

UCLA Department of Classics

Greetings from the Chair



Dear Friends of Classics

Let me start by wishing all of you a very happy New Year. The department is flourishing and we want to keep in touch with all our students and friends, to tell you our news, and to learn yours (so do send me [\[kmorgan@humnet.ucla.edu\]](mailto:kmorgan@humnet.ucla.edu) or Tanya Kim [\[tkim@humnet.ucla.edu\]](mailto:tkim@humnet.ucla.edu) any news of your lives and accomplishments). I became Department Chair in July last year, and have been busy learning the ropes, and attending the various meetings associated with this position. Yet the wonderful part of being Chair is that it gives one an opportunity to observe from a quasi bird's-eye perspective the teaching and research accomplishments of the department, and the activities of the university. These are challenging times for higher education, but Classics can be proud that it continues to attract and engage a diverse range of students who not only learn from us essential analytic and writing skills that will serve

them well whatever their career choice, but also receive a powerful endowment of cultural knowledge that will enrich the rest of their lives.

Our teaching mission and achievement received yet another endorsement this year as our graduate student Kristin Mann received a Distinguished Teaching Award (see p. 4), and as Professor Robert Gurval assumed the administration of a generous grant from the Mellon Foundation to create a Post-Baccalaureate and Graduate Fellowship Program in Post-Classical Latin (see p. 7). A recent external review of the department praised our outstanding and internationally recognized faculty, our top-notch graduate students, and our thriving undergraduate programs.

In this first year of UCLA's Centennial Campaign we have been proud to use a generous endowment left to the department by the late Joan Palevsky to fund a visiting professorship for Dr. Rebecca Langlands of the University of Exeter (see p. 2), and Dr. Tim Rood of the University of Oxford. But we also need to look ahead, and so I am using this opportunity to announce two important fundraising goals for this Centennial Campaign. The first is to replace our outdated seminar room in Dodd Hall and create a new one that will accommodate both graduate and undergraduate seminars and events by visiting speakers. Our second goal is even more ambitious: the creation of an endowment for a Graduate Student Fellowship. Funding for graduate study in the department from the university has decreased over the last decade, yet it is our graduate students who help to keep our undergraduate courses challenging and engaging, and who are responsible for the future of the discipline. In order to compete for the best students we have to be able to fund them. I will write in more detail about these goals in our next newsletter, but the sooner we start, the better! If you are interested in participating in either of these projects, please contact Jillian Fontaine at (310) 206-4383 or jfontaine@support.ucla.edu. Let me thank you in advance for your help in assuring the future of the department.

I will close by wishing you all the best for the upcoming months. We look forward to hearing from you.

Kathryn A. Morgan



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New Faculty: Impressions of UCLA

Newest faculty member Francesca Martelli

My first year at UCLA has opened up many new horizons: teaching courses of my own devising is a novel experience for me and has made the teaching experience an especially rewarding one. I will continue to explore the benefits of research-led teaching in a graduate seminar on Caesar and Lucan in winter 2015, but am also excited about the prospect of conducting teaching-led research in my Capstone Seminar in spring. This seminar on Ovid will provide me with the opportunity to test out ideas for a new book that I have been commissioned to write for the *Greece and Rome New Surveys in Classics* series. I look forward to the prospect of weekly dialogue with UCLA's Classics Majors and Minors on the themes for this book, which is sure to make the writing process a much more pleasurable one.

2013-14 was a year of parturition on two quite different (yet both supremely joyous) fronts: the publication of my first monograph at the end of 2013 was followed five months later by the birth of a baby daughter, Grace, in May. While the book is now out of my hands, the baby is quite firmly in them. The adventure of raising a child in Los Angeles presents this tentacular city in a whole new light, and has already seen my family move from West Hollywood to Santa Monica, where local attractions include the new weekly ritual of taking a yoga class alongside Professor Telo. All part and parcel of the West Coast conversion.

Visiting Palevsky Professor Rebecca Langlands

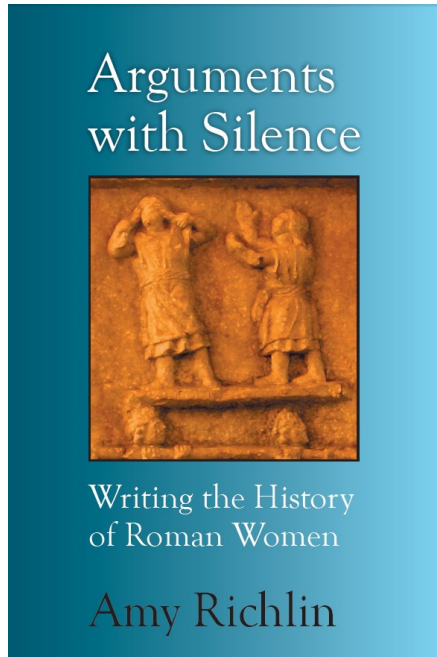


It is hard to imagine a better place for a visiting scholar to come than the Classics department at UCLA, with the warmth of its welcome and its stimulating intellectual environment. As a visitor from the UK a particular pleasure for me has been the opportunity to teach a graduate seminar, a luxury I have always envied my US colleagues. I have thoroughly enjoyed spending three hours every Wednesday afternoon with a group of talented graduate students in discussion of "Exempla and Ethics" - the literature and ideas closest to my own heart. Each student has brought his or her own perspective to the subject, and I am very much looking forward to our conference at the end of the course, when they will present papers on the individual projects they have been developing over the quarter.

Not long after my arrival here, the departmental party, with its abundant food, drink and laughter, and its gracious welcome to all new staff and graduate students, established the tone of the community. At this event the Helen Caldwell Prizes were awarded to those undergraduates who had performed best in Elementary Greek and Latin in the previous year. I was struck by the speeches delivered in praise of their students by the language teachers; it was clear how much they had invested in their teaching and how much the students had benefited from this. This commitment to a high quality of language learning and teaching has become evident in my own teaching of Livy this quarter - in the dedication and enthusiasm of the students, who have stepped up to tackle some very demanding Latin translation, and have impressed me in addition with their spirited discussion of Roman history, military tactics, class struggles, religion and morality.

At the party I also discovered that these language prizes had been endowed by the same Joan Palevsky whose generosity had enabled my own visit to UCLA, in honour of her friend and teacher Helen Caldwell, a former lecturer in the Classics department. This history of female scholarship and teaching is another inspirational feature of the UCLA Classics department; in the months that followed I have come to find the qualities of these women's lives reflected in the department itself: friendship, feminism, commitment to the arts, to social and political engagement, to teaching and scholarship and an academic community that makes the most of its setting in a vibrant and exciting city (The Odyssey Project and visits to the Getty villa were highlights of my first weeks here). I am proud to be the Joan Palevsky Visiting Professor, and glad to be here for another quarter, looking forward to my lecture course on *Sex in the Ancient World* in the winter. I hope this is the beginning of a strong relationship with UCLA Classics that will be sustained after I return to the University of Exeter next spring.

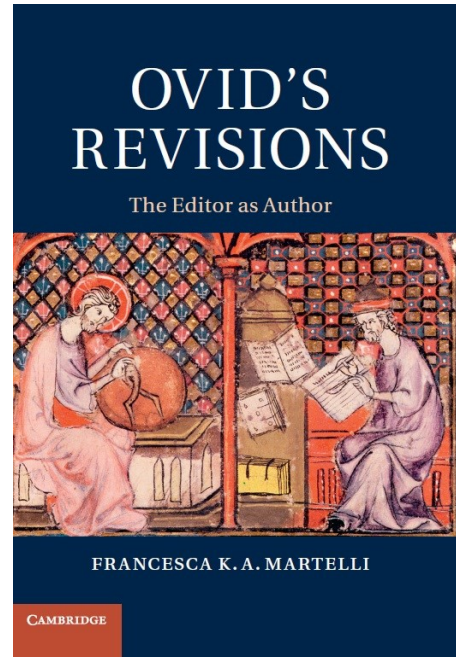
Faculty Bookshelf



Arguments with Silence: Writing the History of Roman Women

Amy Richlin

Arguments with Silence puts together ten essays on Roman women's history that I wrote between 1981 and 2001, tracing not only the development in my own ideas about history-writing but the development of the field of "Women in Antiquity." Before women in significant numbers entered the discipline of Classics in the 1970s, scholars were unsure that women even *had* a history, and the history books were pretty much devoid of women. And then things changed; I was fortunate to be in the midst of it, although, at the time, it was hard as well as exciting. For the book, I rewrote all the chapters to bring the discussions up to date with new research, and also wrote a volume introduction that constitutes a sort of self-history, telling my own experience as part of a revolution in knowledge, along with introductions to each chapter that explain how each fits into that story. I've been teaching courses on ancient women from the 1980s through the spring of 2014 at UCLA, and am happy to see a new generation discovering women in the far past.



Ovid's Revisions: The Editor as Author Francesca Martelli

My book, *Ovid's Revisions: The Editor as Author*, explores the editorial strategies that the Roman poet Ovid uses to transform the works that make up his oeuvre by submitting each of them to a process of revision. While this process is a barely visible aspect of all literary composition, it warrants scrutiny in the case of Ovid's oeuvre by virtue of his manner of flagging the revised status of the texts ascribed to him. My book seeks to make a virtue of this textual instability by unraveling the hermeneutic implications of revision for each of these texts. It shows how the form that revision takes in each case meshes with its thematic concerns, producing a poetics of revision that varies and changes from one work to another. It also addresses the impact that the revision of individual works has on the oeuvre as a whole, as compositional chronologies and sequences are made to reshuffle and create a more dynamic literary career (and author) in the process.

Graduate Student News

Kristin Mann Wins Distinguished Teaching Award



We sat down with Classics graduate student Kristin Mann, recipient of this year's Distinguished Teaching Award for Teaching Assistants. The Distinguished Teaching Award is presented each year to only five teaching assistants at UCLA and is meant to recognize individuals with extraordinary records in the classroom.

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

I actually came a little late to the Classics game -- I went to

Northwestern University and I was a creative writing major. When I was a freshman I signed up for elementary Greek on a whim because I needed a foreign language, I thought it seemed cool, and my dad knew a little bit of ancient Greek. I had words in ancient Greek that he had already taught me, so I thought, 'I'll just go learn it formally'. I loved that Greek class. The teacher was fabulous and it was my favorite class. This led me to take other Classics courses, which led me to double major in Classics and creative writing. When it came time for me to decide if I wanted to pursue creative writing or Classics, I thought about what I wanted to teach. Since I definitely wanted to teach Classics rather than English, I decided to come to graduate school in Classics.

Why did you decide to come to UCLA?

What really impressed me about the department was the fact that everybody seemed to like each other -- the graduate students were positive about each other and about the faculty, the faculty were positive about each other and about the program, and I got the sense that it wasn't one of those places where people are snipey and competitive and out to get each other. UCLA Classics really seemed like a community. The other thing that won me over was meeting with John Papadopoulos who was Chair at that point. I remember him telling me that the UCLA Classics Department gives graduate students a lot of teaching experience so we are more attractive on the job market. Graduate students from UCLA tend to do well for that reason, which I also found very attractive as a prospect.

The Teaching Award carries with it a dissertation fellowship, which you are currently using to finish your PhD research. What excites you about your dissertation project?

My dissertation is on the four fable collections that have survived from Greco-Roman antiquity (Aesop, Phaedrus, Babrius, and Avianus). My basic thesis is that each of the authors uses their own biography to guide interpretation of the fables. Essentially, they emphasize parts of their identity that tell you what the fables are about. Phaedrus emphasized his identity as a former slave, and this tells you that the fables have something to do with the experience of slavery. Babrius, on the other hand, emphasizes that he is a tutor. His fables are more about fables as education -- do they work as education, what makes good education. So even though these authors use many of the same fables, they create very

different texts by emphasizing different perspectives. What excites me about this research is that the fable collections are not very often worked on. When they are worked on, they are rarely read as complete texts. People assume that the fable collections don't have any overriding authorial intent because they're just a bunch of fables without context. I am hoping to show that they do have authorial intent that can be detected. I also like the fact that my topic is far-reaching and diverse. I'm working with four authors from a four century timespan, two Greek authors and two Roman authors. On one hand that makes my project really challenging because I have a lot to manage, on the other hand I like the variety.

How does your teaching interact with your research?

I like to put fables into my lectures when I can because they can be short, pithy examples of values, ethics, and perspectives that the students can understand. As an example, when I taught classical myth I was lecturing on Heracles and Theseus as heroes, and how Heracles is this Pan-Hellenic hero that everybody worships whereas Theseus is this Athens-centric hero that really only Athenians care about. There's actually a fable that makes a joke out of this. An Athenian and a Theban are arguing about who has the better hero, and the Athenian, being a very glib speaker, is able to make a great case for Theseus. He sort of speaks disingenuously and wins with rhetoric. The Theban can't compete with an Athenian's rhetoric so he says, "Fine, you win. Now Heracles will be mad at you and Theseus will be mad at us". The joke is that if Heracles is mad at you that's an actual threat, whereas Theseus has no actual power. Again, the joke only makes sense if you know the mythological context of those two heroes. I wanted to show that I'm not making this up; here it is as a joke in an ancient text.

How would you sum up your experience teaching UCLA students?

I was thinking I'd sum up my experience with a little anecdote. I mentioned that I got into Classics because of the Greek professor I had as a freshman. There were only three of us in his class and he taught us for a couple of years before leaving. He was only a visiting professor. On his last day we got him a cake and a present to show our appreciation.

When I got into Classics I really wanted to be that professor for another group of students. I applied for Greek every year I was here -- the department never ever gives this class to anyone below fourth year -- but I applied for it my first year, and my second year, and my third year, until finally in my sixth year I was assigned to Ancient Greek. The department actually made me the primary instructor, which I was not expecting! I got to run the class myself and create the syllabus, which was a wonderful opportunity. I had a great class and we really bonded, so on my last day I brought several baked goods to recapture the party we had had for my professor at Northwestern. When I arrived I found out that my students had planned their own party! They brought snacks and cups and plates, and they also got me a cake with a Greek inscription on it that said 'Keep calm and parse the main verb'. For me this was representative of why I like teaching. It's a way for me to share subjects that I really love and skills that I think are important. I hope I can give some of that love and that knowledge to the students and be the positive influence on them that my professors have been on me. I think in this instance I succeeded.

Graduate Student News: Summer Travels

Anastasia Baran

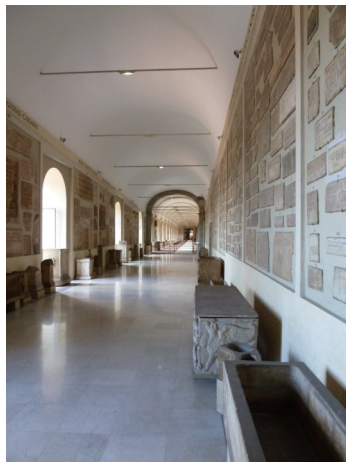
This summer, I took the opportunity provided by department funding to travel to Greece for the first time after many years of dreaming. After sightseeing for a week in Athens with an old friend, I participated in the Paideia Institute's Living Greek in Greece program, which is an intensive introduction to spoken Attic Greek. For two weeks in a small sea-side village named Selianitika in the Peloponnese, I read and discussed Euripides' *Bacchae* just as I might in a graduate seminar, except everyone spoke Ancient Greek! The group took a weekend trip to Nafplio and saw the National Theater of Greece's production of Aeschylus' *Persians* at the ancient theater of Epidauros, which was stunning!



In addition to reading in the beautiful Garden of the Muses at the Hellenikion Idyllion where our group stayed, I did my part as a good citizen by acting as a member of the chorus for the program's production of the *Bacchae*. In between memorizing choreography and learning to recite the 'Hosia Potna Theon' ode in meter for my solo, I also got the chance to act as a makeup artist. I was in charge of coming up with and executing makeup concepts for the cast, which helped tie together the production, since characters were portrayed by multiple actors. The production was met with rave reviews from the staff and locals who pined that it was not being performed for a larger audience in Athens!

Hans Bork

This summer, with the department's help, I attended a Postgraduate Course in Epigraphy at the British School in Rome. The other attendees of the course included graduate students from the US, Canada, the UK, Italy, Germany, Italy, and Australia, and the scholarly interests of the group were diverse. The course syllabus was rigorous, comprising a daily "ambulatio" to notable epigraphic sites in the city or its surrounding areas, as well as workshops and lectures on epigraphic topics in the evenings.



Galleria Lapidaria in the Vatican

Through the help of the British School our group was allowed to visit several important sites that are generally off-limits to the public, including the Tomb of the Scipios, the Columbarium of Pomponius Hylas, the Galleria Lapidaria in the Vatican, and the excavated meridian of the Horologium Augusti. This is in addition to many other public venues such as the Forum, the Capitoline Museum, the Museo Epigrafico, the Tomb of Eurysaces, and Ostia. At the end of the course each student was asked to present a paper at the BSR on an epigraphic topic, using material drawn from the course; my paper was on the visual presentation of metrical inscriptions, and I intend to expand it into a full conference paper. This was my first trip to Rome, and needless to say, it was an outstanding trip, as well as a fantastic scholarly opportunity!

Grace Gillies

Over the summer I had the pleasure of traveling to Rome to assist Professor Robert Gurval in his course on the history of the city (Classics M114A and B, cross-listed with the Department of History). Although only four weeks long, the course was very comprehensive: it included multiple site visits and lectures every day, as well as weekend trips to sites further afield, such as Ostia, Herculaneum, and Pompeii. It covered not only the city's ancient history, but also the many ways Rome incorporated its classical past into the medieval, Renaissance, and modern periods. Students were encouraged to find themes important to ancient Rome that had persisted after antiquity, and their final project was to design a museum exhibit about their topic.

Thanks to our liaison with the University of Washington, we had the privilege of using their wonderful classrooms and facilities located in the heart of Rome, near the Campo de Fiori, and lived in apartments arranged by the university in beautiful Trastevere. Being able to teach Roman history on site in Rome was an amazing opportunity, and I especially enjoyed looking at familiar sites through the fresh eyes of the students, many of whom had never learned about the ancient world before. We were particularly lucky to be there with Professor Gurval, who has run the program for several years and is incredibly familiar with Rome's culture and history. Overall I learned a great deal as both a teacher and a researcher, and am very grateful to have had this once-in-a-lifetime experience.

Undergraduate News

Helen F. Caldwell Awards & Prizes 2014

Helen F. Caldwell was a teacher in our Department for almost thirty years since she was first hired as a full-time lecturer in 1942 until her retirement at the age of 66 in 1970. A native of Omaha, Nebraska, she and her family moved to Los Angeles when she was a girl, and she graduated from Los Angeles High School. After starting college at the University of California at Berkeley, she transferred to what was then known only as the Southern Campus and graduated in the first class to award the Bachelors of Arts in 1925. Her major, of course, was Latin. A beloved teacher of Latin and Greek, Helen Caldwell was also a respected scholar of Brazilian literature, one of the first to translate into English some of the most important works of the 19th century novelist Machado de Assis. In 1982, Joan Palevsky, one of Helen Caldwell's former Latin students and later close friends, endowed a merit scholarship to support undergraduate Classics majors in recognition of her dedication to teaching. Almost twenty years later in 2001, when the endowment had more than doubled in value, the Department established the annual Caldwell Prizes to the best students in our Elementary Greek and Latin classes and the annual Caldwell Awards to the graduating seniors (both majors and minors) in Classics.

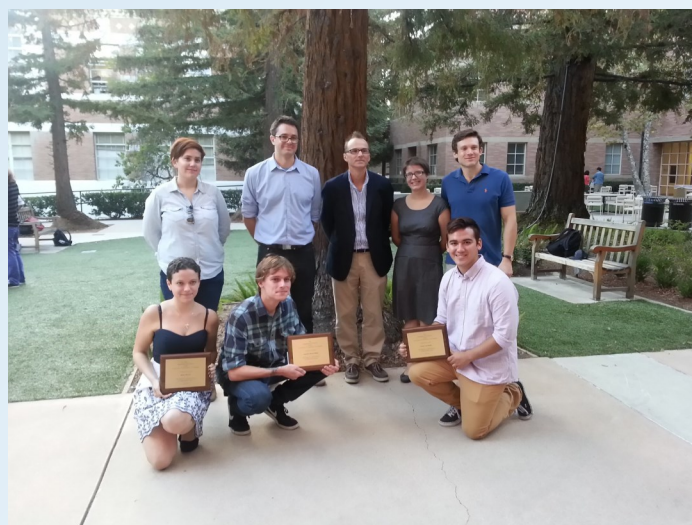
We are pleased to announce the recipients for the 2013-14 Caldwell Awards: Sarah Bishop (Major: Greek and Latin); Stephen Milburn (Major: Classical Civilization); Faye Mendoza (Minor: Classical Civilization); and Carmella Louisa Passero (Minor: Classical Civilization). The Caldwell Prizes were awarded at our reception in October: Jonathan Ryan Miller (Elementary Greek); Haley Hrnir (Elementary Latin); and Liam Cruz Kelly (Elementary Latin).



Professor David Blank, Outstanding Minor Faye Mendoza



Professor Alex Purves, Outstanding Major Stephen Milburn, Outstanding Major Sarah Bishop, Professor Robert Gurval



Top row: T.A. Ashleigh Fata, T.A. Hans Bork, Professor Robert Gurval, T.A. Kristie Mann, T.A. Bill McCrary

Bottom row: Haley Hrnir (Latin), Jonathan Ryan Miller (Greek), Liam Cruz Kelly (Latin)

New Directions

Discovering the Romans in the Digital Age

Professor Chris Johanson

Leading Classics 20, Discovering the Romans, in Fall Quarter has been one of the highlights of my career. For many of the students enrolled, it is their first contact with Roman civilization in what is often their first classroom experience at UCLA. There is really nothing quite like the simultaneous laughter, nervousness, and surprise expressed by 250 students in a lecture hall when they encounter for the first time Catullus' sparrow or Ovid's advice to the would-be adulterer.

Classics 20 also offers an exciting opportunity for me to introduce students to my own research. Throughout the course, whenever a lecture topic incorporates a specific space or place in the city of Rome, I incorporate computer generated, three-dimensional visualizations created in my lab, the Experiential Technologies Center (www.etc.ucla.edu). During a lecture centered on the origins of gladiatorial combat, we studied 3D reconstructions of temporary arenas and wooden amphitheaters that were erected in the Forum as part of the funeral celebration. When we turned to an analysis of Horace's Satire 1.9, in which the poet tries to shake off an annoying and parasitic acquaintance, we followed our narrator as he "happened to be walking down the sacred way" ("Ibam forte via sacra"), by simultaneously inhabiting a real-time 3D virtual world, in which we walked through a simulated version of the Roman Forum.

Not everything is digital, however. Students still attend discussion sections, taught by an outstanding group of graduate students, to perform close readings of assigned texts ranging from Virgil's Aeneid to Apuleius' Golden Ass. And most students also write short analytical essays. An intrepid few, however, have elected to develop a digital project, in which they create a virtual reconstruction of an archaeological site and construct a virtual walking narrative that guides the reader through a visual, experiential analysis of the monument.



Mellon Grant in Post-Classical Latin

We are excited to announce the award of a \$700,000 grant by the Andrew W. Mellon Foundation to support the preparation and training of young scholars in post-classical Latin. Originally proposed by our former colleague, Professor Shane Butler (University of Bristol), and now under the direction of Professor Robert Gural, this three-year grant pays fees and provides fellowship stipends to two graduate students and four post-baccalaureate students each year.

Modeled after our successful and long-standing Post-Baccalaureate program in Classics, the program in post-classical Latin allows admitted students to focus their study on Latin and prepare for applications to graduate programs in Medieval and Renaissance Studies. Students also take a pro-seminar that introduces them to UCLA faculty and their research. Participating departments include English, History, Art History, Italian, Philosophy, French and Francophone Studies, and Near Eastern Languages and Cultures. This year's Mellon recipients are Lena Frostestad, Alexandra Kaczinski, Lily Stewart, and Burt Westermeier.

The Mellon grant also provides a first-year graduate fellowship for entering students whose research interests require the study of post-classical Latin texts. This year's recipients are Christopher Gobeille (French and Francophone Studies) and John Kardosh (Philosophy).

To supplement our teaching of Latin, we are pleased to welcome two junior scholars of post-classical Latin as full-time lecturers for 2014-15: Ariane Schwartz, a graduate of Harvard University (Ph.D. in Classical Philology, 2011) whose dissertation is titled *Horace and His Readers in Early Modern Europe*, and Justin Haynes, a graduate of University of Toronto (Ph.D. in Medieval Studies, 2014) whose dissertation is titled *Recovering the Classic: Twelfth-Century Latin Epic and the Virgilian Tradition*. They will teach a year-long sequence of post-classical Latin courses to students inside and outside the Mellon program.



Photograph © 2003 by Alan Nyiri, courtesy of the Atkinson Photographic Archive

Upcoming Events

Bodies in Revolt: Erotics, Metaphor and Materiality

UCLA's 5th biennial Classics Graduate Student conference will be held February 6th & 7th. The organizers would like to invite all friends and members of the UCLA community (past and present) interested in the topic of erotics in the Ancient World to attend. On February 6th at 5 PM in Kerckhoff Grand Salon, Victoria Wohl, Professor of Classics at the University of Toronto, will deliver a keynote address. Starting at 9 AM on Saturday, February 7th, our group of invited graduate student speakers from institutions throughout the country will present their papers in Royce Hall 314, grouped thematically into four panels. Professor Amy Richlin will give closing remarks at 5PM.

The Joan Palevsky Lecture in Classics

"'I come like Themistocles': Napoleon and Classical Antiquity," will be delivered on February 12th 2015 by Dr. Timothy Rood of St Hugh's College, Oxford. We encourage all friends and alumni of the department to attend this public lecture. Please join us for a reception at 4 pm (meet old friends and make new ones!), and the lecture at 5 pm in the UCLA Faculty Center, Hacienda Room. Self-service parking is in UCLA Lots 2, 3, 4 and 5. More information and maps at the [UCLA Parking website](#).