

UCLA Department of Classics

Greetings from the Chair



Dear Friends of Classics,

The quieter summer months are with us, and the department seems very peaceful when compared to the end of the spring quarter. Appearances can be deceptive however: there are several summer classes in progress as we offer lower division “civilization” courses and teach some intrepid and eager students an entire year’s worth of Latin or Greek in only eight weeks. These intensive workshops are not for the faint of heart, but passing them allows a student to go directly into second year Greek or Latin in the Fall. It is very gratifying that there is a constituency for this great a

commitment, and gratifying also to report that our beginning and intermediate Latin courses are better enrolled than ever during the academic year. Both students and parents realize a fundamental truth, that a degree in Classics (quite apart from the sheer pleasure of the material) equips you with precise communication skills that pay a dividend on today’s job market. These newsletters feature stories and news from our successful alums; you can see that there is almost nothing that a Classics major can’t achieve! On the topic of students I am also pleased to announce that our two graduating PhDs this spring, Hilary Lehmann and Suzanne Lye (see p. 6), both have positions for next year: Hilary as Visiting Assistant Professor at Knox College, and Suzanne as a Postdoctoral Fellow in Classics at Dartmouth College.

This last academic year has brought some changes to the department. I am sad to report that our Hellenist colleague, Professor Mario Telò has decided to move to the Bay Area to take up a position at UC Berkeley. Our Roman archaeologist, Professor Kathryn McDonnell is leaving UCLA to pursue other opportunities. We wish both of them well and will miss their distinctive contributions to departmental life. Yet this also means that we now look to future renewal. I am delighted to report that the Dean of Humanities has assigned us two junior faculty searches for the next academic year (one position in Latin and one in Greek), and we hope to be able to tell you about two exciting new colleagues this time next year. The award of two searches at a time when the university is still in recovery mode financially is a great vote of confidence in the department, and we are eager to get going in our searches. I will keep you posted on our progress.

(Continued on page 2)



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Inside this issue

Plautus at the Getty Villa	2
Department News.....	3
Faculty News.....	4
Faculty News.....	5
Graduate News	6
Undergraduate News.....	7
Undergraduate Research	8
Alumni Spotlight	9
Alumni News.....	10

Department News

Greetings from the Chair (continued)

Finally, I want to report on progress in building an endowment for the Department of Classics Centennial Graduate Fellowship. As you will know from past issues of this newsletter, our goal is to create a \$500,000 fellowship endowment so that we can continue to compete for the most talented graduate students in the face of attractive offers from the Ivy League and other (much wealthier) institutions. I have no doubt that we will successfully create such an endowment, and we will, of course, continue to work as hard as we can to make sure that the graduate students we admit live up to the pedagogical and scholarly goals we set for them. Our graduate program has never been stronger, and we are very excited about the future. So far we have \$7000 in the fund, so I urge all of you who are reading this to join the friends and alumni who have already contributed. This is a project that will make a real difference.

Kathryn Morgan

Plautus at the Getty Villa

The ancient play at the Getty Villa's outdoor theater this September will be Plautus's *Mostellaria* (best known as *The Haunted House*). This year's production will be staged by the Troubadour Theater Company, featuring Matt Walker and Beth Kennedy, whom many of us will remember fondly from their Getty workshop production *Abbamemnon* (2014). As that title suggests, the Troubies, as they are known to their fans, like to stage classic drama with a pop-musical twist; the working title for the new play is *Haunted House Party*. Now in rehearsals, the company is consulting with UCLA's Amy Richlin to keep the play in touch with what the Latin actually says. Tune in starting September 8 to see how that worked out. Amy will also be emceeing a panel tentatively scheduled for 3 PM on Saturday, September 10, featuring Matt Walker and Gary Marshall; in preparation, she expects to be spending the summer watching DVDs of *Laverne and Shirley*.



For more information, please visit: http://www.getty.edu/museum/programs/performances/outdoor_theater_16.html

Department News



Professor Joy Connolly, Professor of Classics & incoming Provost of the Graduate Center at CUNY presented the 2016 Palevsky Lecture.

I was deeply honored to deliver the Palevsky Lecture to the Classics community this past spring, and I would like to thank the late Joan Palevsky for her great generosity to the

Department and to UCLA in general. My Palevsky lecture was drawn from my long-term book project on the history of classical texts and ideas in the 18th and early 19th centuries in the western hemisphere. With careful attention to historical sources of various kinds, this book will show how classical thought is interpreted and put to different uses by thinkers who are trying to change the world through revolution and reform. What drives me is not only the desire to understand the history of classical reception but the will to prompt us scholars and students of Classics to find new uses for classical thought ourselves, right now, today.

“Classics” is often charged with being the carrier and enforcer of tradition and traditional authority. Even in the eighteenth century, American colonial thinkers like Benjamin Rush expressed sharp impatience with what they saw as the ossified nature of traditional classical education: its emphasis on memorization and preservation over openness, innovation, and scientific experimentation. But Greek and Roman texts also have a unique history of enabling intelligent readers to think and to imagine the world afresh, to see the world with different eyes. This is a history I want us to revive in real time, not simply study as part of the historical record. So I seek to understand the dynamic of the realization of classical ideas in new political and social spaces, in the experiential domain of life.

I began working on the engagement in eighteenth-century England and the North American colonies with classical ideas about public speech and education over a decade ago. My initial research focused on arguments made by mainstream educators and politicians like John Quincy Adams in defense of the capacities that classical education unlocked. Their arguments were normative and their audience was free white boys and men — the citizens of the future (and eventually newborn) United States as they understood it. For the new book, I am examining something different: how classical texts gave vent to ways of thinking about political change that are not normative, that are non-traditional, even radical. Ultimately, if I can manage the sources, I would like to range over the western hemisphere, including readers of classical texts outside the white English-speaking tradition such as Simon Bolivar and Toussaint L’Ouverture. My Palevsky lecture explored the extremist rhetoric of north American colonial resistance leading up to and through the American war of independence, focusing on the revolutionaries’ advocacy for self-sacrifice, even suicide.

When we recall the impact of Greece and Rome on colonial and early America, the images that come to mind may be the classicizing columns of the Capitol Building or the white marble statue of George Washington in a toga. But the classical texts that exerted the most influence on colonial revolutionary readers are preoccupied with corruption, death, decline, loss, ambition, dangerous passions, the consequences of unequal access to power, and (most important for me) the extremes to which people are prone to go in civic life, the limit-experiences of human beings in the political. Living as we do in another period of extremist rhetoric, I hope my work will help us understand its psychosocial power as well as illuminating the enduring, complex attractions of the writing produced millennia ago in the ancient Mediterranean.

Congratulations to Our Colleagues!

Professor Chris Johanson of the Department of Classics has been promoted to Associate Professor with tenure. Professor Johanson joined the department in 2009 after completing his PhD here at UCLA.

Breaking news: Congratulations to our colleague Professor Sharon Gerstel of the Department of Art History, who recently won the 2016 Runciman Award for her book *Rural Lives and Landscapes in Late Byzantium*. The Runciman Award is awarded annually by the Anglo-Hellenic League to a work wholly or mainly about some aspect of Greece or the world of Hellenism. Find out more about the book and the award at <http://runcimanaward.org/2016/06/15/and-the-winner-is>.

Faculty News

UCLA at the Classical Association Meeting

Professor Amy Richlin

It was not only an honor but a particular joy to deliver the keynote address to the Classical Association in Edinburgh on April 6, 2016. I first set foot in Scotland early one morning in the summer of 1974, getting off the sleeper from London in Waverley Station with my backpack and setting off into the dawn city; I was twenty-two years old, and on my way to the Scottish Field School of Archaeology (see photograph of the young me). That summer I dug at Strageath Mains with Sheppard Frere and made friends I still see when I'm in England. To speak to that hall full of friends old and new from the thirty-plus years gone by was a great thing, and I was proud to have my colleagues with me that day.



The title of my talk was "Classics from Below," pointing to several themes dear to my heart. First, I wanted to promote and recognize all the new work that is being done on the bottom layers of ancient society, especially on slaves and slavery. My own new book, *Slave Theater in the Roman Republic: Plautus and Popular Comedy*, will argue that Plautus's plays, composed and performed as they were by slave and lower-class men, give voice to the experiences of similar people in the audience. Researchers at Glasgow and Edinburgh -- Lucy Grig, David Lewis, Costas Panayotakis, Ian Ruffell -- have taken up a leading role in the study of ancient popular culture and of slavery, and British historians are famous for forging the field of "history from below." The landmark issue of the Times Literary Supplement that included E. P. Thompson's essay by that title appeared almost exactly fifty years before the day I spoke: April 7, 1966. As I pointed out, the only woman in that issue was Queen Elizabeth I, who appeared among other worthies on the cover; times have changed. I also wanted to mark the major efforts made by our UK colleagues in outreach since the institution of the REF, the government-imposed system for evaluating departments. Although the REF has mired already overburdened programs in a morass of quantification, it has so rewarded community projects that the country is full of initiatives like Edinburgh's "Literacy through Latin," or Warwick's Ancient Drama Day for Schools, or the "Sex and History" project for museums and schools, run by UCLA's own former Palevsky Visiting Professor, Rebecca Langlands of the University of Exeter. And, most importantly of all, I wanted to recognize the K-12 teachers at the meeting who work to bridge the upper and lower grades; they build the future for all of us.

Altogether, UCLA made a fine showing in Edinburgh, with stellar papers by Alex Purves and Mario Telò; we enjoyed our reunion not only with Rebecca Langlands but with our former Palevsky visitor Peter Heslin from Durham University. At the ceilidh that ended the conference, listening to eminent Oxford don Ewen Bowie play the pipes and sampling single malt with our host Douglas Cairns, I wished I were twenty-two again and dancing!

Faculty News

UCLA at the Classical Association Meeting

Professor Alex Purves

This spring I traveled to Edinburgh for the annual Classical Association conference to give a paper on a panel organized around the theme of “Metaphor and Materiality”. My paper, “Tangible Language: Ancient Literary Criticism of Homer,” explored the use of tactile metaphors in the ancient critic Dionysius of Halicarnassus. This work is part of an ongoing series of investigations I have been carrying out on the notion of “rough reading” and the relation between aesthetics and time. It was my pleasure while at the conference to enjoy the excellent papers delivered by Amy Richlin (the keynote) and Mario Telò, and to catch up with old UCLA friends Sander Goldberg, Rebecca Langlands, and Peter Heslin as well.

Greetings from Professor Emeritus Sander Goldberg

Sander Goldberg sends regards from Oregon, where he is acquiring a knack for first and last words. He contributed an analytic Afterword, “The Future of Antiquity,” to C. S. Kraus and C. Stray, eds. *Classical Commentaries. Explorations in a Scholarly Genre* (Oxford 2016) 512-23, and “Lucilius and the *poetae seniores*” will be the lead essay in a forthcoming collection edited by Brian Breed, Elizabeth E. Keitel, and Rex Wallace, *Our Lucilius. Satire in Second-Century Rome* (Cambridge 2017). A new edition of Ennius, co-edited with Gesine Manuwald of University College London, will appear next spring in the Loeb Classical Library series. As Editor-in-Chief of the fifth (online) edition of the *Oxford Classical Dictionary*, he has also been at work figuring out how to convert the *OCD* from a fixture of the Classicist’s physical desktop to an equally valued resource on a virtual one. Go to <http://classics.oxfordre.com>, scroll to the bottom, and you can watch him jabbering on about the future of reference tools in the Digital Age.



Graduate News

A New Graduate Resource

Grace Gillies

In conjunction with the Classics Graduate Workshop, I have created a website through the CCLE to serve as a reference for Classics graduate students. This is meant to serve as a repository for teaching materials and exam lists that students have found useful in the past, which are usually lost when students graduate. The site also includes useful scholarship on pedagogy, information about the PhD program, about the undergraduate majors and minors in Classics, useful databases for research, and descriptions of relevant scholarships Classics students might apply for.

Feminism and Classics VII

From left, Hilary Lehmann, Professor Amy Richlin, Suzanne Lye, Anastasia Baran, and Grace Gillies attended and presented at “Visions: Feminism and Classics VII” at the University of Washington.

Congratulations!

Suzanne Lye (left) and Hilary Lehmann (Right) attend the doctoral hooding after completing their PhDs in Classics this Spring.



Undergraduate Experience

Each undergraduate student in the Department of Classics must complete a Capstone Seminar. Jessika Ruiz (Art History BA, Classical Civilization minor, 2016) and Laurel Harrison (Classical Civilization, 2016) reflect on their experiences.

Loot: Antiquity, Archaeology, and Crime

Jessika Ruiz

During winter 2016, I enrolled in the Capstone Seminar, “Loot: Antiquity, Archaeology, and Crime” with Professor McDonnell. My experience was one of the most memorable and enriching at UCLA. This intimate class allowed for interesting research on various topics related to art looting and the systematic destruction, sacking, and plundering of cultural property from ancient to modern times. Our class was introduced to major contemporary problems such as the ever increasing illicit art and antiquities market involving war ridden zones, such as Syria, Iraq, and Libya, and the role of museums within this overarching context. Mechanisms put in place to control and discourage such activities include the UNESCO Convention of 1970, The Hague Convention of 1977, and the resolutions of the International Council of Museums and Archaeological Institute of America, which have proven invaluable in providing legal frameworks to suppress these types of crimes. These laws and resolutions, however, are limited when it comes to providing security for cultural heritage within sensitive archaeological sites such as the ancient trading city of Palmyra in Syria (which has been directly targeted and is currently under threat by extremist terrorist groups like ISIS). My interest in this subject intensified when we were introduced to the concept of “Urbicide,” which refers to the deliberate targeting and destruction of particular architectural traditions intended to erase the collective sense of memory, history and identity of the inhabitants. My research paper (Urbicide and the Destruction of Cultural Heritage: A Case Study of Syria) aimed to understand how the destruction of Syria’s ancient sites, its built environment and the displacement of its inhabitants paralleled previous conflicts such as the Balkan Wars during the early 1990’s and to identify correlations and differences between these two conflicts. My findings indicated similarities in tactics such as the destruction of cultural artifacts of an enemy as a means of domination. I also learned that it served as a tool for the victor to rewrite history and reinforce his conquest. Further, the systematic destruction involved in the Syrian civil war is implicated in broader geopolitical issues involving multiple groups vying for spatial rights and control of the landscape and intent on displacing others. ISIS has introduced a new dimension into the war by taking hostage archaeological sites such as Palmyra, and by appealing to an ideology of religious iconoclasm even while engaging in the illicit art market to fund their efforts. This new approach, however, seems to be rooted not in anachronistic ideologies of religious iconoclasm but in contemporary terrorist tactics that aim at psychological control and are directed at Western values and professional communities who seek to preserve and protect these ancient sites.

How to Be a Hero

Laurel Harrison

This past fall, I had the opportunity to take Professor Morris’ Capstone course, “The Trojan War in Greece and Rome.” Our class focused on Troy and how it influenced ancient art, drama, history, archaeology, and literature in the ancient world. After giving an in-class presentation on the Brygos Painter Cup, which depicts Ajax and Tekmessa, I chose Ajax as the focus of my final paper, titled “How to be a Hero: The Death, Burial, and Hero Cult of Ajax as Depicted in Sophocles’ Ajax.” On the Brygos Painter Cup (currently on display at the Getty Villa and pictured below), Ajax lies face-up after committing suicide, a sword protruding from his chest. The fact that the sword in his back is Hektor’s (a gift exchanged in *Iliad 7*) piqued my interest, and I began examining how this Trojan connection to the weapon affected Ajax’s status as a hero. Ajax fascinated me because his death and burial are markedly different from the deaths and cremations of other Iliadic heroes, and yet he held a heroic status in ancient Greece. I set out to research and write a paper that would answer my own questions about Ajax as a hero – namely, how he achieved and retained his reputation as a hero, despite his attack on the Greek leaders, suicide, and unconventional burial. With the help and guidance of Professor Morris and the endless support of my fellow Capstone classmates, I wrote a paper that I felt explained Ajax as a man, a Greek, and a hero, and allowed me to engage in legitimate, in-depth academic research. My paper went on to be nominated for the Peter Rotter and Teague-Melville Essay Award, and I could not be more thankful to Professor Morris and her guidance, both in and out of the classroom, which allowed me to pursue research that was exciting, challenging, and deeply rewarding.



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Undergraduate Research Week

Chrysanthe Pantages (Classical Civilization BA, 2016) and Kalli Sarkin (Latin BA, Classical Civilization minor, 2016) completed Classics Departmental Honors Theses and presented their original research at Undergraduate Research Week. Chrysanthe Pantages describes her experience:

It has been just over a year since I first encountered the topic of the *imagines maiorum*, wax images of ancestors that were kept by important Roman families. At the time, *imagines* appealed both to my desire to understand cultural symbols (particularly because of their association with Roman honor) and to my fascination with material culture. Presenting at Undergraduate Research Week marked the near-culmination of a year's worth of investigation. I may not have known when I gave my Capstone presentation that it would turn into my final paper and then a senior thesis. Nevertheless, I am glad I decided to continue pursuing this topic. I still am continually intrigued by different aspects of the *imagines maiorum*. What is more, now that I have the opportunity to conduct a longer research project, I am finding that I enjoy the excuse to delve deeper into topics and thoroughly explore them.

Prior to Undergraduate Research Week, I developed smaller presentations on the *imagines maiorum* for the Classical Society and the Honors Collegium I participated in. These three venues provided three vastly different audiences against whom I could test ideas. I found that I enjoyed determining which conversations I wanted to have with an audience. I also had the opportunity to check in with my research while it was developing, see the progress I was making, and determine what ideas needed further improvement. There are certain facets of the *imagines maiorum* that, try as I might, I cannot find direct evidence to clarify. But there are other aspects that lead me into explorations I could not have imagined: parallels in later Italian portraiture, modern art theory, ancient painting techniques, and humorous, wax-related Latin insults. Participating in Undergraduate Research Week meant I was nearing the end of this particular thesis project. Nevertheless, my interest in the topic has not waned as I still clandestinely compile sources I may use for future explorations.



Chrysanthe Pantages presents, "Veracity in Wax: Understanding Roman *Imagines Maiorum* in Roman Aristocratic Practice."



Kalli Sarkin presents, "Livia Empress of Rome: Augustus' Manipulation of a Laurel Myth in his Political Symbolism and How He Included Her in Roman Politics."

Alumni Spotlight

Kevin Daly (Classical Civilization BA, 1991) reflects on his Classics degree, his experiences at the American School of Classical Studies in Athens, and the state of Greece.

I guess I always had more than a passing interest in the ancient world. I recall, for example, that in Middle School I wrote an 11-page paper comparing ancient Greece and Rome. It had three footnotes. I'm pretty sure it would still hold up. The great thing for me—what I now say “saved me”—was the breadth requirements for a degree from UCLA. I started out as a pre-med major, and I jumped through those hoops with decent or good grades and very little enthusiasm. But along the way I was required to reach out to other disciplines. A semester of Middle school Latin taught by a great teacher really stuck with me, and so I tried Latin again in my second year at UCLA. It was very well taught and fun, and the quiriness of the discipline and the folks in it really grabbed me. I felt quite a bit of family pressure (I'm a first generation American—many can relate) to “get serious” and “think about the future,” so I stopped taking Latin. But I managed to squeeze in as many Classics courses as I could. Finally, somewhere in my third year college did what it was supposed to do (some people get this earlier, I guess I was a little slow): it showed me that there were many things I could be good at doing, but that I only really liked doing some of those things. Indeed every science course and Classics course I had taken seemed to indicate that eventually we would all be dead for a very very long time, so why not do what you like for a living? So ... I took an intensive Latin course over one summer and signed on for Greek in the fall quarter. I was lucky enough to have great Greek and Latin professors in small classes, and that really helped cement my decision to keep studying Classics.

On the advice of David Jordan, who was in a temporary position at UCLA, I went to the Summer Session program at the American School of Classical Studies in Athens (ASCSA) as an undergraduate. That event was transformative. Grad school (I went to Harvard) was tough in all kinds of ways, but I was lucky enough to get back to the ASCSA. And I never left. I dug for 15 summers in the Athenian Agora, and I spent three years studying in Greece as a graduate student. Now, many years later, I'm tenured at Bucknell University in Pennsylvania. My wife (and colleague) at Bucknell, Stephanie Larson, and I are wrapping up a five-year excavation at the Ismenion Hill in Thebes, Boiotia. It's beginning to look more and more unlikely that I'll go to med school.

I'm starting my last year of a three-year appointment as Andrew W. Mellon Professor at the ASCSA. Here I get to teach a wide range of graduate students interested in many disciplines touching on the ancient world. My charge is to introduce the sites and monuments of ancient Greece, but I have particular interests in ancient topography and epigraphy. Many of the students here do other things—and that's kind of the point. We all learn from each other. The ASCSA is not a degree-granting institution and is very *sui generis*. I think that's a good thing. For example, we're (somewhat!) free of the assessment madness, administrative bloat, and ever-expanding need to expand facilities that has gripped higher education elsewhere. We have great libraries, and our classroom is Greece. Some folks will see the ASCSA and its programs as too traditional (regularly said with remarkably little irony by many Classics folks!). My own view is that even folks who want to revolutionize and to change paradigms should know the paradigms and the (mis?)information that informs them. I'm simply not a big fan of the “older generations were foolish” scholarly pose. Let's be critical, and let's advance as we can, but let's not be forgetful.

Greece today is the center of an economic crisis and a refugee crisis. Now more than ever we need to worry about what the humanities are and are meant to teach us. Greece is a great place to contemplate these questions in terms of both the past and the present. I'm very lucky to be here at this time, and I would encourage everyone to spend time in Greece and at the ASCSA.



Alumni News

Modelling Domitian's Villa

Michael Dumas (Chemical Engineering BS and Theater Minor, 2016)

I was blessed with a very specific DAAD-Rise Fellowship last summer. Whereas most fellowships involved lab research, mine focused on building history and architecture. I assisted a PhD student at the Brandenburg Technical University in Cottbus-Senftenberg, about an hour's travel from Berlin. I managed preparations for our investigation of the remains of the imperial villa of the Roman emperor Domitian, which is located at Castel Gandolfo, Italy. I researched the structure and history of the hippodrome at the villa, created 3D computer models of the villa's structures, and completed secretarial work on a day to day basis. After two months of work in Germany, I flew to Italy with my PhD student and her assistant for five weeks in order to create computerized structural models of the villa via the laser measuring of all accessible structures in the villa. I also created architectural, to-scale drawings of a well preserved 300 ft. exedra wall. The aim of the campaign and my supervisor's PhD work was to create a book with detailed information about Domitian's villa in order to increase scientific and structural information for future research. There is currently close to no information about this villa because it is hard to access, being located in the secure gardens of the Pope's summer residence.

David Lee (Latin BA, 2009) returned to UCLA and completed his degree in 2009, after leaving in the late '90s to work. He now works at an investment advisory firm where he has been for the last 19 years. He is an IT Manager and absolutely loves his job, but, he must admit that he misses Latin and the Classics. He is a 3rd degree black belt in Kendo and he and his wife recently had their first child.

Joe Khodari (Classical Civilization BA, 2009) graduated from veterinary school at the University of Pennsylvania in 2013. He is currently working in Manhattan.

Carmella Passero (Italian and Special Fields BA, Classical Civilization minor, 2014) completed a six-month internship at the Wende Museum, which specializes in the history of former East Germany and the Soviet Union, after graduating. In January 2015, she moved to Germany and began a two-year Master's program in Art History at the Ludwig-Maximilians-Universität Munich. She was accepted for the DAAD Graduate Study Scholarship.

Blake Livesay (Classical Civilization BA, 2011) is now a research and publications analyst in the UCLA Registrar's Office. Among other things, he will be editing the General Catalogue for the University.

Kendi Kim (Classical Civilization BA, 2014) is auditing classes in the Philosophy and Classics Departments at Harvard University. She intends to pursue graduate study in Ancient Greek Philosophy and Ethics.

Faye Mendoza (Neuroscience BS, Classical Civilization Minor, 2014) will begin medical school at Virginia Commonwealth University in the Fall.

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!



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