

# *UCLA Department of Classics*

## Greetings from the Chair



Dear Friends of Classics,

The days are slowly getting longer and as LA's cool snap seems to be drawing to a close (I hope I don't speak too soon here!) our thoughts turn towards the spring and renewal. Our year got off to an excellent start, with eager new graduate students and two new Assistant Professors. One of them, Assistant Professor Adriana Vazquez, you have met previously in these pages ([see here](#)), when we welcomed her as an Adjunct Assistant Professor last year. I am delighted to say that her appointment has now been converted to tenure track, and that we were able to convince her that

UCLA was the place where she should continue to grow as a scholar and teacher. Professor Vazquez was a key component in our Fall Colloquium, "Old Horizons, New World: Classics in the Americas," held in November. Four speakers engaged with the ways that the Classical heritage has played out in the new world, from the writings of W. E. B du Bois to the Haitian Revolution, to issues of autochthony and national identity in colonial Brazil. This was a powerful colloquium, illustrating how we can continue to use ancient art and literature to think through issues of cultural identity that still concern us today.

Our other new faculty member is Assistant Professor Sarah Beckmann, who now presides over departmental offerings in Roman material culture (see page 2). Professor Beckmann's energy has infused undergraduate classes on the Etruscans and on Roman Art & Archaeology. She will teach her first graduate seminar, on the Roman house, in the spring quarter; this is a course that will pull in both Classicists and students from other programs, underlining the departmental commitment to interdisciplinarity.

Our graduate students have been active as well, starting outreach programs at the Geffen Academy and organizing their own graduate student conference, which took place at the end of January (see page 12). Entitled "Failure and Flaws in Classical Antiquity" it featured a diverse group of students from North America, and even Europe.



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## Inside this issue

Department News.....	2
Faculty News.....	3-6
Faculty Bookshelf.....	7
Caldwell Awards .....	8
Alumni Spotlight .....	9
Alumni News.....	10-11
Graduate News.....	12-13
In Memoriam.....	13-14
Palevsky Lecture Invitation .....	15

# Department News

## Greetings from the Chair (continued)

There were fine papers, but what particularly impressed me was the poise and sharpness of our own graduate students, both as session chairs and as respondents to the various panels (not to mention the intellectually breathtaking “Closing Remarks” by our own Professor Lydia Spielberg). What I saw from our graduate students was a group of broad-thinking and well-rounded Classicists, able to draw insightful connections between thinkers from very different periods and traditions, and make us think about both the ancient and the modern world in new ways. I reflected that this is precisely the kind of approach that is rewarding for the UCLA undergraduates they teach. These are skills that really matter: wide and probing cultural engagement coupled with critical analysis. I am so proud of our students, as both scholars and citizens.

Finally, as we move to complete another cycle of graduate recruitment, my thoughts turn (as ever!) towards fundraising. In order to compete for the best graduate students, we must offer competitive graduate packages. In this, UCLA’s Centennial year, I want us to be able to have our Centennial Scholarship fund reach the level at which an endowment can be created. We need to get to \$100,000, and are currently at \$64,000. We are thus within striking distance, and I want to ask those of you who are reading this to consider making a gift to the department. It’s easy to do. Simply press the “Donate” button at the top of the department’s home page or click on [this link](#). On behalf of the faculty and students of the department, I thank you, and wish you a pleasant spring.

Kathryn Morgan

## Welcome, Assistant Professor Sarah Beckmann

Sarah Beckmann is delighted to be joining Classics at UCLA. A Roman archaeologist whose primary research interests include domestic structures and spaces, sculpture, provincial material culture, and late antique art and antiquarianism, she took her BA from Carleton College (2007) and her PhD from the University of Pennsylvania (2016). She has also been the recipient of the AIA’s Archaeology of Portugal Fellowship (2013-14) and a Fulbright scholar in France (2014-15).

At the moment her research is focused on her first monograph, which considers the late Roman villa as a cultural institution and its role in reifying and legitimizing “Roman” identity in late antiquity. This book presents an analytical study of the late Roman villa boom on both a macro-and micro-level. It will explore motivations behind the aggrandizement of the rural sphere across the Roman West, but will also highlight the minute differences across the material culture packages of extant villa sites, which can be used to highlight the regionally distinct character of the later Roman world. The book works primarily with legacy data but Sarah has excavated throughout the Mediterranean in Greece, Italy and France. Sarah is also working on a series of articles on private displays and collections of sculpture among the villas of Aquitaine. Beyond the University, Sarah enjoys knitting, yoga, singing Randy Newman’s “I Love LA” while inching down the Imperial Highway, and spending time with her family.



# Faculty News

## Professor Amy Richlin Reflects on Goodwin Award

Like most little girls growing up in New Jersey in the 1950s, I dreamed that one day I might win the Goodwin Award of Merit from what was then called the American Philological Association. Didn't everybody? It's true that already in junior high I'd decided to become a medievalist, and wrote a letter to the Metropolitan Museum of Art breaking the good news to them; I was sure they couldn't have a lot of offers from future medievalists. In college I was drawn willy-nilly back, back into the ancient Mediterranean, and that's where I stayed. Oddly enough, the first course I took in college was an advanced Latin course on the comedies of Plautus; however, it left me with the mistaken impression that all his plays were the same.

In 2000 my frequent scholarly collaborator, the Hellenist Nancy Sorkin Rabinowitz, asked me to run a course with her at the Faculty Resource Network at NYU, which serves professors in small colleges and HBCU. Our theme was "Greeks, Romans, and Others," the class turned out to be mostly Theater professors, and Nancy had all these wonderful texts to teach: Herodotus's *Histories*; tragedies like *Suppliant Women* and *Medea*. In the spirit of fervent competition, I decided to teach Plautus's comedy *Poenulus*, because I'd previously taught its fifth act, which features a long speech in Punic. However, in my opinion there were no translations available that really showed how funny these plays are in Latin, so I decided to translate this one ... as a class handout. At 1422 lines, it's one of his longest plays, but I just started at line 1 and kept going. And the bonus was that a seminar table full of Theater professors started to teach me about what a play really is.

Over the next few years, I translated two more plays and got all three published; I thought that probably classicists were going to need more texts to introduce students to the existence of Orientalism and xenophobia in the ancient world. My field was originally Roman satire, which led me into the history of sexuality, gender studies, and women's studies; I know that few things show a culture's biases like the jokes it makes. The three translations, *Rome and the Mysterious Orient: Three Plays by Plautus*, came out from UC Press in 2005, the same year I moved to UCLA. Besides *Poenulus*, I translated *Persa* (*Iran Man*) and *Curculio* (*Weevil*), all of which involve fantastical long-distance travel between "here" and the Near East or Africa.





# Faculty News

## Professor Amy Richlin Reflects on Goodwin Award (Continued)

And by another piece of great good luck, my old friend Mary-Kay Gamel at UC Santa Cruz decided to stage *Persa*, and I got to sit in on the rehearsals. This led in turn to a stint at the Getty Villa, as translator and dramaturg for their 2007 fall production of Plautus's *Rudens* (*Tug of War*, although the forthcoming published version will have a title closer to the original, *The Fishing Line*). In fall 2016, I served as dramaturg for the Getty production of *Mostellaria*, performed as *Haunted House Party* by the great commedia-inspired LA troupe, the Troubadours. All this experience taught me what actors do with words on a page, and how audiences work together with the actors to make comedy.

So when the scholar C. W. Marshall, who has background in improv himself, argued in 2006 that the plays were constructed at least in part by improvisation by the troupe as a whole, I really sat up. Scholars agree that these troupes were mostly made up of slaves, freed slaves, and generally men at the bottom of the social heap. This meant that, in the 20.5 extant plays of Plautus, we have that rarest of things, slave theater. Indeed the plays are full of slaves trying to get their freedom, and sometimes they succeed – there are over 20 freed slaves in the plays, and a few are freed right there onstage. Eleven years later, *Slave Theater in the Roman Republic: Plautus and Popular Comedy*, came out from Cambridge University Press, and in 2018 it won the C. J. Goodwin Award of Merit from what's now called the Society for Classical Studies, the only book prize our organization awards. Without the department's support – especially Sander Goldberg, who handed out salutary criticism, and Brent Vine, who answered a million questions – and without the incomparable resources of the YRL, and without the generosity of the deans who funded conference trips from Brazil to Greece to Scotland, it couldn't have happened. I learned a lot along the way, and am happy I was able to honor the ghosts of so many slaves, gone for 2200 years. They lifted people's spirits through some very hard times.

## The Classics Department Welcomes Baby Sally!

Sarah “Sally” Beckelhymer joined the department—and the world outside the womb—in October of 2018, and has been a fixture at department meetings, colloquia, and other events since, occasionally even remaining awake. Sally's research interests are still taking shape, but early signs point to a focus on bath culture, sleep and napping in the ancient world, and the haptics of squeak toys. Sally has yet to speak her first words, but her parents (Sam Beckelhymer and Sarah Beckmann) are hopeful that she will reproduce the results of Psammetichus' famous experiment and ask for ‘bekos’ in the coming months.



# Faculty News

## The *OCD* Goes Digital

Sander M. Goldberg

(As Editor-in-Chief from 2013-2017, Sander Goldberg guided the *OCD*'s transition to its present online format.)

In 1949, the first *Oxford Classical Dictionary* ran to 971 pages, and its 4,780 entries by 169 contributors quickly earned it a reputation as the most comprehensive one-volume dictionary in the field. So it remains, though by 2012, its fourth edition required 1,593 pages and 6,700 entries by 695 contributors to do the job. This was so because the *OCD*, however devoted to representing the past, has always been shaped by the needs of the present and committed to supporting the work of the future. By 2012, that meant not just covering people, places, and institutions, but new thematic topics like “materiality,” “creolization,” and “literary theory.” But there was a catch. The harder a reference work strives to be current, the more rapidly it becomes dated, especially when, like the *OCD*, it serves a field that is constantly expanding its chronological, geographic, and conceptual range. The solution was not simply to digitize the *OCD*, but to reconsider what a born-digital work can be and how it can best serve its users.

The result is *OCD5*, officially launched in March 2016 as a freshened version of *OCD4* plus 88 new or newly revised entries. Today, it includes 111 significantly revised entries and 151 entirely new ones, including “shops and shopping,” “sexual representation, visual,” and others inconceivable to the editors of 1949. See for yourself at [www.classics.oxfordre.com](http://www.classics.oxfordre.com), but be warned: unless your access comes through one of 57 institutional subscribers in the US (151 worldwide), you will find only the List of Abbreviations, Maps of the Ancient World, and some 500 varied (and varying) entries. Most of the site's riches are tucked behind a paywall of considerable height. Why, in this world of ever-increasing open access, is that? The answer is simple. This project is expensive. To ease the financial burden, *OCD5* was brought into a larger online initiative called Oxford Research Encyclopedias, thereby reducing development and maintenance costs by using a common platform. *OCD 5* thus has no unique identity and no app: while the browser on your phone or tablet will open *OCD5*, its readability and functionality are seriously compromised. As for the paywall, “tiered subscription pricing” charges institutions based on their size, expected traffic, and—rather like your cable company—whatever bundles and discounts are negotiated. Annual charges, which can run to four figures, are privately kept, but individual subscriptions are advertised at \$199.95 a year or \$29.95 a month. (*OCD4*, still in print, lists for \$175 from Oxford, \$68-\$94 from Amazon vendors.) These decisions have had consequences. The ORE model, which promises readers “an overview of the subject that they can understand in a half hour of reading or less,” is gradually drawing *OCD5* away from its traditional virtues of convenience and concision, and the paywall complicates access even as open resources like Wikipedia continue to improve in coverage and quality. Nevertheless, from January to September 2018 the *OCD5* site had 107,336 unique visitors and 230,471 total page views, roughly five times the figures for 2016. That's progress, and the project continues to broaden and strengthen its capabilities. Rome, after all, wasn't built in a day. And neither was the *OCD*!



# Faculty News

## ***UCLA Alumni Travel with Kathryn Morgan—Island Life in Ancient Greece***

Department Chair Kathryn Morgan will be leading a nine-day Aegean odyssey this September with UCLA Alumni Travel. The cruise, departing from and returning to Athens in the intimate *Le Bougainville*, will explore the extraordinary wonder of Meteora, where 14th- and 15th-century monasteries stand high atop soaring natural sandstone pinnacles. It will include visits to many of the legendary sites of antiquity: Delos, the birthplace of Apollo, the ancient citadel of Mycenae where the famous lion gate presides over memories of the fate of Agamemnon, and Santorini with its dramatic volcanic caldera and beautifully preserved remains of a Bronze-Age town. This alumni



tour will feature a specially arranged forum for a personal perspective on the true character of the Aegean Sea's maritime culture. For more information on this tour, visit <https://travel.alumni.ucla.edu/tours/2019-09-island-life-in-ancient-greece/>

## ***UCLA Alumni Travel with Bob Gurval—Croatia & the Dalmatian Coast***

Professor Bob Gurval will be a Faculty Lecturer on an Alumni Tour that explores the outdoors of Croatia and the Dalmatian Coast on a 10-night, small-group journey. Gurval and Alumni will stay in Zagreb, the old capital city that is young at heart, as well as Split and Dubrovnik, two Dalmatian Coast treasures. They will explore Zagreb's Old Town, wander through the grand ruins of Diocletian's Palace, look down upon the streets of Dubrovnik from its medieval city walls and discover historic Trogir, a gem of a Renaissance town. The sigh-inducing scenery includes cerulean bays, forested inlets, rugged mountains and red-roofed storybook towns. For more information on this tour, visit <https://travel.alumni.ucla.edu/tours/2019-10-croatia-the-dalmatian-coast/>



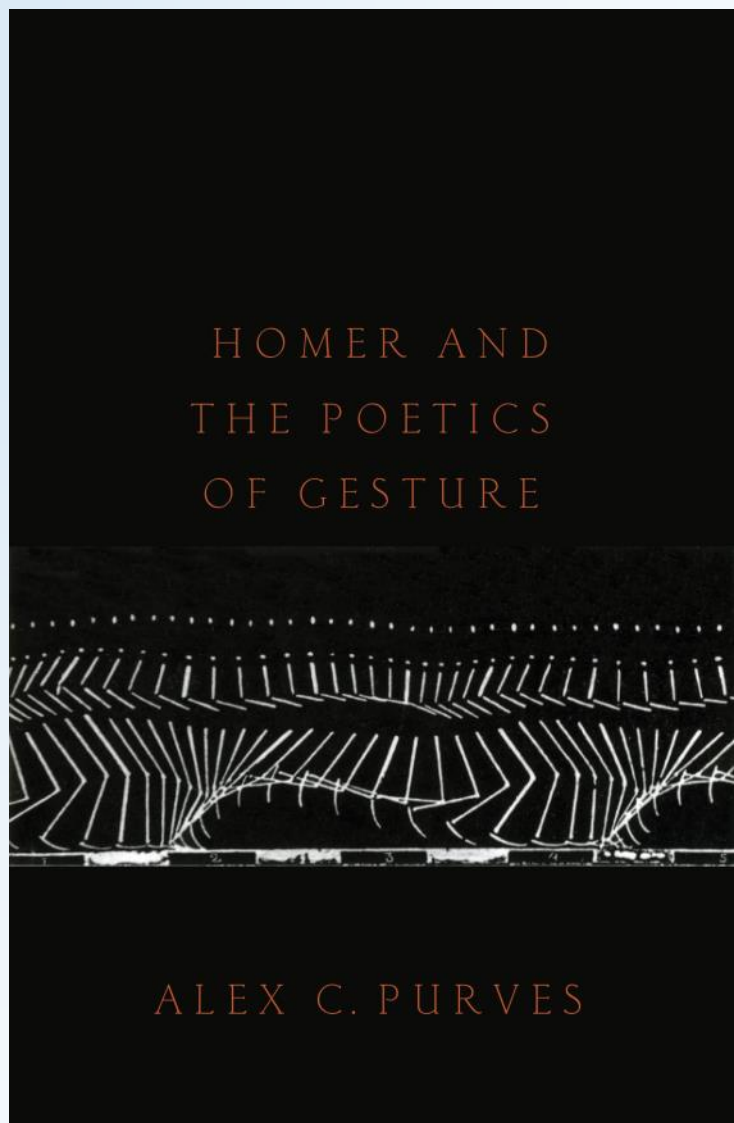


# Faculty Bookshelf

## Homer and the Poetics of Gesture

Alex Purves

I wanted to write a book about Homer that did not start from either narrative or character, but that paid attention in some creative kind of way to the vast amount of repetition and formulaicity that appears in both the *Iliad* and *Odyssey*. I thought it would be interesting to try to tell the story of these poems through the body, by tracing the story of five different gestures or actions as they recur through the epics. Each chapter is organized around one particular verbal idea, therefore - falling, running, leaping, standing, and reaching - in an attempt to draw out new aspects of the dynamic structure and sensibility of Homeric epic. In the chapter on leaping, for example, I examine Odysseus' very last action in the *Odyssey* alongside the leap which marks the death of Hector in the *Iliad* (in both scenes, the action is described with exactly the same language), while in my chapter on reaching I consider the intricate and tragic dimensions of the simple act of reaching out to another person with your hands, as exemplified by Priam's gesture to Achilles. In making use of this approach I hope to have opened up new ways of reading ancient epic as well as of addressing longstanding questions about Homeric style and composition.



# Undergraduate News

## Helen Caldwell Awards and Prizes

Robert Gurval



L to R: Daniel Golde, Prof. Amy Richlin



L to R: Morgan Schneer, Prof. Kathryn Morgan

Each year the Department is pleased to bestow the annual Helen Caldwell Awards and Prizes, named in honor of a dedicated teacher of Greek and Latin in our department for over thirty years (1939-70). As we approach the centennial founding of our university this year, it is worth remembering that Miss Caldwell graduated in the first class at UCLA to award the Bachelor of Arts in 1925. The only degree in Classics at the time was Latin. The Southern Branch, as the original campus on Vermont Avenue had been called, was first established only as a two-year institution before third and fourth year classes were later added (despite the fierce opposition of the “Northern” Branch, i.e. Berkeley!). We are delighted to honor this year’s winners on this especially auspicious occasion. The recipients for the 2017-18 Caldwell Awards for Outstanding Majors of the senior class were Daniel Golde (major in Greek and Latin), Morgan Schneer (double major in Classical Civilization and Communication Studies), and Rebekah Smith (major in Classical Civilization). The Caldwell Outstanding Minors of the senior class were Kayla Beckman (double major in Applied Mathematics and Classical Civilization; minor in Latin) and Michael Glidewell (major in Biology; minor in Classical Civilization). The Caldwell Awards are announced and presented to the students during the departmental ceremonies for spring commencement held in the courtyard behind Dodd Hall. The Caldwell Prizes in Elementary Greek and Latin are given each year to the top students in our elementary language classes and are awarded at our subsequent fall welcome reception. The recipients for 2017-18 were Amanda Leutmixay (Anthropology; minor in Asian American Studies) in Greek, Nathan Lovejoy (English) in Latin, and Cameron Gordon (Psychology) in Latin.



L to R: TA John Tennant, Amanda Leutmixay



L to R: Nathan Lovejoy, Professor Sam Beckelhymer, Cameron Gordon



# Alumni Spotlight

## Teo Martinez (UCLA Alumnus, Classics 1999)

The last two quarters of my UCLA senior year were consumed with working to avoid a 5th year. I was juggling 20+ units, while holding down a part-time job and a full-time relationship. I wanted to begin my life and, yet, there was a part of me that couldn't bear leaving campus.

I spent my final afternoons in the Classics department with Professor Steven Lattimore, son of renowned classicist Richmond Lattimore. I often wondered what it was like for him to live beneath the shadow of his father's work. Sometimes we talked about his father, but I quickly found that it was more interesting to pick Steven's brain. He was no joke himself when it came to knowledge of the ancient Greek world, and one of my favorite things about him was that before he answered a question he paused to think.

There was one day with Steven I remember above all others. We started the session talking about the benefits of drinking olive oil. Well, we actually started with Steven asking me if I take a multivitamin. I said, yes, and that I had no idea whether it worked. Then he said he drank a shot of olive oil every day, and was not sure if that worked either. Then we moved on to things of which he was surer, ancient Sparta. Steven told me about ancient Spartan music and that we could recreate how their music actually sounded because of the rhythms expressed in the way each word was written.

We jumped all over the ancient Greek map, and in each of those leaps I experienced the excitement of learning something hidden. It was like I was a 5th grade boy again, pulling books on Greek mythology from the library shelves, reading and escaping. Only in my sessions with Steven, I did not feel as if I was escaping, rather that the gaps were being filled in my understanding of how humankind came to be today.

This was the reason I got my degree in Classical Civilization. There seemed to be too much most of us took for granted about what happened thirty years ago, let alone several millennia. If I am being honest, though, I didn't leave UCLA thinking there was much I would do with this degree. Upon graduation, I continued working at a job I found through a UCLA employment site. I was an office assistant for a surrogacy and egg donation agency. Like my degree, I thought of this job as a sort of a throw-away—something fun I could say I did when I was a kid. I am now an owner of that company. My Classics education has given me many tools to handle such a responsibility.

When I'm asked a question, I pause. I listen more than I speak. I'm trying to hear the story someone wants to tell me. What's behind and between the words? History is a story that helps us make sense of things. When you run a company, you often get competing stories being told to you. As a historian, I cannot throw away evidence because I don't like it. Rather I must weave together the narratives.

Today, where most people read the headline and never the story—or read the story and never validate its authenticity—it is so important for us to independently form our own assessments. As a historian, I know how to seek the truth. Lastly, I say “yes” to the things I love, and “no” to those that take me away from what I love. My own personal experience has been that most people don't ask me what I studied in college. It makes me wonder whether it matters what we do for our undergraduate degree. I'm not settled on that issue, but I do believe it should be something we love—something that we look back on and treasure. I love ancient history. I will never stop studying it. And more than one of the greatest friendships I have had in my life started off with, “You studied Classics, too?!”

# Alumni News

**Christine Company** (Classical Civilization BA, 2002) left her position as Associate IP Producer at Universal earlier in the year to join Illumination Entertainment as Project Manager for Theme Parks. In this position, she works with the Universal Theme Parks in the US and Asia as brand manager for all use of Illumination intellectual property in the parks. She never imagined while studying Plautus that she would someday end up working with the Minions, but somehow it feels fitting.

**Yurie Hong** (Greek and Latin BA, 1999) taught middle school Latin for a year at Crossroads School in Santa Monica before getting her PhD at the University of Washington in Seattle. Her husband, Seán Easton (UCLA PhD '03), were fortunate to both get tenure at Gustavus Adolphus College, a small liberal arts college in southern Minnesota, where she is serving in her first year as chair of the department. Yurie and Seán have two kids, Emmet (8) and Eleanor (7), who never cease to hold up a mirror to their own habits and linguistic tendencies. For Yurie, parenting is fascinating and more intellectually stimulating than she would have predicted. Her research focuses on representations of pregnancy and childbirth and Greek literature, and she has additional interests in Classics and social justice. Lately, Yurie has gotten very involved in grassroots community organizing and voter education, which has brought ancient political structures and historical changes more vividly to life than she could ever have imagined.

**Andrew Lear** (Classics PhD, 2004) was recently interviewed on NPR's Studio360 about the size of penises in Greek art (<https://www.pri.org/stories/2018-12-06/when-small-was-big>).

**Liza Long** (MA 1997) is a full time English and Humanities instructor at the College of Western Idaho and was featured in the May 2018 HBO documentary, "A Dangerous Son," where she outlined the urgent need for comprehensive children's mental health services in the U.S. She was also the keynote speaker at the 2018 annual Federation of Families for Children's Mental Health conference in Houston, Texas.

**Emily Renk** (Classical Civilization BA, 2005) graduated dental school at USC in 2011, completed a hospital-based general practice residency back at UCLA in 2012, and has worked as a general dentist in public health ever since. She currently works for Community Health Centers on the California Central Coast and mainly works out of the Oceano office.

**Robert D. Skeels** (Classical Civilization BA, 2014) received his JD from Peoples College of Law in May 2018, passed the July 2018 California Bar Exam, and is waiting to be sworn in so that he can practice education law in support of students with disabilities. Giving back, Skeels is a volunteer teaching assistant and substitute teacher at his former law school. He and his wife still reside in their modest Historic Filipinotown home, and he is looking forward to all the senior citizen discounts he'll qualify for in two years.

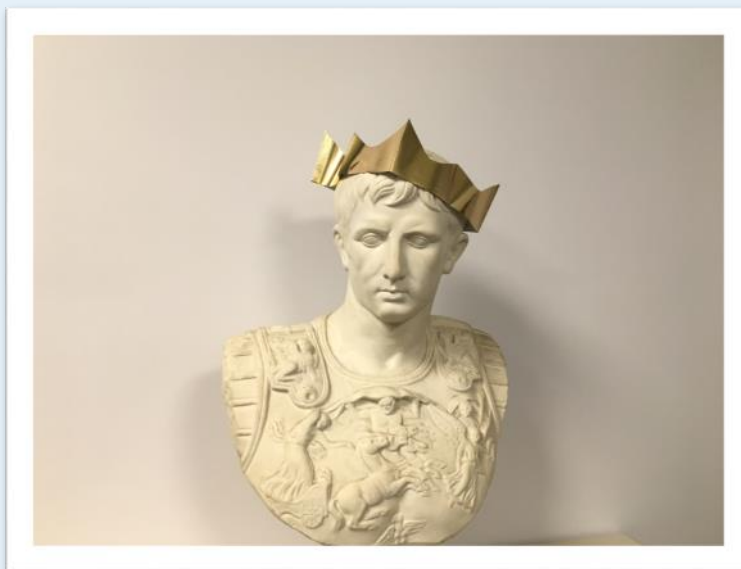
**Katherine Takakjian** (Classical Civilization BA, 2015) graduated from Stanford Law in June and passed the California Bar Exam. She is now working as an associate at O'Melveny & Myers in Century City.

**Osman Umurhan** (Classical Civilization BA, 1999 | UCLA Post-Bacc, 2000) was recently promoted to Associate Professor of Classics at the University of New Mexico. In his recent book *Juvenal's Global Awareness*, Osman applies theories of globalization to an investigation of Juvenal's articulation and understanding of empire, imperialism and identity. He explains how the increased interconnectivity between different localities, both ethnic and political, shapes Juvenal's view of Rome as in constant flux and motion. **(Continued on next page)**

# Alumni News (Continued)

**Osman Umurhan continued...**Theoretical and sociological notions of deterritorialization, time-space compression and the rhizome inform the satirist's language of mobility and his construction of space and place within second century Rome and its empire. The circulation of people, goods and ideas generated by processes of globalization facilitates Juvenal's negotiation of threats and changes to Roman institutions that include a wide array of topics, from representations of the army and food to discussions of cannibalism and language. Osman's analysis stresses that Juvenalian satire itself is a rhizome in both function and form. This study is designed for audiences interested in Juvenal, empire and globalization under Rome.

**Ruben Perez** (Classical Civilization BA, 1993) is a serial entrepreneur and founder of several tech startups. Since 1993, he has started, most notably: "Digital Genesis" a dot-com era software company that went public, "RenderRocket" a 3D rendering as a service for global animations studios and "Cue Vapor" his current company that aims to end smoking on the planet. Ruben married and has two beautiful kids, Diego (age 11) and Natalia (age 9). He is an avid adventure/ultramarathon athlete, racing hundreds of miles through the Borneo, the Gobi & Atacama deserts, Iceland, and most recently in 2018 Patagonia, Argentina. He has currently been developing a new side-project aimed at creating a community of inspired leaders called "Kleos" (kleos.com). It was inspired by one of his favorite Classics topics for a course taught by Sarah Morris. Ruben is grateful to have had his UCLA Classics education. It is always fascinating to people that his collegiate education was in Classics—his running joke since 1993 has been, "well, at least I can translate the Latin text in front of Caesar's Palace in Vegas!". However, Ruben's perspective that he gained from his Classics education humbled him and has guided his thinking over many years.



**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)!**



# Graduate News

## 2019 Graduate Student Conference | “Failures and Flaws in Classical Antiquity”

On January 25<sup>th</sup> and 26<sup>th</sup>, the UCLA Classics graduate students were pleased to host a conference on the topic, “Failure and Flaws in Classical Antiquity.” Despite the conference theme, the event was a rousing success, with special thanks to a thought-provoking keynote speech on “Failure and Attribution: The Ethics and Politics of Reading Classical Failure” by Professor Emily Greenwood (Yale University) and closing remarks by Prof. Lydia Spielberg (UCLA). Attendees also enjoyed papers by seven visiting graduate students, whose presentations ranged from character failures in ancient Greek tragedy and comedy, as well as Roman satire, to questions of genre in the epistolary and Aristotle's concept of the tragic flaw, and finally to modern receptions of the classical in Puerto Rican poetry and 2018 bestselling novel *Motherhood*. UCLA PhD students Elliott, John, and Diana rounded out the program with insightful responses to their respective panels. Thank you to all for their attendance and support!



# Graduate Students at the SCS

## Andre Matlock

### "Preeminence and Prepositional Thinking in Sappho"

At the SCS this year, I presented a paper entitled "Preeminence and Prepositional Thinking in Sappho" for the panel on Greek Language chaired by UCLA's own Professor David Goldstein. The idea for this paper came out of a seminar taught by Professor Alex Purves on Sappho's poetry, and I was happy for the opportunity to share it with and get responses from a wider audience. The paper weaves together two primary arguments: first, that Sappho's poetry employs prepositions in creative and unexpected ways, such that reading with special attention to this grammatical feature offers us unique insight into the phenomenological world of the poet; and, second, that Sappho can be read as a poet of the "event"--a term I've taken from contemporary philosophy to signify non-relational, non-narrative, and transformational moments. In Sappho's poetry, events are disclosed especially through figures of preeminence. By thinking "prepositionally" alongside Sappho, we can see how the poet uses prepositions both to map the poetic world that she inhabits and to articulate those moments of preeminence in which that world is impossibly transformed.



## In Memoriam

### Philip Levine, 1922-2018

On Sunday, November 25, 2018 the department lost one of its oldest and most revered members, Professor of Classics Emeritus Philip Levine, who passed away at the age of 96.

Philip Levine was born in 1922 to parents who were Jewish immigrants from Russia. Harvard and UCLA were the two mainstays of his long and rich life. He graduated from Harvard University (the only school to which he applied, and, he admitted years later, mostly because of its proximity to home) with an A.B. in Classics, Phi Beta Kappa. Originally intending to study Mathematics, he found his passion inspired by his Greek teacher, the renowned classicist Werner Jaeger. He later earned his A.M. (1948) and Ph.D. (1952) in Classics also at Harvard University.

# In Memoriam

## Philip Levine, 1922-2018

He taught at Harvard University and The University of Texas at Austin before coming to UCLA in 1961 as an Associate Professor. He was twice Chair of the Department of Classics and also Dean for the Division of the Humanities from 1965-1983. Throughout his career, he was a stout defender of the faculty voice in university affairs. Appointed to his position by Chancellor Franklin D. Murphy, he often later remarked on the incredible will of the university at that time to expand and set no limits on its goals and aspirations. During his long tenure committed to administrative service as Dean, UCLA grew to become one of the nation's top-ranked research universities.

Among his many academic honors, Professor Levine was a Guggenheim Fellow and Fulbright Research Scholar in Italy. In 1998, he received the Emeritus of the Year award at UCLA, perhaps one of his proudest moments, for recognition of his continued service in what he joyfully deemed "the blissful state of emeritude."



His primary research was in the field of paleography and philology. His Harvard dissertation focused on the calligraphy of late antique and medieval manuscripts found in the northern Italian town of Vercelli. He published articles on a range of authors from Lucretius to St. Gregory of Nyssa, and was the translator of the Loeb Classical Library edition of St. Augustine, *City of God*, Books 12-15 as well as the editor of the popular Twayne editions on the Roman writers, Quintilian, Horace, Petronius, Seneca, Perseus, Terence, and Augustine. Latin remained a great passion throughout his life. He was much loved by students for his kindness and good humor even when explaining supines and periphrastic constructions. While an instructor at Harvard, he started his practice of keeping 3x5 enrollment cards for every student he taught in a Greek or Latin course, asking them at the start of class to inscribe their name, address and previous coursework. Years later, when several of these former students became distinguished scholars and lectured at UCLA, he gleefully brought out his old file cards and reminded them of their undergraduate years (and sometimes grades!).

Colleagues fondly recall how, as professor and Dean, he always enjoyed to play with dialect and accents. He maintained with a smile that he spoke Piedmontese, learned during his time conducting research in Vercelli, rather than Italian. He grew up speaking only Yiddish at home until chastised by an elementary school teacher. He continued to speak Yiddish throughout his life, warding off bad omens by the phrase 'pfui daibel' and affectionately calling a junior colleague, 'Daivid' (vowel pronounced as in 'die'). The jovial wit and charm of Professor Levine is sadly missed by the colleagues, students, and staff who knew him.



# Upcoming Events



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## The Joan Palevsky Lecture in Classics

Save the Date: The 2019 Joan Palevsky Lecture in Classics will take place on May 16, 2019 in the Fowler Museum. A reception will precede at 4:15pm in the 2nd floor Courtyard. The lecture will be at 5.15 pm in the Lenart Auditorium. We will be honored to welcome Professor Angelos Chaniotis of the School of Historical Studies at the Institute for Advanced Study in Princeton. His lecture is entitled "The Polis as a Stage: Theatricality and Illusion in the Long Hellenistic Age." Here is a preview:

The five centuries between Alexander and Hadrian (the "long Hellenistic Age") is not the first period of Greek history in which theatrical behavior existed in public life; but in this period, it was carefully observed and described. Additionally, theatrical metaphors were used by contemporary intellectuals. This phenomenon is closely connected with fictions and illusions in public life: the fiction of the affable leader, the conception of the city as a big family, and the illusions of democracy and freedom.