nullum est iam dictum quod non dictum est prius.

News from The Classical Studies Department at Brandeis University
Summer/Fall 2005 — Volume II, Number 1

Notabilia

- At Commencement in May 2005, Catherine R. Baker ’06 received the $500 Eunice M. Lebowitz Cohen Prize in Classical Studies for Excellence in Classical Literature for 2005. Rebecca (Becky) Pynoos ’05 won the Eunice M. Lebowitz Cohen Prize in Classical Studies for Excellence in Classical Art & Archaeology for 2005. Eunice M. Lebowitz Cohen, who developed the Brandeis Fine Arts Slide Library from 1961-1992, has generously funded not only these yearly prizes, but also an annual $2,500 scholarship and a Classical fellowship program, which will be launched in spring 2006.

- Jessica R. Greenberg ’05 was awarded the $250 David S. Wiesen Memorial Prize for 2005, named for the late Professor David S. Wiesen (1936-1982), quondam Samuel Lemberg Professor of Classics, who taught at Brandeis from 1966-1975. The fund for the prize, which is awarded annually at our May Commencement, is replenished by faculty and students. We are particularly grateful to David’s student Paul Trusten ’73, R. Ph., for his generous pledge this year. Jessica’s thesis was entitled “Veterinary Medicine, the Lifeblood of the Classical Period: Development and Retention of Veterinary Technique.” She begins veterinary school in Glasgow, Scotland this fall.

- Congratulations to seniors Catherine K. Baker ’06 and Benjamin Woodring ’06 on their (junior year) election to Brandeis’s Mu chapter of Phi Beta Kappa in spring 2005. Catherine and Ben also received Jerome A. Schiff Undergraduate Fellowships for 2005/06. Cat will work with Classics Professor Ann Olga Koloski-Ostrow on a project that seeks to capture and create a digital database of photographs of Roman wall paintings with mythological themes. Ben, who is majoring in English and Economics as well as Classical Studies, will work with English Professor John Burt on the design of a new course on race relations as reflected in the conversion narratives of 20th century white American Southerners. Ben also received the J. V. Cunningham Award for Excellence in Writing (School of Humanities).

- Classics major and Latin tutor extraordinaire Deborah Berman ’06 was awarded a summer grant in the annual Undergraduate Research Program competition. The grant permitted her to study in depth the Greek word aidōs, which means either “respect” or “shame.” Deborah’s rigorous methodology will examine where and how the word operates in each of its appearances in Homeric texts. The search for a word with a specific definition speaks to the existence of context-relevant “formulas,” and is indicative of the oral nature of Homeric epic. Deborah formed the idea for the work after studying the research of Milman Parry; her research methodology is strongly based on Professor Lenny Muellner’s own similar study of the Greek word euxōmai.

- Professor Cheryl L. Walker’s Hostages in Republican Rome holds the distinction of being the first online publication in the Center for Hellenic Studies’ new online book series. Hostages can be viewed at http://www.chs.harvard.edu/publications/sec/online_print_books.ssp. See below for information on her upcoming talk. Professor Walker has also penned the introduction to the new Barnes & Noble publication of Julius Caesar’s The Conquest of Gaul, which was just released in September 2005. Happiness, she remarks, is having your name on a book cover next to Caesar’s. Gaudeamusigitur! See our Upcoming Events section (below) for details on Cheryl’s November talk about The Problem with Roman Hostages: the Trump Card You Can Never Play.

- Organized by Professor Patricia A. Johnston, the tenth annual Symposium Cumanum, “Early Latin Comedy and Satire in Magna Graecia and Rome,” was held at the Villa Vergiliana in Cumae, Italy from 15-18 June 2005. The event was co-sponsored by the Brandeis Office of the Dean of Arts and Sciences and by the Vergilian Society. Professor Johnston, who presented a paper on “M. Fulvius Nobilior and Plautus’ Persa” at the symposium, has also just completed a translation of Vergil’s Aeneid into English in dactylic hexameter, the meter of epic verse.

- Professor Leonard C. Muellner was invited to speak at the “Homerizon” international conference at the Center for Hellenic Studies in Washington, D.C. on Monday, 27 June 2005. His lecture,
Discovery Procedures in Homeric Research, addressed Homeric philological research. See below for more on his research methods and discoveries.

- A fall in Pompeii left Professor Ann Olga Koloski-Ostrow with a broken wrist and six stitches in her forehead, but it did not slow down her work in Italy and Croatia this summer. At an archaeological gravidometric survey near Porec in Croatia, she worked with University of St. Thomas Professor Vanca Shunk on the excavation of Roman villas threatened by modern development. At least 20 villas have been identified in Istria, she said, but there are dozens more to be mapped, many of them with inscriptive or literary evidence connecting them to Roman owners from the Bay of Naples.

- Welcome to our 2005-06 Undergraduate Departmental Representatives (UDRs), the sine qua non of our department: Catherine Baker, Chris Farrell, and Zac Shipkin! Read more about these great students at http://www.brandeis.edu/departments/classics/UDRs.html.

Faculty Profile: Ann Olga Koloski-Ostrow

Ann Olga Koloski-Ostrow is Department Chair and Associate Professor of Classical Studies. She brings to the Department and Brandeis as well the zeal and energy of a passionate archaeologist, a lover of Classical art, and an engaged philologist.

Educated at Upsala College and the University of Michigan-Ann Arbor, Ann has been teaching at Brandeis for nineteen years. She has been the recipient of two prestigious teaching awards here, as well as a national award from the American Philological Association, and a Senior Fellowship at the Dibner Institute at MIT. Her courses run the gamut from Latin literature to life in Pompeii to the Art & Archaeology of Ancient Greece and Rome. With an Shiba Inu dog named Argos and a jawbone artifact she has nicknamed Crescens (both frequent visitors to her classes), she prides herself on bringing innovations to her Brandeis courses, such as hands-on study of ancient artifacts, experimentation with making Roman concrete, fieldtrips to the Boston Museum of Fine Arts, and experiments with ancient technology.

While Ann is an award-winning teacher, she is also a committed scholar. Her chief publications have examined the Sarno Bath complex and water use and hydricals in the Roman city, but she is also deeply interested in representations of women, sexuality, and gender in Classical art and archaeology. Interviewed by the BBC as an expert on the destruction of Pompeii, she has also been featured on the A&E television production "Ancient Mysteries." Currently, she is putting the finishing touches on a book on the archaeology of sanitation in Roman Italy, a work focusing on Roman urban sanitation, water supply, sewers, and public toilets. She is already hard at work on her next project: a book called Pompeii and Herculaneum: Daily Life in the Shadow of Vesuvius.

A veteran of an impressive array of archaeological survey and excavation sites (Herculaneum, Jordan, Tunisia, Cyprus, Egypt, Lebanon, Libya, and Turkey), this past summer Ann traveled to Croatia to work on a dig near Porec, Croatia [see Notabilia, above]. Her favorite city and why? "Rome," she says, "because being there puts you in an instant time warp. You go around a corner and you're in another century and then you walk around another corner, and you're in a still different century. Short of museums or archaeological digs, there are few places where you can experience that breathtaking sense of moving between centuries, between worlds. To do that in a vibrant, living city such as Rome is one of its astonishing and most beautiful aspects."

[For more on Professor Ann Olga Koloski-Ostrow, see her home page: http://www.brandeis.edu/departments/classics/faculty/koloski.html.]

Faculty Research: Lenny Muellner on Homeric Philological Research

The past 100 years have brought new perspectives and new methods to the study of Homeric poetry, several of which affect our understanding of the poems in the most basic ways. For the philologist working on the meaning of individual words, at least two are especially important: the enhanced understanding we have acquired about the compositional technique of Greek Epic from the work of Milman Parry and Albert Lord on oral traditional poetry, poetry that is composed as it is performed and performed as it is composed (A. B. Lord, The Singer of Tales, 2nd ed., Cambridge, MA, 2000); and secondly, the development of the comparative method in historical linguistics by Ferdinand de Saussure (Course in General Linguistics, New York, 1959), Antoine Meillet (The Comparative Method in Historical Linguistics, Paris, 1970), and Emile Benveniste (Indo-European Language and Society, Coral Gables, 1973) along with its application to the study of Homeric poetry by scholars like Gregory Nagy (The Best of the Achaeans: Concepts of the Hero in Archaic Greek Poetry, 2nd edition, Baltimore, 1998). In his last work of scholarship, Benveniste said that our knowledge of Homeric vocabulary is "in its infancy," because the lexicographic tradition from antiquity on which it is based is inexact, disabled by an outmoded aesthetic. It behooves us to renew our sense of what epic words mean, to develop and exploit a methodology based on a deep understanding of the poetics and the text and a superior knowledge of the history of phonological, derivational, and semantic processes in Greek and the Indo-European languages to which it is related.

There are distinct principles and procedures that are effective for the kind of research on Homeric vocabulary that combines these two perspectives and their respective methods. Although research of this kind is often presented as though it results from a Sherlock Holmesian deductive process, its basic and most powerful tool is inductive: looking at all the attestations of a given word in all of its contexts in depth, and with the care and pace that Nietzsche once ascribed to the philologist: "to read well, that is to say, to read slowly, deeply, looking cautiously fore and aft, with reservations, with doors left open, with delicate eyes and fingers" (F. Nietzsche, Daybreak, trans. R.J. Hollingdale, Cambridge, 1997, p. 5). Identifying problems is intuitive at best, but given the scope of the task, almost any starting point will do. In order to illustrate these inductive procedures, this paper surveyed the usages of the word ipthimos, a Homeric adjective that dictionaries define as 'strong.' Instead, the paper sought to show that the word has a more precise meaning, 'steady, steadfast,' with a physical but also a social component implying solidarity with one's peers. The process of this research is like pulling a loose thread in a complex tapestry and seeing where it is attached. Is the goal, then, to solve the problem you identify, once and for all? Is the goal then to begin with a generalization and then try to prove it? No to both: the goal is patiently to rebuild the poetic and cultural fabric that was disclosed as a given to the Epic audience, to reconstitute the resonances and connections of a traditional performance system. It is not a to impose solutions, but to find solutions that impose themselves. The goal is to open the door, in Nietzsche's terms, in a way that leaves room for others to pass through as well.
Leonard C. Muellner received his Ph.D. in Classical Philology from Harvard University. He has taught at Brandeis since 1970. This fall he is teaching Intermediate Ancient Greek, Ancient Greek Drama: Euripides' Bacchae, and Classical Mythology. His latest book is the paperback reissue of his ground-breaking work, The Anger of Achilles: Menis in Greek Epic (Ithaca: Cornell University Press, 2004). [For more on Professor Lenny Muellner, see his home page: http://www.brandeis.edu/departments/classics/faculty/muellner.html.]

Donor Profile: Jennifer Eastman, Westwood, Massachusetts

The Department of Classical Studies is truly fortunate to have the interest and support of donors who fund a scholarship, fellowships, awards, and a new lecture series in Classical Studies. We honor these friends of the department with this series of profiles.

Jennifer Eastman ’68 came to Brandeis as a transfer student and history major in 1966. In the summer between her Junior and Senior years, she went to Europe and fell in love with Greece. Upon her return to Brandeis, she took courses in Greek art, history, and literature and has pursued her interest in that civilization, both ancient and modern, ever since. Since her first trip, she has returned to Greece six times and is currently studying modern Greek.

Although originally intent on a career in psychohistory, by the late 1970s, she had taken her law degree from Suffolk University and had begun teaching law. Her first teaching experience was as a Guberman Fellow in the Legal Studies Department at Brandeis University. Since that time she has taught at various area colleges and still teaches law today at Framingham State College.

About fifteen years ago, Ms. Eastman again returned to her psychohistorical research and wrote the book Albert Camus: The Mythic and The Real, in which she uses Greek myths to illustrate different phases of Camus's life. She is currently at work on a book about Freud and Greece, thus happily revisiting the very art, literature, and history of ancient Greece that she was taught all those years ago in the Classical Studies Department at Brandeis. Her paper "Freud, the Oedipus Complex, and Greece or the Silence of Athena" was published in the June 2005 issue of The Psychoanalytic Review.

Jennifer's generous donation has made possible the Jennifer Eastman Lectureship Series in Classical Studies, the first of which lectures took place on Wednesday, 9th February 2005, with world-renowned Hellenist Gregory Nagy of Harvard speaking on performance styles in Homeric epic.

Upcoming Events

Sunday, October 9, 2005, 6:00 p.m. - 9:00 p.m.
The Classical Studies Film Series
Location: Shiffman 201

Sunday, October 16, 2005, 7:30 p.m. - 9:30 p.m.
The Classical Studies Film Series
A Funny Thing Happened on the Way to the Forum (1966) with Zero Mostel, Phil Silvers, Jack Gilford, Buster Keaton
Location: Shiffman 201

Thursday, October 20, 2005, 4:00 p.m. - 5:30 p.m.
Meet the Majors
Classical Studies Faculty and Undergraduate Departmental Representatives
Location: Olin-Sang 104

Sunday, October 23, 2005, 6:00 p.m. - 8:00 p.m.
The Classical Studies Film Series
Marcel Camus’s Black Orpheus (1959) with Breno Mello, Marpessa Dawn
Location: Shiffman 201

Thursday, October 27, 2005, 4:00 p.m. - 5:00 p.m.
The Martin Weiner Lecture Series
Victor Bers, Professor of Classics, Yale University
Greek Tragedy's Exotic and Irrational Entertainment?, offered in conjunction with the Theater Art Department production of Charles Mee's Big Love, based on Aeschylus' Suppliants
Location: Pollack Fine Arts Auditorium 1 (Reception to follow in Pollack Seminar Room)

Sunday, October 30, 2005, 6:00 p.m. - 8:00 p.m.
The Classical Studies Film Series
Fellini's Roma (1972) with Peter Gonzalez, Britta Barnes, Pia De Doses, Fiona Florence, Federico Fellini
**SUMMER NEWS FROM UNDERGRADS**

**Long Island City, New York**

This summer I was hired as an intern at the acclaimed magazine *Archaeology* by Editor-in-Chief Peter A. Young. I worked for three weeks in June, and then after my "real" summer job as a camp counselor ended in August, I put in an additional two more weeks. That first week in June was slow, as I mainly worked with the extensive catalogue of publications in the office; but then I was given my first real assignment.

The magazine was coming out with a collection of articles covering the history of war in recorded time. My job was to research Valley Forge. Now, as a Classics major, I did not have to do a thorough background on the Revolutionary War, however, this gave me the chance to explore a new layer of history. The article focused on the American revolutionaries' camp at Valley Forge, best known for the brutal winter of 1777-1778 (that would be C.E. for those of us not accustomed to this age). I discovered some great information about the excavations at the site of Valley Forge, and was surprised that many finds still offered new knowledge about the camp. Remains at a recently uncovered site support new theories of how the encampment at Valley Forge was laid out and how the men were able to survive with such subsistent resources. While writing about Valley Forge was a fun exercise in breaking into the world of historical journalism, I really saw the light, however, when I was able to pursue my own story.

When I returned in August, I worked on a comprehensive article investigating the ongoing excavations of the Roman amphitheater in Chester, England -- the largest such amphitheater in the UK. Through the official website of the digs, I was able to immerse myself in what has been happening there over the past two summers. I even contacted some of the Chester archaeologists through e-mail. So I spent my days reading the digs journals and writing up the findings of project head and lead archaeologist Dan Garner and his people in the field in Deva (Chester), as the Romans called it. To say the least, I learned more than I ever imagined about amphitheaters in general and many intimate details about the arena in Chester in particular. The only amphitheater comparable to Chester in terms of size and even specific design/decoration is the one in Pompeii. In a bizarre connection, the fort at Deva was established in the same decade as the explosion of Vesuvius. While it has always been my dream to be the Indiana Jones-type -- the guy who stays in the classroom/library during the day but also goes on thrilling adventures around the world -- reading and writing about such an excavation proved to be quite exhilarating.

The experience I took from that internship opened my eyes to how much you can do with a background in Classics. Being able to work at a magazine that focused on archaeology -- and in my case writing about an ancient amphitheater -- really brought together two of my great interests -- writing and the Classics. Mr. Young at *Archaeology* told me that he had been a struggling journalist who came to archaeology through the magazine's focus. Perhaps in a few years I will be able to say that I became a journalist thanks to my education in classical archaeology.

Nate Ralston '07 was offered his internship when he met *Archaeology* Editor-in-Chief Peter A. Young at the Bruce Museum in Greenwich, CT, where Brandeis's own Professor Ann Olga Kolski-Ostrow was giving a talk. He is a junior on the Latin Literature track, and is on study abroad this fall in Rome through the Trinity College/Rome Campus Program; he will be at University of St. Andrews in Scotland for spring semester. The article on Deva will be published online this fall on the *Archaeology* website.
**Ars Longa, Vita Brevis**

An assignment in Professor Ann Olga Koloski-Ostrow's spring 2005 class on "The Art and Archaeology of Ancient Greece" (CLAS 133b) offered students an opportunity to use their pencils as well as their computer keyboards. Following is a sampling of artwork that accompanied final papers (sorry: no extra credit for the effort!). Our sketch artists and their inspirations are, from left to right:

![Images of artwork](image)

1) Rachel Jensen's version of a 5th century BCE Greek vase, illustrating the myth of Apollo and Koronis. The kylix, attributed to the Wedding Painter, Attic, Red figure, ca. 460 BCE, was donated to the Boston MFA by Peter & Widge Aldrich, 2001;

2) Carolyn Sullivan's drawing of a Greek vase depicts Artemis slaying the hunter Actaeon, Attic bell krater (from Cumae), attributed to the Pan Painter, Boston MFA, James Fund and by Special Contribution, 1910, 10.185;

3) Christopher Farrell depicts Herakles, Hermes, and Cerberus, Attic plate, ca. 520 BC, attributed to Paseas, Boston MFA, the Henry Lillie Pierce Fund, 01.8025;

4) Nobantu Mabuza portrays a discus-thrower, Attic kylix, ca. 500 BC, signed by Douris, Boston MFA, the Henry Lillie Pierce Fund, 00.338;

5) Sarah Rollo's drawing of the Replica of Athena Parthenos, marble statue, Graeco-Roman (Severan dynasty copy), ca. 200 CE, in the tradition of the Athena Parthenos by Pheidias, Boston MFA, Classical Department Exchange Fund, 1980.196;

6) Naomi Reden drew a Greek vase scene of Achilles and Ajax playing draughts, Attic amphora, ca. 525-20 BC, attributed to the Lysippides Painter, Black figure, Boston MFA, the Henry Lillie Pierce Fund, 01.8032.

**Latin Translation Contest!**

We are pleased to announce our first Latin translation contest. Everyone is invited to participate, so get out those dusty dictionaries if your lingua Latina has been on the shelf for a while. Judges in this competition will be Professors Ann Olga Koloski-Ostrow, Patricia A. Johnston, Leonard C. Mullner, and Cheryl L. Walker. The winner receives a button in Latin praising the translator's first virtue. Here is a short ode from Quintus Horatius Flaccus (65 - 8 BCE), Book I, Ode XI. Direct entries to Janet Barry at jbarry@brandeis.edu, or to our snail mail address, no later than Friday, 18th of November. Winners announced in our next newsletter. Carpe diem!

Tu ne quasesieris -- scire nefas -- quem mihi, quem tibi
finem di dederint, Leuconoë, nec Babylonios
tentaris numeros. Ut melius, quicquid erit, pati,
seu plures hiemes, seu tribuit Iuppiter ultimam,
qua nunc oppositis debilitat pumicibus mare
Tyrhenum. Sapias, vina liques et spatio brevi
spem longam ressecis. Dum loquimur, fugerit inviда
aetas: carpe diem, quam minimum credula postero.

**Photo Gallery: Estas Meridianus, Estas Meridianus . . .**

Call for Submissions

*Notius* has been designed not only to bring news to you, but also to serve as a vehicle through which to receive and pass on your input and ideas. Our intention is to reach and to reflect the entire Brandeis Classics community: faculty, students, alumni, donors, and lovers of Classical Studies. To that end, please let us know what you think about the publication and the kinds of news we have included. We would be delighted to hear your ideas: cartoons, brief essays or discussion topics, Classical anecdotes from your Brandeis days, department photos from way-back-when, etc. Consider us for your artwork with a Classical theme: photography, poetry, translation, sketch, watercolor, etc. For alumni/ae in particular, please keep in touch through this newsletter. We hope to have an Alumni Column up and running in our next issue. Please contact Janet Barry at jbarry@brandeis.edu with your news, ideas, and submissions. Thank you!

Nota Bene

*The* title illustration on this e-newsletter was constructed from contiguous images of a *Funeral Dance*, from a tomb at Ruvo, now housed in the Museo Nazionale, Naples. Photographs: Ann Olga Koloski-Ostrow in Split, Croatia at sunset, by Steven E. Ostrow (August 2005); Jennifer Eastman by Catherine K. Baker ’06 (February 2005); Leonard Muellner by Catherine K. Baker ’06 (February 2005); Nate Ralston ’07 at the Trevi Fountain, Rome (February 2004), by Caren Ralston. Photo Gallery Photographs: Pictures 1, 2, 3, 5, and 8 by Steven E. Ostrow; pictures 4 and 6 by Ann Olga Koloski-Ostrow; picture 7 by Catherine K. Baker ’06.

The quotation following our title is taken from *Eunuchus*, by 2nd century B.C.E. Roman playwright Publius Terentius Afer (Terence).

*back to top*

*Department of Classical Studies, September 2005.*