

# *UCLA Department of Classics*

## Greetings from the Chair



Dear Friends of Classics,

Now that graduation is over all of us on campus can breathe more easily and take stock of the year that has just passed. It has been an eventful year for us. As I wrote in the last newsletter, we conducted searches for two new junior faculty members. The search committee worked very hard indeed and coordinated many campus visits, and when the dust cleared we had made two offers and had them accepted. Our new junior Hellenist is Dr. Bryant Kirkland, who will join the department in September. He comes to us with a

PhD from Yale and a year teaching at Kenyon College. His academic specialty is Imperial Greek literature, and you can hear more about him on p. 4. Our new junior Latinist is Dr. Lydia Spielberg. Lydia received her PhD from the University of Pennsylvania, works on Roman historiography (especially Tacitus), and is currently a post-doctoral fellow at Radboud University, Nijmegen. She will join the department in January, and you will be able to hear more about her in our next newsletter. One of the unexpected results of these searches is that the department has now developed a new research area in historiography, since Bryant's particular research focus is on the reception of the fifth-century BCE historian Herodotus. If you put this together with my own emerging research interests in Thucydides and Plato on the uses of history, it's clear that there will be interesting conversations developing by the coffee machine over the next few years.

This is, then, a time of renewal for the department and we hope to capitalize on the advances already made this year by searching next year for a new faculty member in Roman material culture. Plans are still tentative at this stage, but both faculty and administration are convinced of the need to strengthen ties with campus partners such as the Interdepartmental Program in Archaeology and the Department of Art History, and a hire in Roman material culture is an essential part of this process.

(Continued on pg. 2)



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# Department News

## Greetings from the Chair (continued)

At the same time, we are increasing our outreach efforts to the Hellenic community in Los Angeles and are working on a new initiative to bring Classics graduate students and faculty into a local middle school classroom. Next year we intend to develop new undergraduate coursework that will explore the reception of Classics in Latin America and the legacy of the ancient Olympics in modern sport. Sometimes it can even seem hard to keep pace with all the exciting developments both inside and outside the department, but it's extremely gratifying to observe the ambition, enthusiasm, and success that attend our students and our faculty. There is much to be proud of, and I invite all of you to join in the celebration.

Kathryn Morgan

## Congratulations to Professor Sarah Morris!

Sarah Morris was awarded the Centennial Medal from the Harvard University Graduate School of Arts and Sciences. This is the highest honor the Graduate School bestows and honors alumni who have made contributions to society.



**The Department of Classics can now be found on social media:**



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# Department News

## Nancy Sherman, University Professor of Philosophy, Georgetown University, presented the 2017 Palevsky Lecture.

I am most grateful to the UCLA Classics Department for the honor of giving the Palevsky Lecture this past May. My lecture, "Unmasking Moral Trauma," drew on my recent book, *Afterwar: Healing the Moral Wounds of War*, (Oxford, 2015). In that work, and others, *Untold War* (W.W. Norton, 2010) and *Stoic Warriors* (Oxford 2005), I have examined the moral trauma of soldiering through the lens of ancient philosophy and other classical texts.

Moral injury is a buzzword in the popular press and increasingly important in research on the psychological wounds of war. And this is all to the good. For posttraumatic stress disorder, or PTSD, understood as a conditioned fear response to danger and life threat, just doesn't capture the moral dimensions of psychological anguish many service members and veterans experience in and after deployments. Nor does it capture the weighty sense of personal and moral responsibility so central to military training.

Philosophers have been on the sidelines in research about moral injury, focusing instead on issues to do with just war theory. Yet they have much to contribute to the understanding of moral injury. Following the lead of P.F. Strawson, philosophers usefully talk about the emotions that constitute a sense of moral accountability in terms of "reactive attitudes." These include, on the negative side, guilt, shame, and moral disappointment toward self, resentment or moral disappointment and distrust toward others, and on the positive side, trust, hope, gratitude, and forgiveness or empathy. On my view, the notion of reactive attitudes is critical for fleshing out a conception of moral injury and how it is experienced.

The notion of moral injury has a long history. Anyone talking about injustice, as Socrates does, for example, in his defense in the *Apology* or *Crito*, is beginning to talk about moral injury. In Socrates's case, the seminal notion is that one can be morally damaged or harmed only as the perpetrator of wrongdoing and not as its victim. "Wrongdoing is in every way harmful and shameful to the wrongdoer."<sup>1</sup> Just as a body is corrupted by disease and injury, so too "that part of ourselves that is improved by just actions" "is destroyed by unjust actions."<sup>2</sup> Harm, injury, moral damage to the psyche is the felt consequence of *doing* wrongs. The idea of moral disease and resilience and what you yourself can do to your psyche through failures of agency and in turn mastery is the enduring theme of Stoic discipline popularized by Epictetus and well known by many trained in our own military academies.

Earlier than all this, the Greek tragedies depicted moral injury graphically. The image is perhaps clearest in Sophocles's portrait of Ajax in the play by that name. We know Ajax from Homer: He is "the giant god of battle," the "bulwark of the Achaeans," "powerful and well-built," "unrivalled as a fighter." It is he who retrieved Achilles' body back to the Achaean camp. And yet, Ajax is passed up for the prize of Achilles's fabled armor, given to the best fighter. Instead it goes to Odysseus. The shock of losing this prize becomes part of what seems a more generalized dissociative break, depicted brilliantly by Sophocles. "I will return to Troy having earned nothing. How could he [my father] even stand to look at me."<sup>3</sup> His shame leaves him naked-- (recall, shame in Greek, *aidôs*, comes from *aidoia*, genitalia; he is caught without his figleaf)-- stripped of his *timê* (his honor and status). In a fit of blazing rage, he tries to take revenge on Odysseus and his commanders, but the goddess Athena blinds him and Ajax flails his sword in the dark, mistaking barnyard animals for his rival. Ajax "comes to" in a bloodbath of butchered carcasses and mutilated livestock. The disgrace is overwhelming and in an unparalleled moment in Greek theater, he commits suicide on stage.

Service members and vets who see performances of this play, by groups such as the Theater of War or the Aquila Theater, know far too intimately what Ajax felt. The same goes for performances of Sophocles' *Philoctetes* and the sense of betrayal by command and manipulation of trust that that play depicts. My own work has tried to weave the contemporary stories of veterans whom I have come to know well with enduring lessons from the ancients. Moral trauma in wartime has too long a history. Making ancient texts accessible to returning warriors can be critical in giving them insight and safety in processing their own wars and homecomings. The classroom as well as the clinic can be safe spaces.



<sup>1</sup> (Plato, 1997), *Plato Complete Works*, (John M. Cooper, Ed. Hackett), *Crito* 49b5.

<sup>2</sup> (Plato, 1997) *Crito* 47d-e.

<sup>3</sup> (Sophocles, 2007). Ajax. In *Four Tragedies: Ajax, Women of Trachis, Electra, Philoctetes*, (Peter Meineck and Paul Woodruff, Trans., Hackett), lines 464-5.

# Department News

## Congratulations to Professor Kathryn Morgan!

Professor Kathryn Morgan has been awarded a grant to be a Getty Scholar at the Getty Villa in Malibu in the Fall of 2017. The Getty Scholars Program at the Villa for the next two years will address the political, intellectual, religious, and artistic relations between Persia, Greece, and Rome from the ninth century BC to AD 651. Professor Morgan's research will focus on "Persia and Historical Process in Aeschylus' *Persians*."

## Welcome, Assistant Professor Bryant Kirkland!

Originally from the west coast of Florida, Bryant Kirkland is delighted to be moving to the "real" West Coast and to be joining UCLA as Assistant Professor of Classics. Bryant is a Hellenist whose primary research interests include Herodotus, Imperial Greek literature, ancient literary criticism, and ancient reception studies. He holds degrees from Davidson College, the University of London, and Yale, where he received his PhD in 2016. From 2007-2008 he held a Fulbright Research Fellowship in Trier, Germany, and in the winter of 2015 he was a research fellow at Yale's Beinecke Rare Book & Manuscript Library. Bryant comes to UCLA from Kenyon College in Gambier, Ohio, where he was visiting assistant professor of classics from 2016-17.

Bryant's first book project studies Herodotus's reception in specifically non-historiographic texts by Imperial Greek authors. The book pushes beyond what it calls "reputation studies" to argue that Imperial Greek writers recognized a set of Herodotean virtues that informed their own disquisitions on and enactments of authorial persona, the relationship between aesthetic and ethical criticism, and the contingent definitions of Greekness under Rome. Bryant's other current projects include an article on one of the ancient lives of Homer and a book-chapter on the fragmentary but dazzling ancient novelist Antonius Diogenes. In his downtime he enjoys cooking, very long walks, staring at Art Deco buildings, and singing.





# Faculty News

## Professor Alex Purves Wins Distinguished Teaching Award

The department was proud and delighted when Professor Alex Purves won a 2017 Distinguished Teaching Award for Senate faculty. We recently sat down to talk with her about Classics and her teaching experiences.

### ***Tell us a little bit about your background and what drew you to Classics***

When I was 11 my family moved to Athens, and we lived there for four years. My mother at the time was completing an Open University degree in Classical Studies, so I visited sites all over Greece with her and even watched the video lectures on the courses she was completing. One of my clearest memories from that time is watching Aristophanes' *Ecclesiazusae* performed in modern Greek in the ancient stone theater on the slope of the Acropolis. I didn't understand all of the play but found it absolutely thrilling. At university, I studied English Literature and Classics, and over time was gradually pulled further and further towards Classics.

### ***What appealed to you about teaching at UCLA?***

Everything! I was very excited to move into a position where I could teach at a public university, and to have the opportunity to teach students who were coming into Classics from different directions. Some of my students studied Latin in high school, some are engineering or biochemistry majors who elected to take a course with me as a GE, some signed up for Greek 1 on a whim and found that they loved it. The students here are earnest and imaginative and I find them constantly inspiring.



### ***How does your teaching interact with your research?***

My teaching interacts with my research all the time. I often teach graduate seminars on a topic I'm working on, and several articles and book chapters have grown out of ideas that first began in the classroom. I try to develop new classes, such as CL 60 (The Fantastic Journey), which will expand my horizons and push me to read outside my comfort zone. Lecturing on authors like China Mieville alongside Pliny the Elder has helped me to think more creatively as a Classicist. At the same time, comments from and conversations with students about the texts we are studying constantly shift, in minor and major ways, how I think about the ancient world. I recently just read Homer's Cyclops scene with an intermediate Greek class, for example, and it has left me with the seeds of a new article on the *Odyssey*.

### ***How would you sum up your experience teaching UCLA students?***

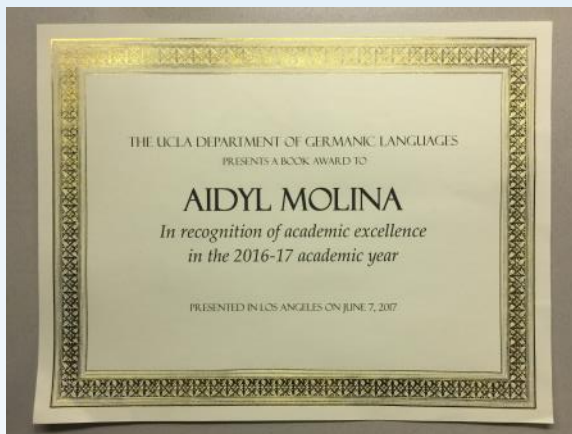
I've been teaching UCLA students for almost 20 years now, and they've trained me as much as I've trained them. There's no doubt that I'd be a different classicist and a different teacher without the input of the students here, through whom I'm always learning new things - from their backgrounds, their approaches to the world, or simply their way of reading and the questions they ask. My experience with the students at UCLA has made me a kinder and braver teacher. They have taught me to have fun in the classroom, especially when I let them take the lead as to how best to approach the material, and I am always struck by the strong sense of community that the students build, so that the class ends up feeling like a shared project between myself and them.

# Graduate News

## Congratulations!



Justin Vorhis, left, and Irene Han, right, attended the doctoral hooding after filing their dissertations this spring.



Aidyl Molina, Post-Baccalaureate student in Classics, was awarded a book award for excellence in elementary German.



Debbie Sneed, PhD student in the Interdepartmental Program in Archaeology, was awarded the John J. Winkler Memorial Prize.



# Graduate News

## A Year at the Intercollegiate Center for Classical Studies in Rome

Grace Gillies

During the past 2016-2017 academic year, I had the privilege of working as an instructor at the Intercollegiate Center for Classical Studies in Rome, a Classics-intensive study abroad program run by Duke University. I taught an intermediate Greek course on Euripides' *Medea*, and team-taught an 8-unit intensive course on the history of Rome with three other professors. The course was largely taught on site in Rome and the surrounding environs, with a weekend trip to Ravenna, as well as week-long excursions to Sicily and Campania. It was a true pleasure to teach a course on urban history *in situ*, and to work with students experiencing the ancient city for the first time.

Many students in the program go on to graduate school in Classics, and almost all report lasting friendships from their time there. I participated in the program as an undergraduate, and had been hoping for years to be able to return as an instructor. I was gratified to find that my time at UCLA had more than prepared me for the intensive teaching load, and excited to see how much the program had grown. The ICCS now works closely with the American Academy in Rome, which is only a few blocks away; both students and faculty make use of their extensive library, and can attend lectures from Fellows at the Academy or visiting lecturers. But although UCLA has been a longstanding member of the Centro consortium, its undergraduate students rarely apply. Although the difference in tuition between public institutions and private programs can seem prohibitive, the ICCS encourages students from public schools to apply, and has numerous sources of financial aid. I hope that many of our undergraduates will consider doing so, and that other UCLA graduate students will have the chance to teach there as well.



ICCS students and teachers at the quarries in Syracuse, Sicily.

# Undergraduate News

## Eta Sigma Phi's "Classics Olympia"

Tony Person

Take your mind out of our classical education and think of August 25<sup>th</sup>, 1944; the liberation of France. Prior to this liberation, the allies had to invade Normandy in order to establish a beachhead and then proceed to Paris. This WWII analogy perfectly aligns with the classics honor society since the Classics Olympia was the successful Normandy operation, thus establishing the beachhead UCLA's Eta Sigma Phi needed. Our classics honor society is not even a year old, thus as the Social Director, I knew I needed to craft something big for this organization to make us recognized among other educational institutions. Therefore, I, Professor Papadopoulos, Professor Gurval, and Shelby Brown arranged to establish the first ever Classics Olympia at the Getty Villa. I not only invited our cross town rivals of USC, but also CSULB since they also have an Eta Sigma Phi chapter. I organized the event for students to compete in trivia, Greek and Latin translation, and finally a debate. This was a remarkable event since it not only put us on the map, but enabled students from all three schools to socialize and seize opportunities from the other school. For example, I spoke to a few people from USC and they have invited me to partake in their oral Latin events. Meanwhile, CSULB has invited UCLA's Eta Sigma Phi's members to their end of the year symposium. Truly, I could not have wished for better results. Although UCLA lost the event, we gained valuable friendships with other schools' departments and students. I look forward to seeing Eta Sigma Phi grow and will be proud to know the Classics Olympia contributed to our growth.



Performances by students in Amy Richlin's course Classics 143B, Ancient Comedy. Priscilla Buelna (left) performing Lysistrata's final monologue from Aristophanes' *Lysistrata*, transposed to the 2006 sex strike in Colombia; Spencer Martin and Dennis Woullard (right), performing the opening scene from Aristophanes' *Lysistrata*, with Martin as Lysistrata/ Melania Trump and Woullard as Kalonike/ Candy Carson.





# Undergraduate Research Week

## *Tony Person*

The goal of my honors project was to reconstruct the man, career, and life of the Roman legionary from enlistment to retirement in order to understand the most overlooked contributor to Roman history: the soldier. I was fortunate to be supervised by Dr. Gurval who truly guided me to write a work worthy of departmental honors. However, I also wanted to tell an audience-size crowd the story of the legionary. When I discovered the opportunity to participate in the Undergraduate Research Week, I seized the moment. I was awarded the UCLA Lux Lab grant to have my poster professionally printed, and even reached the final round for the Dean's Award. Yet achieving an award was not my primary objective for this presentation: someone had to tell people about the compelling story of the Roman legionary and I wanted to be that person. I was surrounded by science projects and this made mine the most unusual presentation. It also injected some spice into the atmosphere as I was able to lure in groups, even up to 5 people. What I thought would be an hour of a calm atmosphere transformed into energized engagement with my audiences. After the event was over, I felt a sense of pride that I was able to represent my department, but most importantly, that I told the story of the Roman soldier. This experience was truly a memorable one, I am incredibly happy that I did it and look forward to see how future classicists present!



## *Harold Francisco*

In "How to Write a Thesis," Umberto Eco suggests that students should choose a topic that "reflects previous studies and experience." Harold Francisco's thesis, entitled "Artemidorus and Foucault: The Other as Dreamers, Symbols, and Signifiers in the Oneirocritica," reflects his academic and personal experience. It reflects his academic experience because the thesis merges his previous studies of gender, sexuality, and slavery in both Latin and Ancient Greek texts. The thesis reflects his personal experience because it is about otherness, a common circumstance amongst non-traditional students with intersectional identities. His thesis, a year's labor, was written under the guidance of Professor David Blank. Harold discovered Artemidorus in David Blank's capstone seminar. He became a recipient of the Undergraduate Research Fellowship Program for his proposal on Artemidorus and Foucault, both of whom he read during the seminar. He also took Professor Robert Gurval's capstone, "America and Rome: Politics, Culture, and Art," where he explored the theme of freedom in the Statue of Freedom on the U.S. Capitol. In addition to taking a seminar about research methods as part of the URFP, he gave an oral presentation of his thesis at the Undergraduate Research Week.



## *Emily Bowyer*

The Undergraduate Research Week was a wonderful experience which made my research feel legitimate. There were many resources available to help with printing, and the whole process was headache-free, which is usually rare for such big projects. During the poster fair, I managed to talk to complete strangers about my research, which I didn't think would happen. People asked good questions, seemed to understand the material, and in general seemed to engage with the subject. It was really rewarding talking about my little discovery with people! My research was about Egyptian deflex acacia bow designs on Attic Red Figure vases. Essentially I discovered that an odd looking bow with a backwards profile compared to the more common Scythian recurve design was a depiction of an earlier Egyptian bow. This bow was given a special deflexed tip to help aid the bow's efficiency given that acacia is not a good bow wood. The discovery of this bow on Greek vases provides yet more evidence for the relationship between ancient Greece and Egypt. Overall, this research week was an excellent opportunity and a wonderful experience.



# Capstone Seminar

***Since 2009, the Department has offered a choice of two senior seminars in fulfillment of the university requirement of a capstone experience for each major. Faculty instructors and topics change each year. No one knows this better than recent alumnus Harold Francisco (B.A. Greek and Latin) who is the first student to take both seminars in the same year.***

In Fall 2016 Professor David Blank led a capstone seminar on dreams in Greek antiquity. We considered the appearance of dreams in Greek literature, especially Homer and Aeschylus, dreams as diagnostic tools in medicine, the prolific hypochondriac Aelius Aristides, and Artemidorus' book on dream interpretation. With four students, the group was as intensely committed as it was small, and Harold's project centered on the method and organization of Artemidorus' science of dream interpretation and the ways in which the same dream symbols were taken to portend different fates for dreamers of various social classes and genders. Harold's work for the seminar was already original, and it really took off on its own when he proposed writing a senior honors thesis which would critique the way Michel Foucault's famous 'History of Sexuality: vol. 2 The Care of the Self' analyzed Artemidorus and the contribution the dream book could make to our understanding of Roman society. By looking at the kinds of anxieties around wealth, class, and sex presupposed in Artemidorus' interpretations of dreams, Harold was able to show that Foucault's sole focus on sex and sex-roles as constitutive of social hierarchy is inadequate for an understanding of Artemidorus' view of dreams as a reflection of his society. Harold presented his thesis in several campus fora, making a great impression for himself and our Department each time.

In the following quarter Harold took his second capstone seminar with Professor Robert Gurval. The theme of the seminar was America and Rome: Politics Culture and Art. Harold chose for his final research project the topic of the bronze Statue of Freedom that stands atop the dome of the U.S. Capitol in Washington, D.C. The original design by sculptor Thomas Crawford included a Minerva-like figure crowned with a liberty cap (*pileus*) that the Secretary of War (Jefferson Davis, later President of the Confederacy) rejected. Crawford, who would die before the completion of the statue, substituted instead a headdress that curiously combines a crown of stars, an eagle's head and sprouting feathers. Examining the historical evidence for the changes especially in the exchange of letters and a biography of Crawford, Harold explored the shifting meanings of freedom and its symbols in our history which have been borrowed from ancient Rome and concluded by considering what the statue and its symbolism might mean to Americans today.

More about Harold's research and accomplishments can be read on p. 9.

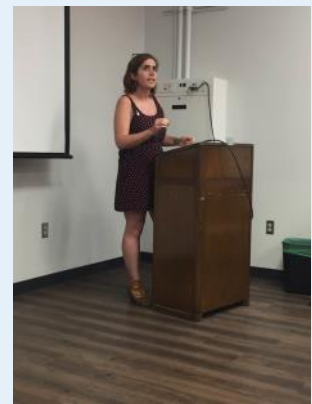
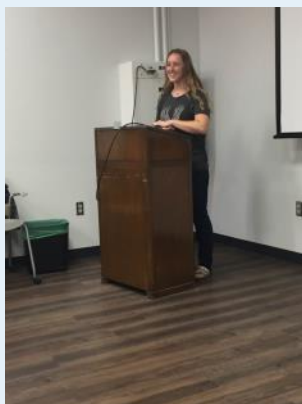
# Undergraduate News

## Recitatio!

Professor Brent Vine



Greek, Latin, and refreshments: a winning combination! Towards the end of Spring Quarter 2017, the department mounted its first end-of-year event celebrating the achievements of its Greek and Latin students. Called “Recitatio”, the occasion provided an opportunity for students in the spring Greek and Latin language courses to perform — in Greek and Latin! — recitations of brief passages from an impressive array of Classical authors, including (among others) Homer (both Iliad and Odyssey), Virgil, Cicero, Martial, and even Pliny the Elder. In addition to solo performances, the admiring audience of fellow classmates and assorted faculty and graduate students was treated to a staged dialogue, complete with props and costumes, from a scene of Roman drama (the *Miles Gloriosus* of Plautus); and there was even an original song, with guitar accompaniment, cleverly commenting on the joys and sorrows of Latin grammar. (Sample lyric: “I wish I were an ablative / since it can do everything!”) After the student recitations — the only ones that had been announced in advance — the audience was surprised and delighted by three highly skilled performances by graduate students Anastasia Baran, the originator of the event (who recited a chorus from Euripides’ *Bacchae*), Ashleigh Fata (reciting Catullus’ witty and satirical poem 84), and Nathan Kish (reciting the passionate opening of Lucretius’ *De Rerum Natura*). Not to be outdone, faculty member Professor John Papadopoulos launched into a song from a long-ago school production, with lyrics drawn from (believe it or not) the prose of Xenophon. All in all, it was a wonderful way to cap off the work of this year’s fine crop of Greek and Latin students.





# Alumni Spotlight

## Mark Sundahl (Classical Civilization BA, 1993)

Mark Sundahl has taken his Classics degree to new frontiers and industries, but through it all he has never had his collection of 19th century editions of his favorite texts far from reach. At UCLA, he learned Greek and Latin from Profs. Levine, Frischer, Gurval, Goldberg, Blank, Jenkins, and Janko. He also played tennis with Prof. Mortimer Chambers who inflamed him with an interest in Greek history and convinced him to attend the summer program at the American School of Classical Studies. That same summer he assisted Prof. Sarah Morris along with other students with uncovering a classical tower on the island of Lefkada. They lived in an otherwise deserted cove and sometimes joined a local family for dinners.



After graduating, Mark went on to earn his Ph.D. in Classics at Brown University where he also studied Sanskrit. Although his passion for Classics was deep, Mark also had a lifelong interest in law and left Providence in 1998 to start law school at the University of California, Hastings College of Law. He completed his dissertation in Athenian law during his first year in law school and went on to graduate with his law degree in 2001.

A year into his first job at a San Francisco law firm, Mark published an article drawn from his dissertation. It was then that he decided to return to his academic roots and moved to Ohio to join the faculty at Cleveland State University's Cleveland-Marshall College of Law. After serving as Associate Dean for six years, Mark is currently the Charles R. Emrick Jr.- Calfee, Halter & Griswold Professor of Law.

At Cleveland State, Mark created a course on Ancient Greek Law where he teaches the next generation of Ohio's lawyers about the evolution of democracy and the mechanics of the Athenian legal system. Although Mark has continued to write and speak about Greek law, he has turned his classical education increasingly more to the stars. With the emergence of a new private space industry powered by innovative companies like SpaceX, Blue Origin, and Virgin Galactic, the law of outer space was a quickly evolving field. Mark soon found himself deeply immersed in the fascinating challenges of space law.

Mark has now written broadly and spoken around the world on various issue of space law, ranging from suborbital space tourism to asteroid mining. He works closely with various agencies in Washington and international organizations to assist with new law and regulations. He currently serves as the chair of the International Space Policy Working Group of the FAA's Commercial Space Transportation Committee which advises the FAA on new space regulations. He is also an advisor to the U.S. delegation to the United Nations Committee on the Peaceful Uses of Outer Space and has spoken on behalf of U.S. industry at the UN on multiple occasions.

Mark always encourages students to study Classics and is a firm believer that his time at UCLA helped him develop the intellectual rigor and an understanding of human nature that were powerful assets throughout his career. He is currently enjoying a semi-rural existence in Ohio where he lives with his wife and muse, Lisa, and their four girls, Meredith, Isabella, Charlotte, and Brianna. His current project is building a treehouse for his girls.

# Alumni News

**Jackie Young (Avila)** (Classical Civilization BA, 2011) attended a Post Bacclaureate Program through the UCLA School of Dentistry after graduation & completed it in 2012. She is now in her 3rd year of dental school at UC San Francisco School of Dentistry. She will be getting her DDS next year and plans to pursue a General Practice Residency in order to see medically complex patients in a hospital setting.

**Michael Bain** (Classical Civilization BA, 1991) is a board certified plastic surgeon residing in Newport Beach, CA.

**Kendi Kim** (Classical Civilization and Philosophy BA, 2014) resides in Andover, MA and plans to apply to the graduate program in Ancient Philosophy at Harvard University next year.

**Rhiannon Knol** (Classics MA, 2013) was the assistant curator of the Getty Research Institute exhibition *The Art of Alchemy*, which was up at the GRI Oct '16-Feb '17, and is now on display at Kulturforum in Berlin as *Alchemie. Die Grosse Kunst* until July. She has just begun a new job as a junior specialist in the rare books department of Christie's NYC.

**Andrew Lear** (Classics PhD, 2004) owns and operates the tour company, Shady Ladies Tours, which offers tours of the Metropolitan Museum focusing on feisty, ambitious women in the collections (and artists and sitters). More information can be found at: [www.shadyladiestours.com](http://www.shadyladiestours.com).

**Hilary Lehmann** (Classics PhD, 2016) has accepted a tenure-track position at Knox College.

**Holli Manzo** (Greek & Latin and Political Science BA, 2015) and her husband, Luke, live in the Valley with their German Shepherd and she has just accepted a full-time position teaching Latin and Middle School Debate at Crossroads School for Arts and Science in Santa Monica.

**Charles Stocking** (Classics PhD, 2009) is an Assistant Professor of Classics at the University of Western Ontario. He and his wife, Cat, welcomed a daughter, Stella, in May.

**Brian Walters** (Classics PhD, 2011) is an Assistant Professor of Classics at the University of Illinois Urbana-Champaign. His article, "The Publication and Delivery of Cicero's *Post Reditum ad Populum*," was published in *TAPA* 147.1 this spring.

**Lynne West** (Greek & Latin BA, 1999) recently finished her Fulbright experience in the Netherlands. Her research culminated in a paper published in the Dutch language teaching journal *Levende Talen*.



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We want to keep in touch with all our students and friends, so please do send any news of your lives and accomplishments to [kmorgan@humnet.ucla.edu](mailto:kmorgan@humnet.ucla.edu)!