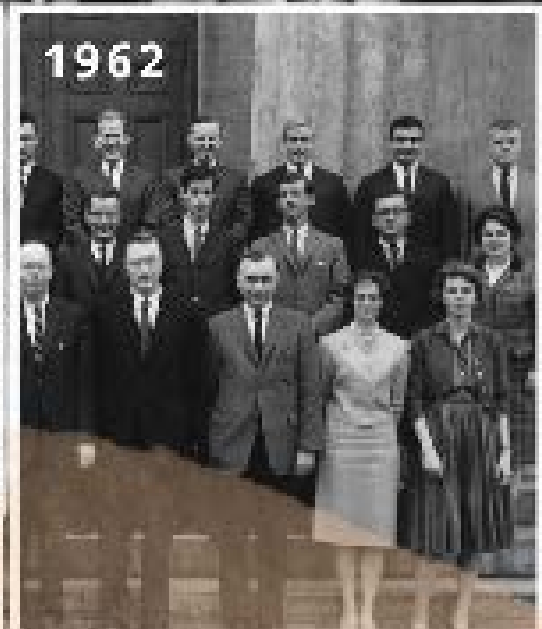
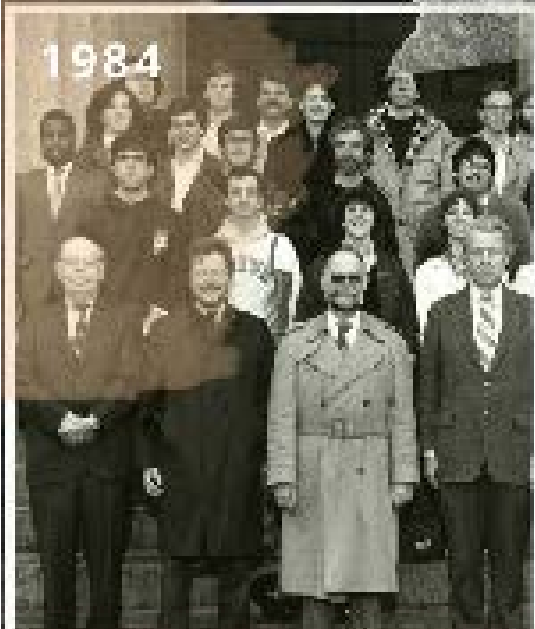


The Occasional Classicist

NEWSLETTER OF THE
DEPARTMENT OF CLASSICS AT
BROWN UNIVERSITY

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THE OCCASIONAL CLASSICIST

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Macfarlane House



Wilbour Hall

LETTER FROM THE CHAIR



Welcome to our latest edition of *The Occasional Classicist*!

It is a great pleasure to introduce this year's edition of the OC. We present the normal round up of news from alumnae/i, as well as updates from our current undergraduate and graduate students, with an article on our very energetic Graduate student Clare Kearns. This year we have been fortunate to host Hannah Silverblank whose research on disabilities has opened up for our undergraduates, graduates, and Faculty, new avenues of viewing the ancient world. Hannah gave a really stimulating talk in Spring in the first of what we hope will become a series of work-in-progress talks by Faculty. The OC has a special feature on Hannah's work. And next year, 2023-2024, we will be able to welcome three more post-doctoral colleagues. One will be working in the area of reception of Classics in the Americas (a COGUT-Mellon award secured by Andrew Laird in partnership with Laura Bass in Hispanic Studies), and two others will be working with Sasha-Mae Eccleston in Critical Classical Studies. All three appointments will be for a two-year period. The energy and new areas of research that post-doctoral fellows bring to our

department are of great value and will enhance enormously our research culture and bring new events to the Classics community on College Hill. Our Faculty continue to be very active in their research activities and publications and it is so nice to see some of their work highlighted in the pages that follow.

In 2023-2024 we have seen an excellent cohort of Undergraduates complete their Classics concentration. The honors students presented their Senior Honors thesis material in a series of really wonderful talks: nine students presented a thesis this year on topics that ranged from the comparison of Carthage and 9/11 through to Sanskrit Songs in South India. The breadth and depth of scholarship achieved by our students this year was remarkable. Take a moment also to look at the latest edition of the student-produced *Brown Classical Journal* and there you will see a rich sample of writing and art from students working on Classics-related themes. The Department is thriving because of the energy and dedication of our students and Faculty and the support that we get from you, our alumni and wider Classics community.

As we move out from Covid we have been able to resume making improvements to our Department space; extra bookshelves have been constructed in the Couch Library. We will be able to accommodate more books and the space will be a nicer one. Elsewhere we are in the midst of some office moves in Wilbour, made necessary to facilitate ADA-required access to the Egyptology and Assyriology Department (which has no ground floor space). Three of our faculty are therefore moving from the first to the third floor of Wilbour. It remains a great shame that the Classics Department is split across two separate buildings and we would love to see a time in the future when we can all be together in the same space.

This has been a typically busy year and the work of the Department has been assisted enormously by the arrival of two new excellent administrators: our new Academic Department Manager, Becky Bardsley who joined us from RISD in November 2022; and Lauren McLean, our Department Coordinator, who joined us from an education position in February 2023. Over the last four years we have been ably assisted by a long-serving and loyal student assistant, Susan Tang. Susan has been working on production of this newsletter and publicity, and the Department owes Susan deep recognition of all she has done for us during her career at Brown. Thank you, Susan!

As we look forward, I bow out as Chair and pass the baton to Professor Joe Pucci, who will be known to probably everyone who has been connected to Classics at Brown in the last 34 years! As Joe takes over as Chair of the Department, we can all be confident that there is no one else who has the Department at the center of his thoughts. We have much to look forward to in 2023-2024; I hope that your Summer, and the rest of the year, go well for you.

Graham Oliver
Department Chair

CELEBRATING THE CLASS OF 2023

BACHELOR'S DEGREE RECIPIENTS

ANNA BARNETT
Greek & Latin

DAVID JULIUS ROBERT NES GULICK
DEL TERZO
Latin; History

BRETT ANDREW GEISS
Classics; Applied Mathematics-Economics

LEYLA GIORDANO
Classics; Health and Human Biology

ISAIAH GOLDSMITH
Classics; Certificate in Data Fluency

ROMAN HALL
Classics; Computer Science-Economics

JEREMY ELLIOT JASON
Greek & Latin; Entrepreneurship Certificate

AVERY MACLEAN LACK
Classics

OPAL ESPERANZA LAMBERT
Greek & Latin

EDAN PATRICE LARKIN
Classics; History

JAMES LEROUX
Greek & Sanskrit

ABIGAIL LI
Latin

LEO MCMAHON
Greek & Latin;
International and Public Affairs

FELIX MONTGOMERY
Greek & Sanskrit

CATHERINE NELLI
Sanskrit; Comparative Literature;
International and Public Affairs

COLIN THOMAS OLSON
Greek & Latin

CASSANDRA PAINE
Classics; Music

SOPHIA PAPANDONATOU
Latin; Applied-Math Economics

SRINAATH KIDAMBI PERANGUR
Sanskrit; Chemical Engineering

RILEY THOMPSON
Classics; Political Science

KATHERINE ANN VAN RIPER
Latin; English

MATTHEW WING-HAI YEE
Latin; Mathematics

HELEN ZHOU
Classics; Neuroscience

DOCTORAL DEGREE RECIPIENTS

CHRISTOPHER RYAN ELL
Ph.D., Ancient History

For more information about our 2023 graduates and their accomplishments, please visit
<https://www.brown.edu/academics/classics/alumnaei/recent-graduates>



Starting in the top left and going clockwise: Roman Hall, Leo McMahon, Anna Barnett, Riley Thompson, Leyla Giordano, David Del Terzo, Sophia Papandonatou, Helen Zhou, James Leroux, Edan Larkin, Jeremy Jason, Isaiah Goldsmith, Colin Olson, Brett Geiss, Felix Montgomery, Avery Lack, Srinaath Kidambi Perangur, Abigail Li, Catherine Nelli, Opal Lambert, Kate Van Riper

Not pictured: Christopher Ell, Cassandra Paine, and Matthew Yee

NEWS FROM OUR UNDERGRADUATE STUDENTS

WANGDRAK DORJI ('24) WINS 5TH CLASSICS BUTTON BADGE CONTEST

This year, Classics @ Brown held our fifth annual Button Badge Competition! We invited all undergraduates to create a design that they felt represented Classics at Brown University. Each year, the chosen image is printed on button badges and stickers as a fun way to show appreciation for the department and to identify fellow classmates. Wangdrak Dorji ('24), a junior studying Computer Science, created this year's winning design and was awarded a \$250 gift card to the Brown University Bookstore.

Below is the inspiration for the design that Wangdrak submitted with his image:

The inspiration for the hand came from mudras which are symbolic hand gestures or seals that are commonly observed in Hindu and Buddhist art, religious practices, yoga, and meditation. Mudras are a non-verbal mode of communication and self-expression, consisting of hand gestures and finger postures. They are used to evoke in the mind ideas symbolizing divine powers or the deities themselves. The word "mudra" comes from the Sanskrit language and means "gesture" or "seal". This particular hand gesture closely resembles the left hand gesture of Mañjuśrī who is the bodhisattva personifying supreme wisdom.

The hand holds a laurel wreath which in Ancient Rome, was worn on the head as a symbol of triumph which the Romans adopted from Greek culture. The outermost circle is a Greek meander design, also known as the Greek key, which is a symbol of infinity and unity.

Overall, this design effectively communicates the diversity and richness of intellectual knowledge and cultural heritage from multiple traditions. It is my sincere hope that such profound knowledge will be preserved and appreciated for generations to come.

Congratulations to Wangdrak on his beautiful and thought-provoking design!



ON THE BROWN CLASSICAL JOURNAL

COLIN OLSON, '23 A.B. GREEK & LATIN

It has been a privilege and a joy to act as an editor-in-chief for this year's edition of the *Brown Classical Journal*. From our very first meeting at the start of the year, the publication's editors have been extremely passionate and hard-working, and everyone has come together in meaningful ways to support the creation of a journal which represents the most outstanding work produced by the undergraduate population here at Brown. It is unique to have a forum so tailored to the expression of our own students' creativity, and, year over year, the sincerity and dedication of our authors and editors propels the *Journal* forward. Special thanks must be offered to Professor Pucci in particular for acting as the *Journal's* faculty advisor this year; without his help and guidance, our meetings would not have been nearly as enjoyable, and it would have been impossible to institute the stylistic and formatting overhauls which will debut in this year's edition.

This year, the *BCJ* has broken a number of its own re-



cords. With 25 editors working to polish 21 pieces selected from an original corpus of 123 submissions, the *Journal* has operated at an unprecedented scale. Editors successfully read and analyzed a whole host of pieces ranging from analytical papers on linguistics to explo-

rations of Egyptian funerary practices. With such a wide variety of works from which to choose, we hope that you enjoy the depth and breadth of topics covered in this year's edition. The *BCJ* remains a hallmark of undergraduate life within our thriving Classics department, and, with a talented group of younger scholars ready to take up the mantle, we know that the *Journal* will continue to provide exciting reading for years to come.

A WORD FROM OUR DUG

ALEX MAYO '24 A.B. GREEK & SANSKRIT

The Classics DUG has had a good academic year thus far in 2022-23. We have continued to host our bi-weekly coffee hours (now renamed AntiquiTea), as well as other, more spontaneous events like pizza parties and trivia or study nights. The AntiquiTeas have been excellent ways for us to get to know each other, as well as an informal place for prospective or visiting students to pop in and get to know undergraduates in the department in a low-stakes environment. As DUG co-leader, it has been a joy to work with the faculty and administrative staff to host these events, as well as to get to know other undergraduates in the department better and (hopefully) be of some help in answering questions. We hope to continue these events, and to continue to provide a relatively informal space for Classics undergraduates to form an even stronger community, through the end of this academic year and into the next.



Undergraduate students enjoying light refreshments at the April 7th AntiquiTea event.

NEWS FROM OUR GRADUATE STUDENTS

MARKO VITAS, Ph.D., CLASSICS

I am spending my Fellowship year in Paris, at the Section for the History of Religions at the École Pratique des Hautes Études (PSL). Since my dissertation examines the myths of destruction in the wider Eastern Mediterranean context, it has been extremely useful to work with the Paris based experts in the field of Assyriology, such as Maria-Grazia Masetti-Rouault, as well as experts in Greek and Persian literatures, such as Gabriella Pironti and Samra Azarnouche. Some of the seminars I have had the occasion to follow concern the Assyrian royal rituals, the archives of the ancient Mesopotamian city of Mari, Zoroastrianism, as well as the concept of divinity in the Homeric poetry. During the seminars, as well as the numerous conferences taking place across Paris this year, I had the opportunity to be exposed to the structuralist interpretations of myth, as well as the anthropological and sociological approaches, which had always been a strong point of the École Pratique (whose past affiliates include Claude Lévi-Strauss, Jean-Pierre Vernant and Pierre Vidal-Naquet). The conferences that I had the pleasure to attend in Paris ranged in focus from



decipherment of ancient scripts to the perception of earthquakes in Antiquity to the concept of kingship in the Achaemenid and Sassanid empires, always from a firmly cross-cultural perspective. I have also enjoyed the opportunity to use the many Parisian libraries (especially the ones of the Sorbonne Université and of École normale supérieure), which have provided me with the perfect working conditions for continuing my dissertation research. Additionally, I have used my time to explore the exceptional ancient collections of French museums, ranging from the Louvre to the Lyon's Lugdunum Musée and Toulouse's Musée Saint-Raymond of Gallic and Roman artifacts. Apart from my work in Paris, I have also travelled to Provo, Utah to deliver a paper on the perception of Persia in the 5th century Athens at the 119th meeting of CAMWS. In other news, two of my papers on Plato's *Phaedrus*, dealing with its reception of the Homeric locus amoenus tradition in the first and of the Hesiodic Myth of the Golden Race in the second case, have been accepted for publication in peer-reviewed journals. My year in Paris will, I hope, continue in the same vein, as interesting seminars and conferences for that period have already been announced (for example, the seminars of Dominique Charpin and Nils P. Heeßel in Collège de France).

CHRISTOPHER ELL, Ph.D., ANCIENT HISTORY

I recently defended my dissertation, titled *Pass the Wine: Drinking, Dining, and the Formation of Social Structure and Cultural Identity in the Connected Mediterranean and Near East, ca. 800-450 BCE*, which compares the dining and drinking cultures of Neo-Assyrians, Persians, Phoenicians, Greeks, Etruscans, and the indigenous Iron Age societies of the Iberian Peninsula, coastal France, Sardinia, Sicily, Southern Italy, and the Black Sea. I was particularly interested in demonstrating that social organization and food culture were closely related: for example, while the centralized command economy of the Neo-Assyrian and Persian monarchies demanded royal banquets that reinforced court hierarchies and that symbolized control over multiethnic empires, Etruscan society was structured around extended family groups, a system in which egalitarian banquets helped to maintain connections among wealthy families. I was also interested in



highlighting the diverse dining and drinking cultures that are easily concealed by monolithic labels such as "Phoenician" and "Etruscan": the society and food cultures of Phoenicians living in colonial contexts in the western Mediterranean, for example, were different from those of the Phoenicians living in the Levant. I chose to study a period when the Mediterranean and Near East were highly connected and when banqueting implements and practices frequently crossed cultural boundaries, which allowed me to use food culture to examine processes of culture contact and identity formation. Over the course of my research, I found that previous studies often talked about dining practices spreading out from Greek and Phoenician society and being copied by other cultures; these studies rarely considered why anyone would want to copy them. By contrast, I rejected models of acculturation in favor of a framework of globalization within which local communities adapted the foreign to fit their own needs and traditions. My dissertation has been a project long in the making—you could say that it began when I was an undergraduate in a class on Homer and found my mouth watering as we encountered scenes in which the heroes held grand sacrificial barbecues. The term paper I wrote for that class examined the role of food in Homeric epic, and my interest in ancient dining and drinking has grown ever since. I was very fortunate to find faculty mentors at Brown who supported me as I explored these interests and to work alongside graduate students whose friendship and conversation have been immeasurably appreciated through the years.

FIONA SAPPENFIELD, Ph.D., CLASSICS

I'm planning to defend my dissertation over the sum-

mer. Over the past year I've significantly narrowed my focus, from the sea in Roman literature to Seneca's *Natural Questions* and its description of an apocalyptic flood. This extremely dramatic passage, which includes details about whole cities washed away by floodwaters and the erasure of mythical landmarks like Scylla and Charybdis, offers a unique perspective on impermanence, the divine, and the relationship between nature and civilization. I want to explore what the ancients thought about the natural world and how it shaped their thinking about their cultures. This topic lets me do that and I hope it will act as a jumping off point for a career focused on the sea in the ancient imagination.

I'm considering a few different career paths now that I'm finishing, but I would like to continue teaching, which has been one of my favorite parts of the program. This past summer I taught a class I'd designed on Horror in the Ancient and Modern Worlds, which was a wonderful experience. I got to teach some of my favorite tragedies alongside classic films like *The Shining*. Seeing my students' emotional and intellectual reactions to a type of literature they'd never encountered before was amazing. The experience taught me a lot about how to approach sensitive topics in academic conversations. More generally, teaching has been the source of so much personal and professional growth over my time here, and I'm grateful for that. natural, and thus more productive, flow of ideas, feedback, etc. which is obviously not possible on the same level with the virtual meetings. All things considered, however, I feel like the virtual meetings I have been to (either as presenter or attendee) have gone better than I expected overall, and are still a worthwhile experience.



2023 FEATURED GRADUATE STUDENT: CLARE KEARNS



Clare came to Brown in 2020, after receiving her BA with a double major in Classics and Comparative Literature from The University of Pennsylvania. Her research focuses on representations of raced and gendered social marginality in Greek fiction written under the Roman Empire. She has a secondary interest in moments of Classical Reception in Australia and New Zealand/Aotearoa. These two projects are conceptually united by the common threads of identity and empire. Clare is also pursuing Brown's graduate certificate in Gender and Sexuality Studies through the Pembroke Center. In her free time, she enjoys hiking and exploring New England.

Tell me a little bit about your life before coming to Brown. What drew you to the field of Classics? To Brown specifically?

I think what initially drew me to the field of Classics was this tension between the familiarity and the strangeness of ancient texts. The stuff we read feels so relevant yet it seems so distant, and I think that was always really compel-

ling to me, and I think I've always found the question of tracing ideas across time to be really fruitful.

I went to UPenn for undergrad, and I was very lucky. I had great professors at Penn who really encouraged me to stay in the field and to keep up with Classics and who really made me fall in love with it. It was almost serendipitous – the faculty dorm advisor for my dorm

was a Classics professor, and the random advisor I was assigned my first year was a Classics professor, so it just seemed like the world was telling me to become a Classicist.

What are your research interests? How did you come to be interested in them?

I have two interests as of now. My primary interest is in Greek literature that was written under the Roman empire, especially considering identity under empire, gender, sexuality, and race and the ways those kinds of categories are co-constitutive of one another and are inextricable. My secondary interest is in Classical reception of Australia and New Zealand, which I got into because my family is actually Australian and I used to live there, but it interacts with my first interest, Greek literature in the Roman empire, in really interesting ways. They both engage with the formation of identity under empire – whether that's the British empire or the Roman empire. So thinking about one always helps me think about the other.

Are there any professors you've been working with at Brown who've helped shape and guide those research interests?

I was introduced to Greek literature of the Roman empire when I took a class with Professor Steve Kidd on Lucian, who he's current-

ly writing a book on. I know that Professor Eccelson is also interested in the Second Sophistic, and the Greek and Roman novel in particular, and I learned a lot from her and her Medeas in America course, especially about reception.

For anyone thinking about going to grad school, what made you decide to take that next step and really advance your Classics education by pursuing a Ph.D.?

I think the thing I love most about being a graduate student is teaching. I've always loved that. And I think that graduate school is a really great thing to do even if you don't want to go into academia. I think if you have a fully funded acceptance at a Ph.D. program, you will never regret reading and writing about the things you find really interesting and compelling for a couple of years. Especially if you love teaching, I think it's really worthwhile because the biggest joy of my time here has been working with great students that I've had, like you!

Tell me more about the work you've been doing on modern performances of Greek tragedies. How did you come to be interested in it?

I've been working as a research assistant to Professor Avery Willis Hoffman at the Brown Arts Initiative (BAI). I got involved with that mostly because of the work that I do on reception, especially with this recent paper that I've had on Wesley Enoch's *Black Medea*, which was very much focused on the reception of tragedy. I actually originally came here to study tragedy and its reception before I became interested in the Second Sophistic. So I

have some background in that, and I thought it would be really great to work with Professor Hoffman. And that project has been really great! She's creating a digital publication – this very accessible form of scholarship, which is really exciting. It's very visual and very different from your traditional academic monograph, so I think that's very exciting too, to be working on such an innovative project. It focuses on the recent performance history of *Trojan Women* and various adaptations of *Trojan Women*. Because this project was born out of her dissertation, which was finished in the early 2000s, one of the first things that I did for her was update the archives/performance that we're looking through, like post-9/11 works. It's been really interesting to see, in the wake of the Iraq War and the war in Afghanistan, how different dramaturgs and playwrights use *Trojan Women* to make sense of U.S. imperialism in the Middle East, and the devastation wreaked by the two wars. So I think that's been really illuminating and it feels like really important work.

Why do you think studying classical reception so many people drawn to it?

It's not necessarily more important than studying the ancient world on its own, but I think studying classical reception feels more immediate and more urgent in the sense that these are real people alive today who are making sense of and appropriating the ancient world for better or for worse. For worse, you have people like the incels, whom Donna Zuckerberg wrote about, and the appropriation of Classics by incel people, Reddit/red pill forums, white supremacists, and mi-

sogynists. And then on the other hand, you have people who are using the Classics, who are using *Trojan Women*, who are using *Medea* to critique American imperialism, to critique British imperialism, and I think that these are really urgent and important questions. To what degree those critiques impact society is a whole other question, but it definitely feels very immediate. There's something really exciting about the idea that a group of a couple hundred people could sit and watch a performance of *Trojan Women* and suddenly see like, George Bush or the American military in a completely different light. Like that feels urgent and exciting to me. I think it feels personal. It's this distance but also this familiarity. A lot of what we read about in antiquity is almost uncanny in how familiar it seems to us and to our 21st-century perspective, and yet, it's so far away, there's this huge temporal gap.

What do you hope to accomplish during your time here at Brown? And what do you hope to do after?

My main hope is for my students. I hope to be a good teacher and to help my students facilitate their own engagements with antiquity and to facilitate them growing as scholars and readers and writers themselves. That's the most important thing to me in my time here. Afterwards, the hope is to become a professor, but, I almost feel silly pointing out that the job market is bad. As long as I'm reading and writing and teaching, I don't really mind what exactly my position is.

FACULTY NEWS

ON AZTEC LATIN

BY PROF. ANDREW LAIRD

I was delighted to be invited by *The Occasional Classicist* to write a paragraph or two about *Aztec Latin*, my forthcoming monograph, and – this request was put to me very tactfully! – to explain why it will be about 500 pages long. My excuse for this length is that there has never been a book on the subject before and I wanted to provide as much information and as many leads as possible, in order to facilitate further work by others in future.

The full title, *Aztec Latin: Renaissance Learning and Nahuatl Traditions in Early Colonial Mexico*, sums up the context. Soon after the Spanish conquest of Mexico in 1521, missionaries began providing youths from the native nobility with the kind of advanced education that was normally given to European princes in the late Renaissance. That thorough training in Latin language and literature enabled some indigenous Mexicans (“Aztecs”) to speak and write in Latin, and to translate a wide range of Christian texts and even Aesop’s Fables into their own language of Nahuatl.

The book begins by explaining why this came about: the missionaries who made an effort to learn Nahuatl and other Amerindian tongues still needed native interpreters and translators, while Spanish authorities hoped that the schooling of indigenous leaders would equip them to serve the colonial administration as deputies and local governors. The central chapters examine some of the many translations from Latin into Nahuatl which the Mexican scholars produced, as well as their own writings in Latin. As those original compositions are little known, a few of them are presented (with English translations) in appendices.

The extent to which the indigenous authors used their knowledge of classical literature to advance their own interests is remarkable: they wrote Latin petitions to the Spanish crown for the return of their land, adorning them with quotations from classical sources; and they frequently employed analogies from Greek and Roman history to convey the grandeur and importance of their pre-Hispanic past.

One insight to emerge from this study might be relevant to a current debate in the US about the legitimacy of Classics. Some professionals in the field are protesting that classical studies are Eurocentric by nature, and that they have been imposed on the world by Britain, France, Spain and other imperial powers. Yet despite enduring the hardships of Spanish colonial rule, those Aztecs who knew Latin were swift to recognise that classical learning was no longer something to which Europeans had any prior or exclusive claim – even by the 1500s, knowledge of ancient Greece and Rome was becoming common global property.



“Uitzilobuchtli, another Hercules” and “Tezcatlipuca, another Jupiter”: illustrations of two Aztec gods by indigenous artists in the *Florentine Codex*, Mexico c. 1580 (Biblioteca Medicea Laurenziana, Florence).

Congratulations to Johanna Hanink on the birth of John!
Welcome to John Bairre Hogan, born February 20, 2023

BRINGING NEW FACES AND NEW IDEAS TO THE CLASSICS: PROF. SASHA-MAE ECCLESTON ON THE POSTDOCTORAL/POST-MFA FELLOWSHIP IN CRITICAL CLASSICAL STUDIES

In January of this year, Professor Sasha-Mae Eccleston unveiled a Fellowship in Critical Classical Studies that will bring 10 postdoctorals/post-MFAs to the department over the next 5 years. In the following interview, Professor Eccleston describes the importance of such a program and what she hopes to accomplish through it.

Tell me more about the Fellowship. What does it entail?

The Fellowship is in Critical Classical Studies. An important thing to note is that it’s open to both postdocs and to post-MFAs. I’m not sure if it’s unique, but I have not seen another fellowship in Classics that is both postdoctoral and post-MFA. That’s part and parcel with what we’re trying to accomplish by calling it “critical classical studies”: that tag of “critical”, just like with “critical race studies”, is to flag that we are interested in a critique of ideas taken for granted and of assumptions about how something has been theorized or practiced by institutions and dominant culture.

Of course, I am invested in thinking about the future of Classics, its possibilities, and what’s been holding it back from moving in various directions. I’m equally invested in why certain things have not been allowed to happen, what’s keeping them from being done, and what possibilities open up from deepening our creative, intellectual and activist lives that being traditionally trained in the discipline gets in the way of. Opening the fellowship up to folks who have earned MFAs allows artists of various kinds a chance to develop approaches to the Classics that haven’t been taken seriously before by people more at home in the discipline.

What inspired you to want to do this?

My thinking about the Classics field and its historic ties to white supremacy and classicism and a lot of other “-isms” has made me want to not just theorize about the future of Classics, but to set up structures that make a different future possible.

What sort of work will these postdocs and post-MFAs be doing for the department?

So really I want them to be happy about getting their projects done, I want them to help us build relationships with different departments than we currently have relationships with, and I want them to help us strengthen our relationship with the various parts of the university, including the Brown Arts Institute, with whom the department already has a great relationship because its director, Avery Willis Hoffman, has a Classics appointment. Brown is full of really dynamic and smart people. I think Brown does a great job of encouraging that dynamism outside of disciplinary bounds at the undergrad level. We can do a better job of doing that at the graduate level and beyond, though. I am keen on capitalizing on that dynamism across this campus, across this city, and across this region in ways that don’t already exist for those with some investment in Ancient Greek and Roman stuff.

In what ways will these appointments benefit the Fellows?

They will have time to really dive into their work, first and foremost. We’re lucky at Brown to have a lot of courses. We don’t need more classes, so these fellowships come free of teaching responsibilities. Instead, they will be deeply involved in and models for the intellectual life of the department, exposing us to new ideas and sharing new techniques and new approaches to the Classics.

For more information on the Postdoctoral/Post-MFA Fellowship in Critical Classical Studies or to apply, please visit <https://apply.interfolio.com/117889>.

2023 FEATURED FACULTY MEMBER: HANNAH SILVERBLANK



Hannah Rose Silverblank is Mellon Postdoctoral Fellow in Critical Classical Reception in the Departments of Classics and Comparative Literature and the Cogut Institute for the Humanities. Her research focuses on how meaning is constituted and exchanged across time, languages, species, and embodied differences. Her book project, "Listening to the Monster in Greek Poetry," tunes into the monster's cosmic positioning in more-than-human worlds by attending to the aesthetics of nonhuman sonic expression in ancient Greek poetry. Several of her recent and forthcoming publications have focused on the role of disability and/or queerness in translation theory, lexicography, reception theory, and the occult arts and sciences. Her teaching philosophy is informed by her research in disability studies and the wisdom of disability justice movements. She is therefore committed to creating inclusive and collaborative classroom experiences for her students. She earned her DPhil in classical languages and literature at the University of Oxford in 2017, and she taught in various humanities departments at Haverford College from 2017–22.

Tell me a little bit about your life before coming to Brown. What drew you to the field of Classics, and what brought you to Brown?

In terms of my education, I did my undergraduate degree at Haverford College, which is a small liberal arts college in Pennsylvania. Af-

ter Haverford, I went to graduate school at Oxford for my Master's and my DPhil. After that, I actually returned to Haverford for about four and a half years teaching as a visiting professor in their Classics department as well as their departments of Comparative Literature, Religion, and Health Studies and the

Writing Program. As for what drew me to Classics? I think that would be a consistent and almost obsessive interest in words and their life stories. I've always been interested in trying to dig deeper about what individual words mean and the relationship between words and concepts, and it seemed to me that in the education that was available to me, Classics was a discipline where I could learn a lot more about how cultural concepts and constructs move across languages and times. I've always been an avid reader and interested in mythology, and Classics seemed to offer a unique combination of philology, literature, culture, and myth that piqued my curiosity and desire to learn more.

In addition to teaching in the Classics department, you also have an appointment in Comparative Literature and a Fellowship with the Cogut Institute for the Humanities. What's it like teaching courses with both a Classics and Comparative Literature focus? And how have you benefitted from being part of the Cogut Institute Fellowship Program?

The way that I think is very interdisciplinary, or even undisciplined, or post-disciplinary, as some people might call it, so it's very natural for me to teach courses that are cross-listed. I'm interested in the cultural transmission of ideas – how concepts migrate and take on new meaning through and across languages. Both Classics and

Comp Lit are very interdisciplinary fields. So I think it's very exciting to work in both areas because they allow me to incorporate a wide range of texts, cultural artifacts, visual culture, cinema, theory, and methodological approaches.

Rather similarly, the Cogut Institute is a very exciting interdisciplinary community. In the seminar I attend each week with the other Fellows, I get to talk with undergraduates, graduate students, other postdocs, and faculty members from all different disciplines in the humanities and social sciences, and we each present research projects and help one another workshop works in progress conceptually, stylistically, and in other ways. It's kind of like a sandbox of ideas that come from all different parts of the humanities curriculum, so I've been able to learn a lot about fields outside of my own area of expertise as well as gain support for thinking through some of my own research ideas from interdisciplinary perspectives that I wouldn't otherwise have access to. Even though I'm already thinking in interdisciplinary ways, having about 30 colleagues from different disciplines asking questions and giving their insights on my work has really helped my research grow, and I've learned a lot from their research projects too.

Additionally, outside of the Cogut seminar, I have been able to meet up with some of the other Cogut Postdoctoral Fellows to read through some theoretical material that applies to different research projects that we're doing. So I've been reading Material and Sound Studies, Deaf Studies, and Disability Studies with one of my colleagues (Michael

Berman) who's based in Linguistic Anthropology. We're looking at the material from really different disciplinary orientations, but we've been able to work on it together in a way that's been really illuminating for both of our research agendas. And also through the Cogut there are so many research initiatives, like the Disability Studies Working Group and the Environmental Humanities Reading Group, with lively programming and opportunities for engagement. So there are all these opportunities at the Cogut that have allowed me to broaden my reading and my methodological approaches to antiquity, and to engage in that process in a vital and enthusiastic interdisciplinary community.

You've already touched upon this a little bit, but what are your research interests? How did you come to be interested in them?

I am a philologist by training, and I focus primarily on archaic and classical Greek literature. My current book project that I'm finishing over the course of the semester and over the summer is about monsters and the sounds that they make in Greek poetry. The book bridges sensory studies and posthumanist thought with close readings in Greek epic, lyric, and tragedy. My second book project is on the Greek god Hephaestus, the god of metallurgy, fire, and the forge, and in that project, I am reading Hephaestus' broader mythos through the lens of recent work in Critical Disability Studies. He's a disabled god, which is something that distinguishes him from some of the rest of the Olympian pantheon, and something that's always interested me. Those are my major research projects, but my

research interests are also pretty wide-ranging and nourished by interdisciplinary approaches in some smaller projects too. I work in Classical Reception Studies, which is the exploration of how ancient texts, ideas, and cultural concepts are received by later or other cultures and contexts. I also work in translation studies (especially in the work of Anne Carson), queer theory, disability studies, and posthumanism.

I would say that I have always been interested in the ways that embodied forms of non-normativity are explored through mythological texts. And so studying monsters and monstrosity was an important way for me to explore that interest deeply in my doctoral work and then in the book that I'm creating from that research. But also, I think that interest is intensely personal for me as a queer disabled person, and I use my "situated knowledge" (to quote Donna Haraway) to explore ancient evidence for thinking through the social experience of occupying non-normative bodies or experiences of embodiment. So that has definitely motivated my interest in queer theory and queer readings of Classical material, as well as my interest in disability studies and disability justice work.

One of the things that I think can be really exciting to students encountering Classics for the first time is uncovering or becoming aware of the fact that the kinds of compulsory heteronormativity that students might have experienced in their own cultural backgrounds or life experiences were definitely different in Classical antiquity. That isn't to say that Classical antiquity offers a kind of utopian, queer sociality

that is fundamentally liberating, but rather, that looking at the social contexts surrounding sexuality in particular can be an exciting way to think about how things have been otherwise and how they might be otherwise in the future. So I think that's one of the surprising things about Classics for a lot of students who are new to the discipline. It was certainly exciting for me.

Speaking of your students, you've taught two very popular classes so far! What's your secret? How would you describe your teaching style, and what informs your teaching philosophy in a way that gets students really excited about your classes?

First of all, thank you, that's really nice to hear! My theoretical and research interests in Disability Studies don't stop in my publications – I have been really energized by thinking about how Disability Justice can shape transformative experiences in the classroom, so accessibility is my top priority as an instructor. I use a lot of pedagogical models that are drawn from disabled academics and Disability Studies, including something called UDL – Universal Design and Learning. The core goal behind UDL is working toward universal access as a part of the fundamental design of the course. An instructor working with UDL thinks about disabled students' experiences as foundational to how the learning process is conceptualized, rather than retrofitting an inaccessible course with measures like accommodations.

This kind of pedagogy is always a work in progress, and it's always an ideal that instructors who work with UDL are striving toward,

in community with students. I wouldn't say that I have achieved perfection by any measure, but it's a teaching philosophy that I think students really respond well to because they're invited to flourish in their own unique learning styles within the context of intellectually exciting, intense, and challenging conversations, but they're able to do so in ways that help them continue to grow in alignment with their priorities as a learner as well as their embodied experiences.

In what ways have you been implementing UDL and accessible pedagogy in your classes?

One of the easiest ways to implement accessible pedagogy is to give students autonomy in their learning journey. So I try to give as much flexibility for modes of engagement as possible, and what that means is I don't have a rigid or singular expectation of what academic excellence looks like, so students can select projects within a menu of project options that they would like to do that would help them with whatever they're trying to achieve in their undergraduate experience and in the particular course. So they might write an essay, they might give an oral presentation, or they might do a creative adaptation or response to course material. There are also flexible modes of engaging with the class session itself – students can participate verbally or using online message boards and discussion forums. Students can also choose how they want to relate to the process of reading and preparing for class – I provide audio material for my students as well as accessible PDFs. So it can range from project design, assign-

ment design, in-class design, and the kinds of resources I try to provide to students, as well as a general ethos of care in the classroom where I try to invite students to care about each other as well as care about making the course as accessible to their classmates as possible, building that community of care and responsibility for one another.

One of the ways I try to implement an ethos of community care is through an assignment in which students make an "accessibility contribution" to the class community. That might look like recording audio of reading material, acting as class notetaker, contributing to a repository of content warnings for reading material, planning a movie night where students get to know each other by watching some kind of film related to the course, organizing a group study session, or gathering for a board game night, all of which have occurred this semester. The accessibility contribution component of my class can work in a lot of different ways, but a big part of it is trying to build a sense of community belonging and ownership, and inviting students to think of one another as co-producers of knowledge and learning experiences.

To close things out, or to open things back up, do you have any other projects that in the pipeline? Or, more broadly, what do you hope to get out of your time at Brown? Do you have any plans for the rest of the time that you're here?

So the third major book project that I have in mind, which will happen down the road, is the reception history of Greek and Roman religion

in modern occult and neo-pagan communities. That project would ask questions like "How do Orphism and the Orphic Hymns figure into 21st century witchcraft and pagan ritual practices?" or "Why is Hellenistic astrology so popular in non-academic communities right now?" What is it about these ancient Mediterranean religious and divinatory practices and gods that have a particularly important

resonance for Wiccan, neopagan, and other occult communities?

In terms of plans for the rest of my time at Brown, one of the things I'm excited about is planning a visit from an artist and writer named Johanna Hedva. Hedva is most well known in academia for their contributions critical Disability Studies, but they're also a novelist, an essayist, a multimedia artist, and

an astrologer. I'm hoping to plan some sort of campus visit for that artist, either through the Cogut Institute or the Classics department or some other intellectual hub at Brown, and I'm looking forward to introducing their work to the students at Brown and giving everyone a chance to speak with them.

This semester, Dr. Silverblank has worked closely with two Teaching Assistants in designing and running the course "Encountering Monsters in Comparative Literature", an experience which has been tremendously rewarding for everyone involved.

"Working with TAs in the department has been a really wonderful experience for me because it's helped me get a student perspective at multiple levels (both undergraduate and graduate) on the experience of education in the Classics department at Brown and the specific material and activities in our class. Both Riley and Christopher have improved my course tremendously, helped me refine my teaching strategies, and made wonderful intellectual contributions to the class themselves. They help me streamline and clarify my assignments, design meaningful classroom experiences, think through questions of lesson planning, and keep everything running smoothly. Christopher has also contributed wonderful lectures and group discussion activities, which the students have enjoyed and found incredibly enriching to their overall knowledge base. I've been really grateful to have the opportunity to work with such brilliant and thoughtful TAs this semester, and they have made the course so much more vibrant and dynamic through their contributions." – Dr. Hannah Silverblank



CHRISTOPHER LEO JOTISCHKY-HULL, Ph.D., CLASSICS

This semester, I've been working with Prof. Silverblank on her course "Encountering Monsters in Comparative Literature" (COLT1815U). This is an undergraduate seminar, so we meet once a week for 2.5 hours to discuss our students' ideas about the fairly extensive readings taken from literary works and the occasional scholarly article. It's my first time as TA for a course like this - and also the first time I've been able to teach material in my own specialism of 19th-century literature - so it's very exciting for me.

One of the things that struck me immediately about working with Prof. Silverblank is her flexibility and desire to approach teaching as a collaborative project both between professor and TA, and also instructors and the

students. Right from our first meeting, she asked for my input on important decisions about how the class was going to be designed, our wait list policies, and whether or not we would be teaching sections - she even told me to take a look at the syllabus and pick out what I wanted to teach myself! This means that I'll have the chance to be largely responsible for the teaching of 'Carmilla', a story by one of my very favourite writers, Sheridan Le Fanu. It is such a treat as a TA to feel like such a valued and vital participant in the classroom environment. A further element of this which really speaks to Prof. Silverblank's desire for a collaborative teaching experience is that we both sit at the front desk during class, and thus we have something more like an informal panel discussion than a lecture, something which is really conducive to the students' own willingness to contribute their opinions in class.

One area where Prof. Silverblank's pedagogical interests overlap strongly with mine is her commitment to meaningful and reflective assessment practices for the students. In our class, students submit discussion questions in advance of each meeting, and then complete journal entries afterwards in which they reflect on what we have read/discussed. Larger-scale assignments are designed to include lots of choice about what students work on, and also include a self-reflective element in which students are asked to assign themselves a grade based on how well they think they have met a pre-circulated rubric. This approach results in some truly fascinating student projects - traditional essays are represented in the mix, but other students have chosen to pursue creative writing projects, pieces that fuse writing with music, and even to do a painting! I think allowing students this freedom to select the mode of assessment which is most beneficial to them has enormously positive effects on their engagement with the course, and it's also a lot of fun to grade. It's all a real testament to Prof. Silverblank's pedagogical expertise, but also her openness to new ideas and the respect she has for everyone involved in the course, both students and TAs.

RILEY THOMPSON, '23 A.B. CLASSICS, POLITICAL SCIENCE

I am the TA for Professor Silverblank's course, "Encountering Monsters in Comparative Literature". I took a course with her in Fall 2022 about narratives of disability in classical literature, which prepared me well as a TA for this semester. Much of the course centers around questioning and interrogating Classics and the weight Western society places on it, and assessing that connection through the lens of literature. As a Classics and Political Science double concentrator, I am very interested in the role of Classics in our modern consciousness, and my academic interests analyze the ways the politics of the classical world have influenced modern societal structures.

As a TA, helping students with their work and addressing their concerns has in turn helped me learn a lot about the material. I have been able, through their eyes, to approach the literature for the first time, and learn about the ways Classics pervades all aspects of our everyday lives - even if we don't notice it. I have loved working with Professor Silverblank - she is very knowledgeable about the subject matter and takes active steps to open the classroom to discussion and differing viewpoints, which allows students to analyze classics and its literature in new ways.



CLASSICS DEPARTMENT LECTURES & EVENTS FALL 2022 - SPRING 2023

Wednesday, November 30th,
2022

*Tracing the Legacy of the
Greek-Orthodox Refugees from
Anatolia in Greece: A
Centennial Assessment*

**Stelios Michalopoulos, Brown
University**

Monday, December 5th, 2022

*74th Annual Latin Carol Cele-
bration*

Wednesday, February 1st, 2023

*Double tap? Deconstructing
and refashioning our disci-
plinary categories*

**Dimitri Nakassis, University of
Colorado, Boulder**

Wednesday, March 1st, 2023

*Conversations About Greece
series, Condemned by Constan-
tine Theotokis*

**Susan Matthias (New York Uni-
versity), Vangelis Calotychos
(Brown University), Christo-
pher Jotischky-Hull (Brown
University)**

Thursday, March 9th, 2023

*Greek Selves and Chinese Oth-
ers: Locating "Globalization" in
Pre-crisis Athens*

**Tracey A. Rosen, Harvard Uni-
versity**

Monday, April 3rd, 2023

*Invisible Cities: Istanbul of the
19th Century through the Lens
of Ottoman Census Registers*

**Christine Philliou, University of
California, Berkeley**

Wednesday, April 19th, 2023

*Statius and Virgil in the Silvae
of Angelo Poliziano (Putnam
Lecture)*

**Bruce Gibson, University of
Liverpool**

Friday, April 21st, 2023

*Improvisational Aspects of Car-
natic Music*

**Sri Lalgudi GJR Krishnan &
Smt Lalgudi Vijayalakshmi**

Monday, April 24th, 2023

What's Left? (Robinson Lecture)



Professor Graham Oliver addressing a group of undergraduate students on a field trip to the Museum of Fine Arts, Boston.



Srinaath Perangur presenting his honors thesis to his peers at our 2023 Senior Honors Thesis Presentations.



New concentrators and the winners of the Button Badge Competition and Pingree Prize gather in the Faculty Club for the 2023 New Concentrators Reception.



Left: Professor Page DuBoise (University of California, San Diego) delivering the 64th Charles Alexander Robinson, Jr., Memorial Lecture. The lecture, titled "What's Left?", explored the current crisis in classical studies, tracing a genealogy of left-wing contributions to the field. The lecture was followed by a reception.

ALUMNAE/I NEWS

1960s

HUGH N. FRYER, '60: In my 50's I decided to go back to school (while still practicing law) and get an M.A. in Classics at New York University. It was one of the most enjoyable and rewarding things I have done. Now in my 80's, I am translating the *Odyssey* online through the GreekStudy program and following the Daily Dose of Greek, also online. My granddaughter and I are doing a FaceTime book club and have just finished the *Phaedo* (my choice) Next we are reading *The Brothers Karamazov* (her choice). She is planning to minor in Classics at George Mason University.



I am now retired. I was a lawyer involved in complex litigation like the ATT antitrust cases. Having studied inflected languages helped me to

parse and analyze the complex issues involved in those types of cases.

R. BRAYTON BOWEN, B.A. '62, M.A. '65: I will never forget the way one Brown professor, in particular, impacted how I live, think, and breathe. After earning my master's degree, I went on to teach Latin and Greek in private schools and traveled to Rome and Greece, where I attended the American School of Classical Studies in Athens. Subsequently, I migrated to corporate life in the area of human resource development, but I continued to teach off and on through the years, though not the Classics. My story details the path of personal passion I took after graduation and the impact of one university professor who became a legend at Brown. Charles Alexander Robinson Jr. told students to "love it" or "hate it." He was referring to art, of course. But I embraced that sentiment in my career and in the work that I do. In fact, I am passionate about what I do. I am an organization consultant, personal performance coach, author, educator, and professional speaker. In 1991 I left corporate life to form The Howland Group, LLC, a strategy consulting and change management firm. My landmark documentary series, "Anger in the Workplace," aired on public radio in 2000. I also published "Recognizing and Rewarding Employees" (McGraw-Hill)

in 2000 and after years of further research went on to form Building Better Worlds of Work, LLC, in 2020. My most recent work is "Engaging the Heart for People, Performance, and Profit: Seven Competencies of Compassion@Work" (BBWW Press, 2020). I have written for the American Management Association, HR Magazine, and various other publications. I currently serve as an adjunct professor at Indiana University Southeast and Northwood University. And I speak and write about "monetizing compassion", the new-age currency for the New Normal work environment. (ref. "Back to a New Normal: In Search of Stability in an Era of Pandemic Disruption" (IAP, 2022).



CHARLES SHUMWAY, B.A. '58 Ph.D. '67: While our Government created the situation for my contract (Verbal) with Emory, where I taught for only one year before returning to Brown to complete my Ph.D., the Classic education at Brown has

held fast in all I have done, particularly the motto from my fraternity, "Truth the Power of Friendship". The real irony is that my Ph.D. thesis was entitled "The Gracchi, 133-48BC and the End of the Roman Republic". The theory was that the lifetime of the Roman Senate was the motivation for Caesar. During my time on the Tougaloo Board, I emphasized and preached my Classic education. Finally, my encouragement for my grandchildren to study and learn Latin has proven to be very present to their success in our difficult world.

1970s

LINDA M. SHIRES, M.A. '73: In 2021 I retired as Chair in English and Head of Humanities at Stern College, Yeshiva University, where I worked for just over a decade. Before that I went through the ranks and served as Prof. and Director of Graduate Studies in English at Syracuse University. The seminars on Pindar with the late Charles P. Segal and on Horace with M.C.J. Putnam rank at the top of happy memories from Brown. It was Prof. Segal who told me that my greatest strength lay in literary analysis, more than in the ancient languages. After working on the arts page of *The Daily Telegraph* in London for a couple of years, it was my Brown education in Classics that enabled entry for a second B.A. at Oxford in English Literature, which led to

an M.A./Ph.D. at Princeton. Over the years I've taught and published on Victorian and early Modern British literature. My husband is retired Prof. of English U.C. Knoepfmacher, of Princeton University. We both continue writing and enjoy time with four children and seven grandchildren. And I'm glad to say that after several trips to Italy, I finally visited Greece, where my mother's father was born.



ELLEN JAY LEWIS, '74: When I applied to rabbinical school in 1974, the Dean looked at my Brown transcript and said, "It looks like you changed your mind many times. What's to say you won't change your mind about being a rabbi"? I honestly (and naively, in hindsight) answered, "Nothing." They admitted me anyway. Thank you, Brown. While I didn't quite change my mind, I did become bivocational. I was ordained a rabbi in 1980 and certified as a modern psychoanalyst in 1999. After many years of doing both, I left my last pulpit ten years ago and have continued to work as a therapist in private practice with a subspecialty in working with clergy. I grew up in New Jersey, then left, but, to my surprise, returned back in 1985. I am blessed

to have one child on the east coast and one on the west coast, with four grandchildren split between them. We come together down the Jersey shore in the summer. My practice is in Bernardsville, NJ and New York City although most of my practice remains online in the wake of Covid. I liked Classics because I enjoyed text study and digging into the past. In hindsight, seems a natural path to becoming a rabbi and psychoanalyst.

ELIZABETH BARTMAN, '75: Myself and Harry Haskell (B.A. 1976) met up in New York City recently after Liz read an essay Harry had written on Beethoven's sonatas for a Carnegie Hall concert playbill. They had not been in touch since graduation but found plenty to discuss: spending a semester abroad at the Centro in Rome; academic book publishing; travel; and of course, Classics. They share a profound admiration for Professor Michael Putnam.



I am an independent scholar of

ancient art history and run a tour company, Elifant Archaeo-Culinary Tours, which specializes in archaeology and food in Italy.

DIANE HELLER, '78: I remember my time at Brown fondly; how wonderful to study great thinkers early in youth when there's a lot more time to absorb wisdom; later, carried in our hearts and minds, constantly a comfort and resource. I also pursued a studio art major while at Brown, but the amazing Classics program was my true home. I have worked for the past 40 years as a career filmmaker, and currently, I am following my elder dreams, making my own films using technology that didn't even exist two years ago. It's so wonderful to be at this age, with the miraculous resources available online. I have pursued field research of the artist, Edward Mitchell Bannister, artist/activist, 1828-1901 using everything I learned during my Classics days. Marshaling dozens of international scholars as fellow generals of information and research! I am creating a series of short films with internet backup, the way young people like to learn. I wish to give young and old the experience that we in the Classics world have known; that experience of being a true scholar, with all of the access to seminal sources afforded to advanced scholars. The series of short films on Edward Mitchell Bannister, as well as a multi-segment documentary series, are currently in

pre-production. The first of these short pieces will be out this summer / fall 2023. If you'd like to learn more about the project, you can visit: www.edwardmbannister.com.



TONY RITACCIO, '79: I am currently Professor of Neurology and Neurosurgery at the Mayo Clinic.

WILLIAM H. LOWE, Ph.D. '79: I will retire from Loyola Academy in Wilmette, Illinois, on June 30, 2023, after 20 years of teaching Latin and Ancient Greek at the nation's largest Jesuit high school. I began teaching high school in 2003, following a 25-year career as an independent speechwriter, writing for business and political leaders in Chicago and New York. In the course of my teaching career, I served as president of the Illinois Classical Conference and the Chicago Classical Club; for many years I wrote the upper-level Illinois State Latin Exam; and was named Illinois Latin Teacher of the Year in 2021.

For several years, I spent my weekends teaching Latin at Northwestern University's Center for Talent Development and Western Civilization at Kennedy-King College in the Chicago City Colleges system.

1980s

STEPHANIE SULLIVAN, '80: President Biden has nominated me to be a Career Minister in the Foreign Service, to be Ambassador to the African Union, based in Addis Ababa, Ethiopia. I am currently awaiting Senate confirmation. I have previously served twice as Ambassador, most recently to the Republic of Ghana, and earlier to the Republic of Congo.

REBECCA PEARLMAN, '87: I'm in my 30th year of teaching high school mathematics, currently in Belmont, formerly in New York City, San Francisco, and Pawtucket, Rhode Island. Rhetoric topics I studied with Professor Scafuro keep winding their way into lessons! Recently, I have shifted from teaching pure mathematics to statistics and have left the world of tennis to go all Pickleball! With one child being launched completely



and the youngest one two years out from a launch. My husband, Ismael Gaviola Sy, and I are looking forward to our next chapter, driving from Pickleball tournament to Pickleball tournament in our newish camper van named Floki.

2000s

BRET MULLIGAN, Ph.D. '06: I am delighted to share the news that I was promoted to full professor at Haverford College, where I have taught in the Department of Classics since 2005. I also published the first complete verse translation of the poetry of the late antique bishop Ennodius (*The Poetry of Ennodius*, 2022, Routledge).

HANNE EISENFELD, '06: This academic year saw the publication of my book *Pindar and Greek Religion: Theologies of Mortality in the Victory Odes* (Cambridge University Press, 2022). My interest in the subject was first sparked by Charles Fornara, who mentioned in passing in his Greek History class that Pindar was the best poet, an intervention for which I remain most thankful. This spring also brought the welcome news that, having been an Assistant Professor in the Classical Studies department at Boston College since 2016, I have been awarded tenure and promotion to Associate Professor. I am now turning my attention to a new project on wisdom litera-

ture and its expression in Greek poetry, and, in time not spent thinking gnomically, trying to outmaneuver my two cats (two-year-old brothers) who are too smart and dexterous for anyone's good.



2010s

JOSEPH CADABES, '14: I am ecstatic to report that I am now engaged to be married! Plans are still in the works, though my bride-to-be and I expect the wedding to take place in 2024. I am a musician with a day job. More specifically, I'm an all-around accountant at a payroll services firm, though an acquisition has landed me with the more focused title of "Treasury Associate"; outside of that job, I'm an organist and choir director at two Catholic churches in Los Angeles. Classics and history are studies in how things were and came to be, and living in the present is living in what will eventually be history.

At every scale, micro and macro, there are important considerations for how things used to be, how they are now, and how they came to be that way. This kind of thinking happens in my day job every day. I started with no prior training in accounting, but the company trained me well. As I was handed more responsibilities over time, I was in charge of creating new processes as the business scaled its activity and produced at a higher volume. I had to write the manuals for these new processes so that someone other than I could handle these same responsibilities and have them as guides in their training. Not to mention, I was often one of the go-to writers and copy-editors for important company correspondence along with the English major in the Sales department. My moonlight career as a musician is more heavily Latin-influenced than most other musicians' day-to-day lives. As choir director, I re-introduced my choirs and congregations to Gregorian chant. Not only is the music a substantial endeavor, but ensuring my choirs and congregations understand what they're singing and hearing is a significant consideration as well. I often find that our hymnals sometimes include "translations" that don't follow the Latin at all; on one occasion, my Music Director reluctantly chose to use one version of the chant *Attende Domine* because I argued that the arrangement faithfully translated the Latin as opposed to another

that she preferred. Separate from my choir director duties, much organ literature is based on Gregorian chant. My favorite organ piece that I am learning is Jean Langlais's *Rhapsodie Gregorienne*, which is based on the three chants for Corpus Christi, the celebration of the Most Holy Body and Blood of Christ: *Lauda Sion*, *Verbum Supernum Prodiens*, and *Sacris Solemnis*. I could spend the rest of my life not reading another word of Latin or Greek, and my Classics degree will still be one of the most impactful things that I've ever achieved. It has given me practical writing skills, the ability to see at multiple levels, and the appreciation for beauty in timeless and eternal things.

LUIS CAMPOS, '14: For almost five years, I have been living in China. Before coming here, I did the Peace Corps in Mongolia and a Fulbright Fellowship in Argentina. I no longer do work related to Classics, but the skills developed during the writing of my honors thesis at Brown have been instrumental to the work I am doing now -- especially doing research and writing my Master's thesis. I am currently pursuing a Master's in Public Administration at Shanghai Jiao Tong University, and continuing to do pro-wrestling -- an activity I began as part of my honors thesis at Brown on the subject of combat sports in the ancient and modern world. Here's a picture of me at a wrestling event -- maybe the only MPA/Pro-Wres-

tlar in the world, at least in China.



GABRIELLA "GABY" REYES '17: I'm back in the U.S.! I've spent the past few years working and traveling abroad as a teacher-librarian (I've lived in four countries and traveled to 20+). I am so lucky that I was able to carve out a career path this way. However, after getting trapped in Beijing during lockdown (not fun--and I missed my 5th reunion at Brown as a result), I finished my 2-year contract there and came back to my native Connecticut to work as the Digital Collections & Services Librarian at the Hotchkiss School. I'd like to go abroad again at some point, but I'm most likely staying here for the next few years--I'm starting a Ph.D. in Education at University College London (but by distance) this year with tuition support from my employer! My work as an educator deals with decolonization and the recognition of ways of knowing outside of West-

ern "canonical" knowledge. I work in Education. Broadly, I am interested in decolonizing curricula, language usage, and libraries. More specifically, I'm interested in how the "Western tradition" is framed and taught in an increasingly globalized world. As an educator, I have realized how important it is for students to learn how to study the past critically and examine the roots of modern social phenomena and problems. So many misconceptions about inequity today stem from how social studies is taught; how we teach about the past has resounding implications for how our students will shape and challenge the world around them in the future. My Classics degree led me to reflect on and question how we teach about the Western past specifically. I am not an heir to the Western tradition, but as someone from a former colony my past and future are inextricably linked to it.



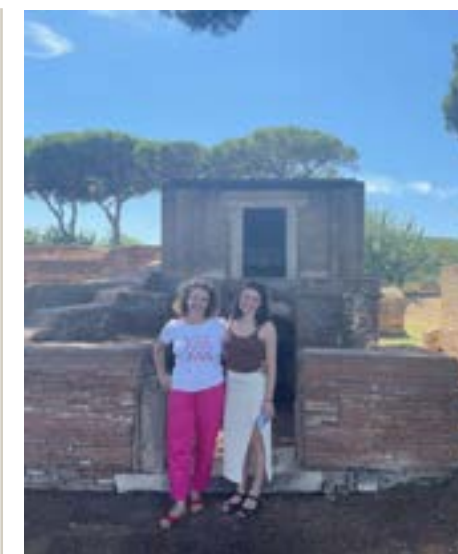
ELEANOR WALSH WILCOX '17: The 2021-2022 academic year was my fourth year teaching Latin at the middle and high school level. Although I love teaching, I



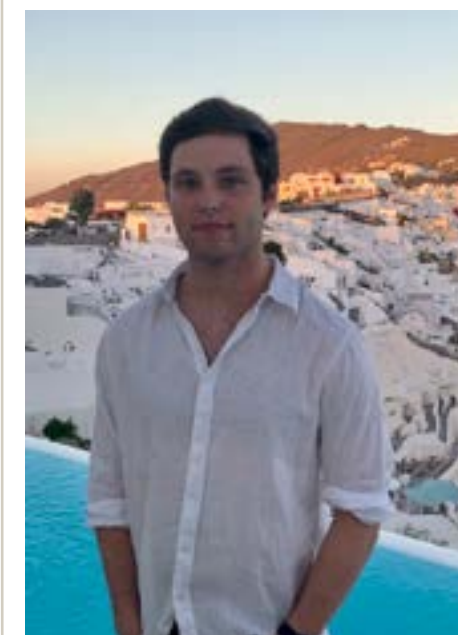
had always intended to continue my own education, and the 2022-2023 academic year saw the end of my teaching days (for now) and the beginning of my graduate studies. Incidentally, I am very glad that I took time to work before returning to academia and would highly encourage any current undergrads to consider it as an option! Since October, I have been studying at the University of Oxford for the M.Phil. in Linguistics, Philology and Phonetics, a two-year program. I am focusing on the philology track with a specialty in Italic and Celtic languages. In addition to classes in general linguistics, I have been taking classes and having tutorials in Latin, Oscan and Umbrian, and Old Irish in particular. While I knew from my time at Brown that I love ancient languages, I have discovered in my time at Oxford that I am also passionate about syntax. My thesis topic will not be finalized until sometime mid-spring, but I will likely be looking at subordinate clauses in Latin, particularly the

accusative and infinitive construction, with reference to modern theories of syntax. Currently I am undecided as to whether I intend to return to teaching or whether I want to pursue further doctoral studies once I finish the M.Phil. program, but either way, I know that I will continue to work with Latin in some capacity. I am immensely grateful for the education in Latin I received at Brown that has made my studies here at Oxford possible!

CHIARA REPETTI-LUDLOW, '18: In Summer 2022, along with Gaia Gianni (Brown Classics Ph.D., 2020), I taught at the Brown pre-college program in Rome, Italy. The group visited many famous sites, such as the Colosseum, the Pantheon, and the Roman forum, with the goal of building a fuller understanding of the city's history from antiquity to present day. While at Brown, both Gaia and I did research on epigraphy with Professor John Bodel, so the group excursion to Isola Sacra (pictured here) was a special favorite. I am now in my 4th year of a Linguistics Ph.D. program at New York University. My undergraduate thesis in Classics on using epigraphy to track language change has played an important role in my research program, and I still regularly study and teach about the language change from Latin to the modern Romance languages. Gaia is an assistant professor in the Classics department at The Ohio State University.



JAMIE FLYNN, '20.5: I just finished my M.A. degree in history at Yale. In the fall, I will begin my Ph.D. in Classics on the ancient history track at Stanford. My research focuses on Hellenistic history, interactions between the Mediterranean and South Asia, and the effects of climate change on ancient Eurasian societies. I am trying to work in academia in classics/ancient history. My classics training at Brown, and the support I received from professors there, were instrumental in preparing me for graduate school.



FAREWELL: ROSS HOLLOWAY



Professor Robert Ross Holloway, Archaeological Excavations Director, Tufariello (Buccino), 1972. Photo Credit: *Il Regno*

**WRITTEN BY GRAHAM OLIVER,
WITH THE HELP OF SUSAN ALLEN,
NOVEMBER 2022.**

Whether discussed over coffee in an office overburdened with books and offprints or communicated to colleagues and scholars across the world through the pages of his publications, Ross Holloway shared “his insights and inspirations, pointing out directions unanticipated and pathways of knowledge hitherto concealed. Whether as a mentor, or a scholar, an excavator or a writer, few careers have touched so many or borne witness to so much.” These are the words of two students that opened one of the chapters in the 1990 Festschrift titled *Koinê*, that they also edited, in honor of their mentor Ross Holloway who was a Professor at Brown University from 1964 to 2007. Robert (he never used his first name) Ross Holloway was born in Newton, MA (August 15, 1934). His academic interest in antiquity was cultivated at Roxbury Latin School and then at Amherst College where he graduated in 1956 (A.B. summa cum laude), was elected to Phi Beta Kap-

pa, and won a Fulbright Fellowship. He took an M.A. at the University of Pennsylvania (1957) and an M.A. and Ph.D. at Princeton where he focused on numismatics (1960). Afterward he stayed in Rome as a Fellow of the American Academy (1960-1962). Brief spells teaching at Princeton and the University of North Carolina preceded Holloway’s arrival at Brown in 1964 where he rose from Assistant to Associate (1967) and full Professor (1970) before being awarded a named chair as the Elisha Benjamin Andrews Professor (1990).

By the end of his career, Holloway had produced 33 books, 151 articles, and 50 book reviews that illuminated many areas of ancient Greek coinage, Greek art and Greek archaeology. He is best known for his work on the archaeology and history of early Italy, notably the prehistoric period. He also pioneered the recognition of the contributions made by the native populations of Italy and Sicily to the cultures and histories of those regions.

At Brown, Holloway was a member of the Classics Department. He later met and collaborated with Rolf Winkes, an art historian, and together they co-founded the Center for Classical Archaeology and Art which Holloway directed from 1978 to 1987 and 1994 to 2000. When Martha Sharp Joukowsky later joined Brown, the Center became the Center for Old World Archaeology and Art. Later still, in 2006, it became the Artemis A. W. and Martha Sharp Joukowsky Institute for Archaeology and the Ancient World. In Providence Holloway enjoyed a close collaboration with the Rhode Island School of Design where he was an Associate Curator of the Museum of Art and an editor of volumes on the Classical Collections.

Holloway’s rich international career gained recognition from many learned societies and institutions in Belgium, Germany, Italy, the United Kingdom, and the USA. In 1995 he was awarded the Gold Medal for Distinguished Archaeological Achievement by the American Archaeological Institute of America. Holloway married Nancy in 1960 and they had two children. Holloway’s wife died in 2010. Ross Holloway passed on June 30, 2022 at his home in New Jersey, near Princeton. He is survived by his two daughters, Anne and Susannah, and five grandchildren.

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