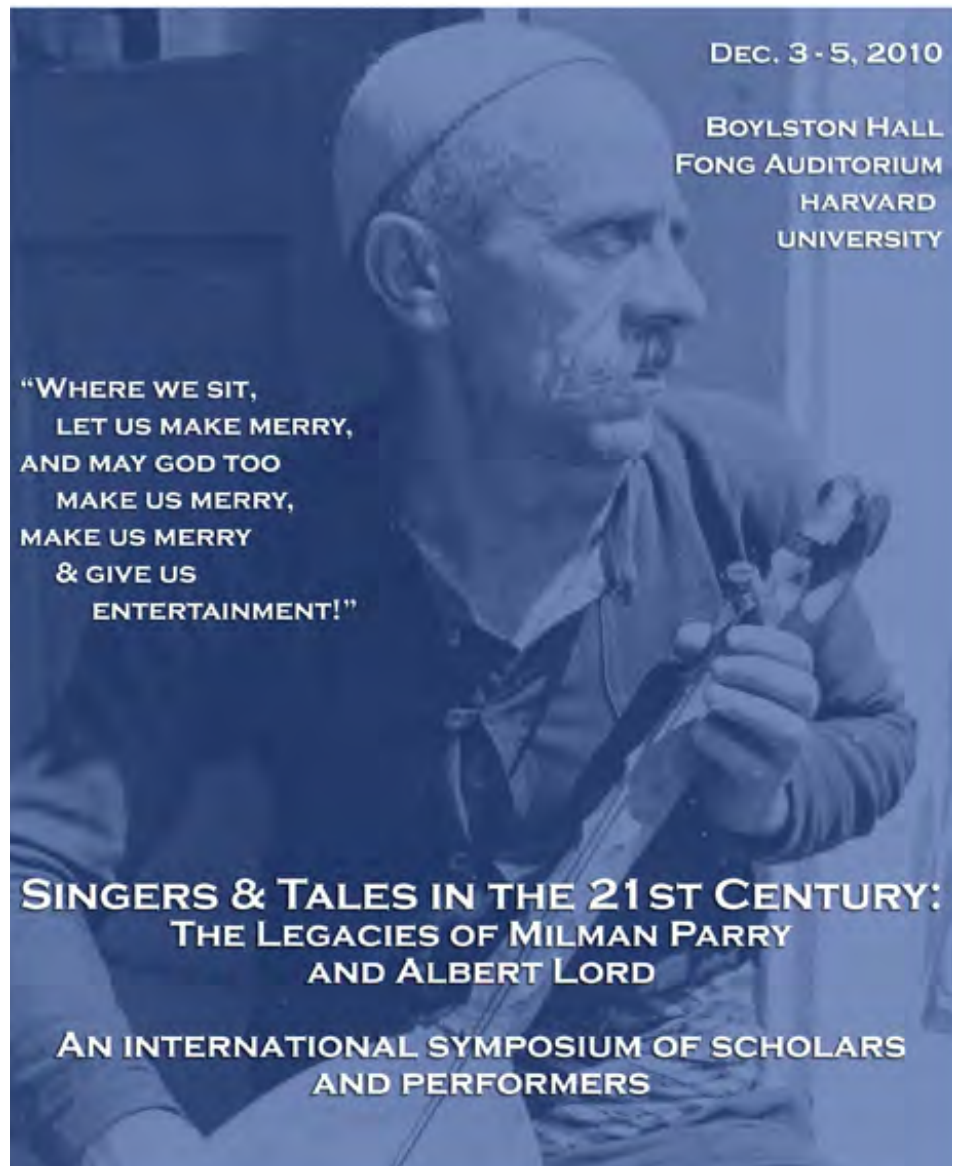
2010 marked the 50th anniversary of Albert Lord's seminal *The Singer of Tales* and the 75th anniversary of the death of his mentor, Milman Parry, the originator of what has come to be known as the Oral-Formulaic Theory. In honor of the work and continuing influence of these two pathfinding scholars, the Milman Parry Collection of Oral Literature, with generous support from the Department of the Classics, the Center for Hellenic Studies, the Committee on Degrees in Folklore and Mythology, the Office of the Provost, the Ilex Foundation, and others, convened a conference from December 3–5 under the title, "Singers and Tales in the 21st Century: The Legacies of Milman Parry and Albert Lord." The event, which was organized and hosted by Assistant Professor of the Classics David Elmer, brought together scholars and performers from around the world for a three-day exploration of the most promising new developments in the field shaped by Parry and Lord.

Thirty speakers presented work on an impressive array of subjects, including the interaction between music and text (Dwight Reynolds, University of California, Santa Barbara), the anthropology of memory (Carlo Severi, École des hautes études en sciences sociales), and the folklore of Chinese minorities (Chao Gejin, Institute of Ethnic Literature, Beijing). Eleven panels devoted to subjects such as "Formula and Theme," "Homer," "Balkan Epics," "Scandinavian Traditions," and "Comparative Approaches" addressed the wide range of fields touched by the work of Parry and Lord. In addition, two performers demonstrated the ongoing vitality of oral traditions at the beginning of the 21st century. Odhon Bayar, a recognized master of Mongolian epic poetry from Aar-Horchin Banner, Inner Mongolia, sang portions of the Gesar epic. Âşık Şeref Taşlıova, whose name is included on UNESCO's Representative List of the Intangible Cultural Heritage, performed a Turkish *hikaye* to the accompaniment of his *saz*. Video recordings of all papers and performances

will soon be available on the website of the Milman Parry Collection of Oral Literature (<http://www.chs.harvard.edu/mpc>). The conference proceedings will be edited by David Elmer and published in the Milman Parry Collection's monograph series.

Milman Parry and Albert Lord were both valued members of the Harvard Classics community. At the time of his death in 1935, Parry was an assistant professor in the Department; Lord, who earned an AB in Classics during his time in the College, was an affiliate of the Department throughout his lengthy

career at Harvard. Their intellectual legacies remain central to the study of Classics at Harvard. In fact, no less than seven graduates of the Department's undergraduate or graduate programs spoke at the December meeting: Casey Dué, Mary Ebbott, David Elmer, Olga Levaniouk, Peter McMurray, Gregory Nagy, and Anna Stavrakopoulou. Visitors to Boylston Hall can view a *gusle* (the one-stringed instrument on which the South Slavic singers who were studied by Parry and Lord accompanied themselves) exhibited prominently in the Department's display case.



DEC. 3-5, 2010

BOYLSTON HALL  
FONG AUDITORIUM  
HARVARD  
UNIVERSITY

"WHERE WE SIT,  
LET US MAKE MERRY,  
AND MAY GOD TOO  
MAKE US MERRY,  
MAKE US MERRY  
& GIVE US  
ENTERTAINMENT!"

**SINGERS & TALES IN THE 21ST CENTURY:  
THE LEGACIES OF MILMAN PARRY  
AND ALBERT LORD**

**AN INTERNATIONAL SYMPOSIUM OF SCHOLARS  
AND PERFORMERS**

Poster designed by Holly Hutchinson, Administrator of  
The Committee on Degrees in Folklore & Mythology at Harvard University

# Introducing Martin West

by Professor Albert Henrichs

*This is an edited transcript of the introductory speech given at M. L. West's visit to Harvard on November 16, 2010.*

To introduce Martin West and to pay simultaneous homage to Hugh Lloyd-Jones, two giants of our discipline, within the short span of time available to me is a daunting task, indeed a mission impossible, from which I will try to extricate myself as best as I can. The fact that I have known both men since my student days in Cologne and that we still mourn the passing of the older of the two while we enjoy the presence of the other does not make it any easier.

It is a privilege to welcome Dr. West to Harvard for what must be his third visit in as many decades. The author of some 30 books and more than 200 articles, he has been fittingly described as "the most brilliant and productive Greek scholar of his generation." He is indeed a scholar's scholar, for whom I have the highest admiration and whose editions, commentaries, and translations are always within an arm's length when I work on authors like Homer, Hesiod, Archilochus, or Aeschylus, or need help with Greek meter, music, or the many mysteries that surround Orpheus, the so-called Orphics, and the abyss of Orphic texts.

West came to Oxford as an undergraduate and still resides there more than fifty years later as an Emeritus Fellow of All Souls College. In 1974 he left Oxford to become a Greek professor at the University of London, but returned to the meadows of the Isis in 1991 as a Senior Research Fellow at All Souls, an ivory tower which has next to no students but boasts the most legendary wine cellar of all Oxford colleges.

In 2000 West went to Rome to receive the coveted Balzan Prize for his work on the Greeks. Awarded on an annual basis since 1968, this prize is the equivalent of the Nobel prize in the humanities. Among its recipients are Walter Burkert and Anthony Grafton. In his acceptance speech West categorized himself as "a philologist and literary historian" and explained with obvious relish what he

meant by that: "I practice a style of philology that I learned forty years ago and have seen no reason to change; set in my ways from an early age, I have ignored the changing fashions of scholarship and slept through the noise of the bandwagons that pass in the night. I have from time to time asked new questions and explored neglected fields, but whenever I have done so, I have used traditional procedures." One should hope that the text-oriented and principled classical scholarship embodied by West will not be eclipsed any time soon.

Another distinctive honor was bestowed on West recently in Philadelphia, when he was inducted into the American Philosophical Society as an International Member. Founded by Benjamin Franklin, the APS has a very restricted membership and is the most exclusive academic club in the United States. Its foreign members include Walter Burkert, Seamus Heaney, and Jacqueline de Romilly. Hugh Lloyd-Jones too was a member from 1992 until his death last year. It is a happy coincidence that Martin West gives his memorial lecture on his return from Philadelphia and as a newly elected member of the APS. He is accompanied on this trip by his wife, Dr. Stephanie West, who is also a distinguished Hellenist. Her work on the Sesonchosis novel and on Greco-Egyptian acculturation is of particular interest to some of us here at Harvard, and I extend a very warm welcome to her as well.

Martin West is one of the earliest students of Hugh Lloyd-Jones, who was elected Regius Professor of Greek in 1960. As Oxford's most prominent Hellenist he supervised West's doctoral thesis that formed the basis for his groundbreaking commentary on Hesiod's *Theogony*, published in 1966. Like West, Lloyd-Jones distinguished himself as editor and critic, as translator, and as a historian of Greek literature. Unlike West, he was not particularly interested in Greek relations with the Near East. Instead of looking back to some of the non-Greek roots of Greek culture, Lloyd-Jones was an indefatigable and eloquent interpreter of the modern European reception of things Greek.

Not only did their interests differ, their personalities too could not have been more different. Where West was and is serene and withdrawn, Lloyd-Jones was volcanic and outgoing. In 2000, West captured the complex persona of Lloyd-Jones exceedingly well: "It was difficult not to be energized by his tremendous brio, his impatience with unnecessary accumulations of irrelevant references, his desire to drive straight to the point, his instant and often caustic judgments on issues and on persons, and his view that the worst failing in a scholar is to be boring—something of which nobody ever accused him." West goes on to point out that it was Lloyd-Jones who sent him to Germany in his first graduate year, where he studied with Reinhold Merkelbach at Erlangen and met and befriended Rudolf Kassel, Winfried Bühler, and Walter Burkert. It so happens that Merkelbach was my teacher as well, who made sure that I was introduced to Lloyd-Jones, to both Wests, and to Burkert in my most formative years. Perhaps you can now understand why this day and this moment are very special to me.

Hugh Lloyd-Jones was born in 1922, took Greats in 1948 after a wartime interruption of his undergraduate years, became at once a Fellow of Jesus College, Cambridge, returned to Oxford in 1954 as the first holder of the E. P. Warren Praelectorship at Corpus Christi, and became Regius Professor at the early age of 38. He was knighted in 1989 after his retirement from the Regius chair. For most of his Oxford years he must have been a formidable presence. Contemporaries mention "his wild and unkempt appearance" as well as "his excoriating attacks on scholars." He scared me to death when I first met him at a cocktail party in Ann Arbor, Michigan in 1967 after one of his talks. I had just arrived on the scene as a young Dr. phil. fresh from Germany. When he heard that I had written my dissertation on a patristic text, a papyrus commentary on the Book of Job by Didymos the Blind, his face darkened, his back went into a distinct hunch, his right arm shot towards me, his index finger pointed into my face



from a close range, and foaming from his mouth he exclaimed: "Virum te puto, hominem non puto." I took this to mean "You do have guts, but I don't consider you a human being." I was devastated and thought my career was over, in part because I didn't realize immediately that the biting Latin was a quotation from Cicero, something that was presumably intended to soften the blow. I went home that night vowing that I never wanted to meet that man again. But I was wrong. One year later he was back, and when I told him that I had discovered an important fragment from Callimachus' *Aitia* in the papyrus collection at Michigan, he was all smiles. From that moment on, I was in his good graces, and he liked me and my work until he died in October 2009. It became much easier to like Hugh back after Mary Lefkowitz entered his life permanently in 1982. For three decades, she was a mitigating influence on him, provided intellectual companionship as a fellow scholar, improved his wardrobe and appearance, and transformed him into something distinctly more likeable and presentable from what he had been before. Mary is with us here tonight, and I want to thank her very warmly for all those years in which I was privileged to enjoy the friendship of her and Hugh.

Lloyd-Jones was very learned and very opinionated, and he held others to that same standard. He disagreed with a lot of people on many issues. The authorship of the *Prometheus Bound* was one of them. In 1971, he wrote in *The Justice of Zeus* that "the Prometheus trilogy shows no inconsistency with the theology of Aeschylus' other works" (102). Martin West is the most vocal dissenter. Like the majority of scholars today, he considers the Prometheus trilogy spurious and thinks that it was not only produced, but also conceived and written, by Aeschylus' son Euphorion. As far as I know he is the first editor of Aeschylus who branded the *Prometheus Bound* as unauthentic in capital letters on the title page of his edition, which appeared in 1990. Its title runs thus: *AESCHYLI TRAGOEDIAE CUM INCERTI POETAE PROMETHEO*. The "incertus poeta" to whom we owe the *Prometheus Bound* is not West's invention, but that poet ought to be grateful to West for giving him a new lease on life. Much of the debate over this play's authenticity, or

lack of it, has to do with the portrayal of Zeus, which is indeed hard to reconcile with the "Zeusbild" in the *Agamemnon* and elsewhere in Aeschylus, even if due allowance is made for the idiosyncrasies of polytheistic theologians.

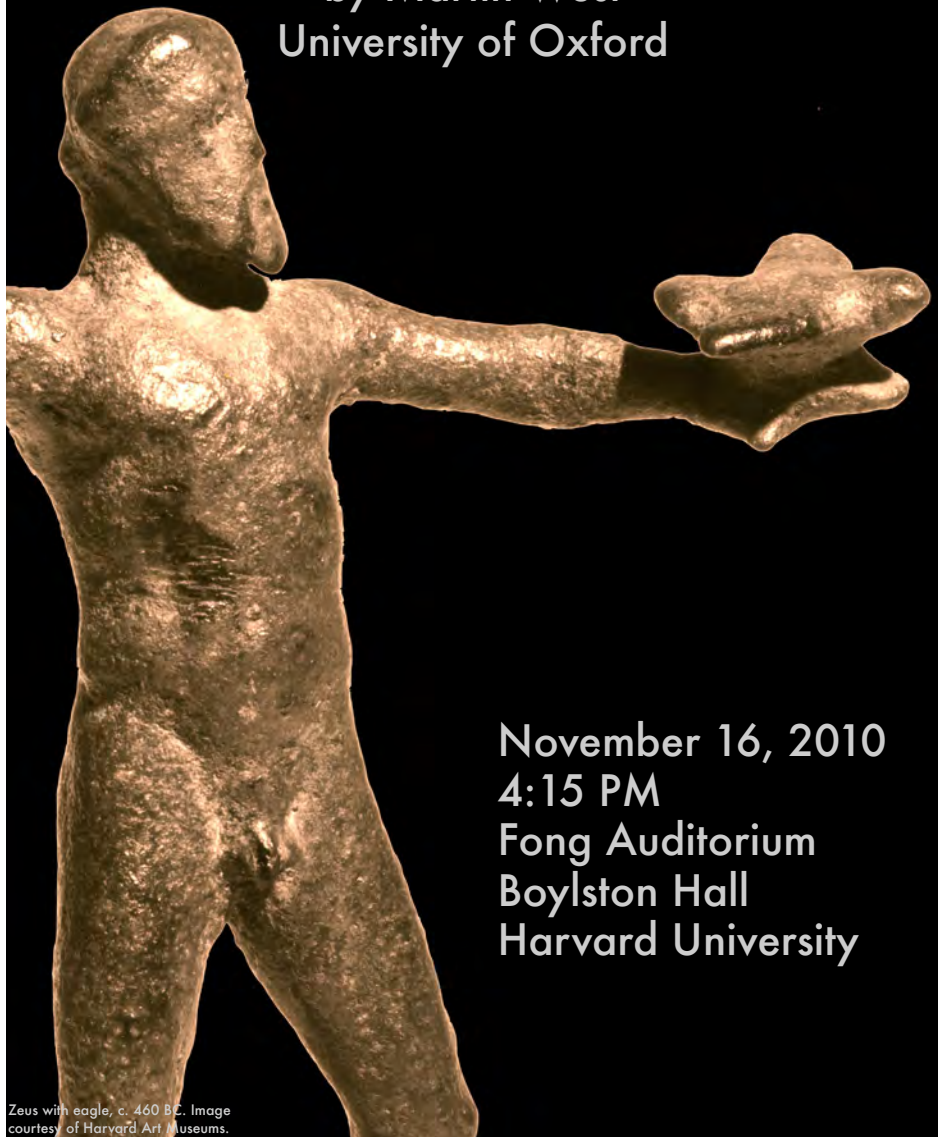
Enough said. We can expect to hear a lot more on this debate and related issues during the next hour from Martin, whose lecture in memory of Hugh is titled simply "Zeus in Aeschylus." I suspect it won't be quite that plain and simple.

Poster by Lauren Curtis (G4)

A lecture in memory of Sir Hugh Lloyd-Jones sponsored by the Department of the Classics and supported by the generous gift of an anonymous donor

# "Zeus in Aeschylus"

by Martin West  
University of Oxford



Zeus with eagle, c. 460 BCE. Image courtesy of Harvard Art Museums.

November 16, 2010  
4:15 PM  
Fong Auditorium  
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*Nota Bene* comes out twice a year,  
after the fall semester and at Commence-  
ment.

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