Notabilia

• Congratulations to senior Benjamin Woodring '06 for on his selection again as the 2005/06 Eunice M. Lebowitz Cohen Scholar. Ben is majoring in Classics, English, and Economics. Eunice M. Lebowitz Cohen, who developed the Brandeis Fine Arts Slide Library from 1961-1992, has generously funded not only this yearly need-based scholarship, but also our annual Commencement prizes in Classical Literature and in Classical Art & Archaeology. Her continued generosity to Classics has now made possible the new Classical fellowship program detailed below.

• Professor Ann Olga Koloski-Ostrow, chair of Classical Studies, completed the lead article for *Amphora*, the outreach journal of the American Philological Association, entitled "What's New in Pompeii and Herculaneum? Research, Excavation, Exhibitions, and Books" (see: [http://www.apaclassics.org/outreach/amphora/TOCAmphora.html](http://www.apaclassics.org/outreach/amphora/TOCAmphora.html) and scroll down to issue 4.2 to download).

• Professor Leonard Muellner was invited by the Classics graduate students at Harvard University to participate in a panel on Greek ritual on 14 April 2006, as part of the "Crossroads through the Ancient World" discussion series. With Professor Tom King of English, he will also be moderating a Round Table discussion on "Performing the *Bacchae*" at our own *Symposium on Euripides and Athenian Tragedy: "Bacchus Comes to Brandeis"* (see below), which culminates in a special performance of Euripides’ *Bacchae*, translated by Lenny Muellner and the Fall Term 2005 Ancient Greek Drama class (GRK 115b) and adapted for the stage by Professor Eric H. Hill, Sherman Chair of Theater Arts. Access the Muellner-GRK 115b translation of the play here: [http://www.brandeis.edu/departments/classics/Bacchae2006.html](http://www.brandeis.edu/departments/classics/Bacchae2006.html).

• On Thursday, 3rd November 2005, Professor Cheryl Walker gave a talk on *The Problem with Roman Hostages: the Trump Card You Can Never Play* to an appreciative crowd in Olin-Sang 112. Her e-book *Hostages in Republican Rome* was recently published online by the Center for Hellenic Studies.

• On 7th April 2006, at the annual meeting of the Classical Association of the Midwest and South, Gainesville, Florida, Professor Patricia A. Johnston will speak on "Turnus, Horse, and Libertas" in a panel on "Taking Liberties: The Concept of Libertas in Vergil and his Contemporaries." Her new book, *Cultural Responses to the Volcanic Landscape*, published in January 2006, brings together papers presented at the first international *Symposium Cumanum* (1995-1996) in Cumae, Italy. This year she will again direct a Symposium at Cumae (21-24 June 2006), on the topic "The Vergilian Tradition: Texts and Reception," where she will speak on "Vergil and St. Omobono." The symposia are Co-sponsored by Brandeis and the Vergilian Society.

• Professor Angela Murock Hussein joined the Department this semester for a one-time offering of "The Greek World and Egypt" (CLAS 135A). On Thursday, 23rd March 2006, she spoke on *Ducks, Horsemen, and Rampant Goats: Early Greek Pottery Workshops in Etruria* in Olin-Sang 104. [For more on Professor Hussein, see her home page: [http://www.brandeis.edu/departments/classics/faculty/hussein.html](http://www.brandeis.edu/departments/classics/faculty/hussein.html).]
New Classics Fellowship:
The 2006/07 Eunice M. Lebowitz Cohen Fellowship in Classical Studies

The Department of Classical Studies proudly announces the launching of the new Eunice M. Lebowitz Cohen Fellowship in Classical Studies. Designed to give up to four Classics majors (or occasionally, minors) a year-long opportunity to work with a Brandeis faculty classicist, the annual Fellowship is the latest bequest from our most generous donor. Rising juniors or seniors may apply in March to become Lebowitz Cohen Fellows and work on a Classics project of their own design during the following year. Some possible ideas for projects follow, but undergraduates are encouraged to be creative.

- Read one writer or one work in depth, in Ancient Greek or Latin, and write a research paper
- Design a new Classical Studies course, complete with bibliography and syllabus
- Annotate an epic or other major work of history, science, or literature for uploading as a webpage on the Classical Studies website
- Compile a source book on one aspect of Classical history and host a spring symposium on the topic
- Compile a portrait of a famous Roman or Greek using all of the Classical fields: art, archaeology, architecture, drama, history, language, literature, philosophy, poetry, prose, etc.
- Read or translate Greek and Latin poetry and put together a bi- or tri-lingual spring reading of poems for the Brandeis public
- Create a Trojan Horse, Roman temple, or Greek theatre
- Stage a Greek or Roman play in the original language or in English, using your own or another's translation
- Compile a source book of modern poems with classical themes; analyze their derivation and reliance on Classics to express the Modern
- Research a group of objects from the Ancient Artifact Study Center

Selected Fellows for the 2006/07 program will be announced in mid-April. Applications and complete information about the program are available on our Research Classics page. You may download pdf-formatted files below. Res secundae! to all of our applicants. This year's deadline is Friday, 31 March 2006.

- Lebowitz Cohen Fellowship Application 2006/07
- Lebowitz Cohen Fellowship Information Sheet 2006/07
- Lebowitz Cohen Fellowship Recommender/Mentor Form 2006/07

A Martin Weiner Lecture in Classical Studies: October 27, 2005
Victor M. Bers: Greek Tragedy's Exotic and Irrational Entertainment?

The Fall 2005 Martin Weiner Lecture in Classics was held on Thursday, October 27 with the speaker, Yale University Professor of Classics Victor Bers, posing two questions: "What are the exotic and irrational aspects of Greek tragedy?" and "Is Greek tragedy fundamentally exotic, fundamentally irrational?" En route to answering these questions Bers explored the look and sound of ancient Greek tragic performances in anticipation of the modern play, Charles Mee's Big Love, based on Aeschylus' Suppliants, which was performed later the same evening, at Laurie Theater.

If we conclude that Greek tragedy is "exotic," we must ask in whose eyes? As Bers put it, "Native cultures are of course exotic to tourists and we are tourists in classical antiquity" - - and tourists with sometimes dishonest tour guides. The dust jackets of Greek tragedy in Oxford translations, for example, would have us think of tragedy as stately, simple, and eternal. The cover illustration of a Cycladic figurine (a piece of art far older than classical Greek art and created far from Athens, the cradle of ancient tragedy) is all wrong as a representative image of Greek tragedy to the modern age. Cycladic figurines are blinding white, possess no mouth, and are naked. By contrast, classical sets, statues, and costumes were all decorated in bright colors, the mouth and words were crucial to the performances, and nudity was absolutely out of the question for tragic plays.

Bers argued that the exoticism of tragedy is not to be underestimated, and that the immobile expression on the tragic mask was a major contributor to the exotic illusions created on the stage. In this way, after all, the male actor could pose as a female. These visual elements of Greek drama should not be overestimated, he said, pointing out that the experience of watching the plays in the Theater of Dionysus in Athens would have been vastly different from watching a modern stage production or a film of a tragedy today. Even the best seats in the house in fifth century Athens were at least 75 feet from the space where the main actors performed. Sunlight coming into the theater at odd angles would have been a serious impediment to a good view, and no one had opera glasses!

In stating that "in every art form, what we call conventions are not always recognized as such," Bers thereby questioned the intentions of the artists of antiquity. In one convention from Greek tragedy, the chorus was said to remain on stage once it entered the playing area, and not depart until the end of the play, or the exodus. Using the example of Euripides' Helen, however, Bers showed that such conventions could be broken, as when the chorus leaves the stage with Helen. In other words, just when an audience has been tricked by the familiarity of a particular stage convention, the playwright could change things.

Regarding these various examples of convention, Bers affirmed that the language of tragedy was exotic by comparison with the speech of everyday life. He explained that ordinary men and women in the audiences of these tragedies were able to understand the complex language of poetry for two reasons. First, all people listened to the Homeric epics and therefore knew a large repertory of poetic forms. Secondly, all the male spectators actively participated in the big events as chorus members and therefore learned how to sing and dance over a period of months. Bers...
also discussed cultural and political examples of exoticism in Greek tragedy. Using Aeschylus' *Persians* as an example, he said that while the Greeks knew these people were speakers of a different language, from their point of view, there was virtually no difference in religion or politics. In Aeschylus' *Suppliant* Bers gave another example of exoticism in politics when the monarch relies on an Assembly of men to make a decision for him.

In his next example of exoticism, Bers returned to the subject of the chorus, noting its purpose and use in Greek tragedy. From the perspective of modern theater, he said, when there is a chorus, it is either imitating a classical play or just irrigating the audience. But this element was absolutely necessary in a Greek play. While many other "conventions" of tragic drama were not firm and fixed, there is no surviving exception to the rule that there must be a chorus and that it cannot intervene in the action of the play. Bers noted that another aspect of exoticism in the surviving tragedies is the fact that the people in the chorus were often "out of the loop" in society, namely women, slave women, or old men incapable of rising up against a tyrannical king. Bers cautioned us not to think of the chorus "as a stand-in for the voting members of the Athenian democracy." While the chorus of Greek tragedy posed problems for the playwrights, it was a natural outgrowth of a long tradition that included group songs and dances with both cult and ritual elements. Bers believes that the Greek tragic (and comic) chorus persisted for two-fold reasons. First, the ancient Greeks loved the music and dance they provided. Secondly, choral parts were reserved for citizens, until the end of Athenian democracy, whose rigorous training increased the reception of the plays and encouraged the poets to strive ever harder for beautiful poetry and meter.

Bers then spoke on the nature of Greek comedy and how it often parodies tragedy and tragic playwrights. While tragedies were sad, they were not so depressing that they were incapable of being parodied, he noted. To conclude, Bers returned to the questions of his title, answering that Greek tragedy cannot be summed up in "two adjectives and one noun," as it was sometimes exotic, most likely not irrational, but definitely entertaining. How true!

Zachary Shipkin '07 is a junior on the Classical Archaeology and Ancient History track. He is one of the Department’s three current Undergraduate Departmental Representatives.

**A Jennifer Eastman Lecture in Classical Studies: November 17, 2005**

**Judith H. Hallett on Roman Sexualities: Women in Ancient Rome -- Their Image, Reality and Influence**

The Fall 2005 Jennifer Eastman Lecture in Classical Studies was held Thursday, November 17th. Thanks to the generosity of Ms. Eastman, herself an alumna of Brandeis, Professor Judith P. Hallett of the University of Maryland experienced an intellectual homecoming of sorts: Professor Hallett earned her BA from nearby Wellesley College, her M.A. and Ph.D. from Harvard University, and had the distinction of teaching at Brandeis as a Mellon Fellow. An impressive crowd of about 75 students, professors, and friends packed Pollack Auditorium to hear her lecture on "Roman Sexualities: Women in Ancient Rome -- Their Image, Reality and Influence."

Professor Hallett began the afternoon with a caveat -- "Nearly all of our extant literary evidence from classical Roman antiquity is the work of men." Then, using an assortment of slides, she expertly wove together three quotations to guide the discussion -- one each from Caesar, Shakespeare, and Vergil. The first, "Caesar's wife must be above suspicion," illustrated the necessity of those women who were married or related to politically powerful men to maintain a reputation without blemish, i.e. a status of sexual chastity and purity. According to Professor Hallett, this dilemma forced young women to accept the example of the "relentlessly chaste Roman matrons," such as Livy's famous account of Lucretia, the noble victim of Sextus, ca. 510 B.C.E., who killed herself after he violated her in order not to serve as an example of unchastity to future women. Such rules contributed to the generally unequal standards placed on women by their male counterparts. Professor Hallett, however, did concede that "this remark is of limited value as a window on ancient Roman gender attitudes and practices." After all, many elite Roman women, such as Caesar's wife Pompeia, "engaged with impunity in non-marital and extramarital sexual activity."

Turning then to Shakespeare's *Antony and Cleopatra*, Professor Hallett presented her second quotation: "the triple pillar of the world transform'd into a storm and flood." In an exploration of the play's poetic imagery, she demonstrated how characters were so enervating as "vanquished and diminished by his passion for a foreign queen," while likening Cleopatra to a "common prostitute." Professor Hallett asked whether such a notion held weight in antiquity. Did the Romans rebuke all women who meddled in political affairs? The short answer, she stated, was yes. In reality, however, just as exceptions existed with the first quotation examined, women such as Fulvia, Servilia, Cornelia etc., did indeed serve as key political players.

The final citation, "women is always a different and changing thing," came from Vergil's *Aeneid*, in which, Dr. Hallett argued, Dido, Queen of Carthage, brands all women as a "fickle, emotionally unstable, morally unreliable breed." Certain Roman sources, however, do stress how females in elite families were very like their fathers, brothers, and sons in appearance, intellect, judgment, leadership, and courage. And these were the very qualities that earned positions of prominence for the male relatives of these women. According to some sources, then, it would appear that family membership and social standing were far more important than one's gender. Porcia, the powerful daughter of Cato, is one notable example raised by Professor Hallett.

In the end, Professor Hallett found each of the three parsed quotations to be wanting. In her stead, she suggested three known female sources consisting of: poems attributed to Sulpicia, a letter by Cornelia to her son Gaius Gracchus, and recently discovered exchanges between military officers' wives ca. 100 C.E. Through the lens each of these sources provides the modern viewer, Professor Hallett asserted, we see clearly that "in no way do these women represent themselves as inferior beings." Thus it is the imagery rendered by the quotations of Caesar, Shakespeare, and Vergil that is partial and misleading. The thrust of Professor Hallett's lecture and her own ongoing work is to reconsider and reject those biased views and to begin finally the process of correcting our understanding of Roman women.

Christopher Farrell '07, one of the Department's three Classics UDRs, is taking the Classical Art and Archaeology track.
A Martin Weiner Lecture in Classical Studies: February 9, 2006
Kathleen M. Coleman on The Virtues of Violence: the Spectacles of the Roman Amphitheatre

On Thursday, February 9, Professor Kathleen M. Coleman of Harvard University delivered Classics' Spring 2006 Martin Weiner Lecture on "The Virtues of Violence: the Spectacles of the Roman Amphitheater." Professor Coleman's talk focused on the unique role the amphitheater (and by extension, the games which took place in it) played in Roman social life, using a series of slides to highlight her argument.

Professor Coleman began her discussion of violent spectacles in the ancient Roman world by focusing on the amphitheater in Pompeii, which was constructed as a result of the Roman takeover of the originally Samnite town. Professor Coleman explained that the amphitheater was strictly divided along Roman class lines. While ordinary spectators in Pompeii (so-called Samnite riff-raff) had to climb a set of stairs to enter the amphitheater and then climb down another set of stairs to reach their seats, the Roman elite had their own, ground-level entrance to the amphitheater. Their seats on the bottom level of the amphitheater were wider and separated from the rest of the crowd by a large wall. In 59 C.E. this amphitheater was rocked by a now famous event, in which spectators from Pompeii and the rival town Nuceria came to blows. This event is recorded on a Pompeian wall painting [below] that depicts the amphitheater and its velà (a cloth that covered the amphitheater and provided sun protection for the crowds) and brawling spectators in and around the amphitheater. The Emperor Nero consequently banned certain types of events from the Pompeian amphitheater for ten years. Nonetheless, the amphitheater continued to be upgraded, added to, and redecorated. The Roman elite of Pompeii made sure they got credit for their public donations. As Professor Coleman noted, Romans had no delusions of false modesty; they ensured that they received public acknowledgement for any and all contributions they made.

Professor Coleman then moved on to the Colosseum in Rome. She discussed an early dedication on a Colosseum wall that has been recently deciphered by a Hungarian epigrapher. The dedication was obscured by a later 5th century inscription, but the epigrapher was able to reconstruct the dedication by looking at peg holes in the wall that would have held bronze letters. Two versions of the dedicatory inscription emerged from this reconstruction. The first lauded the Emperor Vespasian for the donation of his own portion of spoils from the war in Judea to finance the Colosseum. The second, later inscription included the addition of a "T" which changed Vespasian's name to that of his son and successor, Titus. The Colosseum lay on the old grounds of Nero's huge palace, a piece of land that Vespasian reclaimed for the people after Nero's death. Professor Coleman explained that as a donation to the Roman people, the Colosseum had important propaganda value and Rome's emperors took care to use this to their advantage. Vespasian's construction of the Colosseum, according to Professor Coleman, proved him to be a proper member of the Republican Roman elite, just like the elite of Pompeii. Later emperors also proclaimed their repairs or upgrades to the Colosseum.

The life of gladiators, as it turns out, may not have been as bad as we in the modern world might imagine. While gladiators were often slaves, some people did sign themselves up for the gladiator life. These gladiators actually led fairly decent lives, Professor Coleman argued, because they represented an investment. She mentioned that perhaps only 5% of gladiators would have actually died in the arena. Because they represented such an important investment, gladiators merited sex, fine food, and a roof over their heads. I learned a number of things I had not known about gladiators in Professor Coleman's lecture, such as the fact that gladiator fights rarely ended in death, that there were in fact female gladiators, and that gladiators were divided between those who fought other men and those (less esteemed) who fought beasts.

Professor Coleman explained that all these violent spectacles, and their sponsorship by wealthy patrons, played an important role in ancient Roman society. First, patronage of such events was an important political and social responsibility of the Roman elite. Second, the violent spectacles played an important role in reinforcing Roman values and social norms. Gladiators represented for Romans virtus, or masculine virtue and bravery. The other type of violent spectacle, such as the throwing of criminals to the beasts, played an equally important role in reiterating Roman codes of conduct and the social hierarchy. Citizens never faced this type of punishment, as they were much more protected by Roman law. Non-citizens or slaves, however, who committed particularly bad deeds, needed to be punished painfully and in a public way in order to reinforce the social norms required by Roman society. The arena represented the most visible place to do so, because it focused the attention of a large audience while still protecting them. The amphitheater with its gladiators, beasts, and criminals, provided the perfect means for the Romans to demonstrate and convey Roman ideals. Rome could control nature itself in the arena (in the form of beasts), could extol Roman masculinity and bravery (virtus) through gladiator fights, and could deal with those who did not conform to society's codes of behavior all in full view of the Roman crowds.

Catherine K. Baker '06 graduates in May with her B.A. in two Classics tracks: Classical Archaeology and Ancient History and Classics. This fall she begins study toward her doctorate in Classics at New York University.

Upcoming Events

Sunday, March 5, 2006, 6:00 p.m. - 8:00 p.m.
The Classical Studies Film Series
I, Claudius: Parts 7 & 8: Reign of Terror and Zeus, By Jove!
Derek Jacobi, Siân Phillips, Brian Blessed, John Hurt, Patrick Stewart
Location: Shiffman 201

Thursday, March 9, 2006, 4:00 p - 5:30 p.m.
Classical Studies Faculty and Undergraduate Departmental Representatives

Meet the Majors
Location: Olin-Sang 104

**Sunday, March 12, 2006, 6:00 p.m. - 8:00 p.m.**
The Classical Studies Film Series
I, Claudius: Parts 9 & 10: Hail Who? and Fool’s Luck
Derek Jacobi, Siân Phillips, Brian Blessed, John Hurt, Patrick Stewart
Location: Shiffman 201

**Sunday, March 19, 2006, 6:00 p.m. - 8:00 p.m.**
The Classical Studies Film Series
I, Claudius: Part 11 and 12: Fool’s Luck and A God in Colchester plus "The Epic That Never Was"
Derek Jacobi, Siân Phillips, Brian Blessed, John Hurt, Patrick Stewart
Location: Shiffman 201

**Thursday, March 23, 2006, 4:00 p.m. - 5:00 p.m.**
The Classical Studies Colloquium Series
Angela Murock Hussein, Lecturer in Clasical Studies
Ducks, Horsemen, and Rampant Goats: Early Greek Pottery Workshops in Etruria
Location: Olin-Sang 104

**Sunday, March 26, 2006, 6:00 p.m. - 8:00 p.m.**
The Classical Studies Film Series
I, Claudius: Part 13: Old King Log plus "The Epic That Never Was"
Derek Jacobi, Siân Phillips, Brian Blessed, John Hurt, Patrick Stewart
Location: Shiffman 201

**Monday, April 10, 2005, 5:30 p.m. - 6:30 p.m.**
The Classical Studies Colloquium Series
The Class of 2006 Seniors
Senior Thesis Presentations
Location: Olin-Sang 212

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**CLASSICS ONE-DAY SYMPOSIUM**

**BACCHUS COMES TO BRANDEIS: EURIPIDES AND ATHENIAN TRAGEDY**

**Event I: Monday, May 1, 2006, 1:45 p.m. - 2:45 p.m.**
The Classical Studies Colloquium Series
Eric H. Hill, the Barbara ’54 and Malcolm L. Sherman Chair, Department of Theater Arts
Dionysus’ Body: In Search of the God on Stage
Location: Levine-Ross 1/2, Hassenfeld Conference Center

**Event II: Monday, May 1, 2006, 3:00 p.m. - 4:00 p.m.**
The Jennifer Eastman Lecture Series
Mary Ebbott, Assistant Professor of Classics (The College of the Holy Cross)
‘How Do I Look?: Dynamics of Performance in Euripides’ "Bacchae"
Location: Levine-Ross 1/2, Hassenfeld Conference Center

**Event III: Monday, May 1, 2006, 4:15 p.m. - 5:15 p.m.**
The Classical Studies Colloquium Series
Round Table On Performing "The Bacchae" with Eric H. Hill (Director), Adrienne Krstansky (Agave), Susan Dibble (Chorus Leader), and the cast of The Bacchae, including Lindsey McWhorter (Dionysus), Aaron Costa-Ganis and Robert Serrell (both playing Pentheus)
Moderators: Leonard C. Mueller, Professor of Classical Studies and Tom King, Associate Professor of English and American Literature
Brandeis University Location: Levine-Ross 1/2, Hassenfeld Conference Center

**Event IV: Monday, May 1, 2006, 8:00 p.m. - 10:00 p.m.**
A Brandeis Department of Theater Arts Production, in cooperation with the Departments of Classical Studies and of Music
Funded by Ann ’56 and Clive Cummis and by the Poses Foundation
Special Symposium Day Directors’ Presentation of Euripides’ The Bacchae
Directed by Eric H. Hill, Sherman Chair of the Department of Theater Arts
Translated from the Ancient Greek by Professor Leonard Mueller & the Fall Term 2005 students of GRK 115b
Adapted for the Stage by Eric H. Hill, Sherman Chair of the Department of Theater Arts
Original Music by David Rakowski, Brandeis Professor of Composition
Location: al fresco, the Spingold Theater grounds
A Classical Panel Discussion: February 2, 2006
HBO's *Rome* Series: the Historic Figures, the First Season, and its Message, with Professors Paul Morrison, Ibrahim Sundiata, Jonathan Unglaub, and Cheryl Walker

On February 2, 2006, a lively group of Brandeis professors came together to discuss the new HBO/BBC series *Rome*, which aired in fall. An audience of some 75 faculty, students, and visitors attended the round table session. Prior to the discussion, several scenes from the series' first episode were viewed, including the final battles of Caesar's Gallic Wars and a political discussion in the Senate house.

Professor Walker (CLAS) spoke first, commenting on the historical accuracy of the series. In her view, she found 52 B.C.E. a strange year in which to begin the series because, "you don't get the sexy poets, the 1st triumvirate, and all that fun stuff." The series also made the significant mistake of assuming that both Caesar and Pompey were consuls in 52, when in fact only Pompey held that title at the time. Other problems included the many assumptions the creators made about the principal characters, particularly their physical appearance and mannerisms. Through the course of the series Brutus is shown regularly criticizing plebs when, in reality, he was a great supporter of the people. Cato was much younger than he appears on the show; born in 95 B.C.E., he would have been 43 years old at the time. At the time the first episode opens, Pompey is also depicted as being much older; born in 106 B.C.E., he would have been 54 years old. Overall, Professor Walker noted that the series chose to focus on odd historical events. Thus, Atia Balba Caesonia (Augustus' mother) is depicted as a promiscuous and devious woman, a highly fictionalized version of the real person. Professor Walker noted that viewers need a fairly sophisticated knowledge of ancient Roman history and society in order to appreciate the series. The series is flawed precisely because the producers did not have a clear idea who their audience would be and therefore how much detailed understanding could be expected.

Professor Unglaub (FA) continued the discussion from the aesthetic perspective. On a purely visual level, he found the series attractive, and commended the effort made by the creators to show Rome as the gritty and ethnically diverse city that it must have been. Many of the real monuments in ancient Rome were accurately portrayed, he said, including various parts of the Forum. Though the creators of the show clearly took advantage of artistic license in many aspects of the series, the overall production created scenes of great beauty. On a critical note, however, Professor Unglaub disliked the way in which Egypt was portrayed, surmising that this was how the show's creators thought the Romans would have seen Egypt: a completely decadent society that squandered its riches. He also remarked that Cleopatra was actually in Rome during the period of time that the series places her in Egypt.

Professor Morrison (ENG) spoke from the modern analytical perspective, comparing the series' depiction of Rome to modern metropolises. Professor Morrison stated that he found it hard to believe that the series was accurately portrayed at all. In his view, it was difficult not to see the parallels between the series and modern day politics, and to see in the series' depiction of Rome, our modern-day New York City: the multicultural crossroads of the world. "We have to explain their city as a retroactive view of our cities," he noted. One of Professor Morrison's main criticisms concerned the depiction of female power roles. The series was "quasi-feminist," he said, showing that women did have power, but it was always behind the scenes and always inherently evil. Regarding the series' commentary, he found repugnant the director's comparison of the "American Dream" to the "Roman Dream," i.e., moving up in ranks of slavedom. Overall, he found only the visual depiction of Caesar's death well done.

Professor Sundiata (HIST) concluded the panel from his historical and modern analytical perspective. In general, he found the series to be very entertaining. The depiction of Rome, he said, came from 19th century British conceptions of ancient Rome. Like Professor Morrison, he found the series to be a retroactive depiction of a modern city, only instead of New York, he saw it as London, with a senate structure vaguely similar to Parliament. While Professor Sundiata considered the series to be visually stunning, he thought the casting could have been more modern, i.e., more Mediterranean. His main criticism, however, concerned the series producers' assertion that in antiquity there was "no morality." Professor Sundiata pointed out that the real Romans were not immoral, but simply followed a different kind of morality: for example, the dead deserved respect, the gods required proper sacrifices, etc. The "kinky, bloodthirsty Rome" depicted in the series was a poor representation of the time and its peoples, he thought. In his view, the producers projected their own modern view of immorality onto the Romans: a society going downhill, engaging in incest, decadence, and lawlessness.

Zachary Shipkin '07 is a junior on the Classical Archaeology and Ancient History track. He is one of Classics' three current Undergraduate Departmental Representatives.

The Ancient Artifact Study Center

Eight hundred-odd old archaeological artifacts were wrapped, boxed, and gently transferred from the Rose Art Museum to the new Classical Studies Ancient Artifact Study Center by classicists Ann Olga Koloski-Ostrow, Chris Farrell '07, Zac Shipkin '07, and friend-of-Classics Josh Bernstock '06. The following photos attempt to tell the story of at least the latest journey these objects have undertaken. Once the new Center is unpacked and operating, Classical Studies students (and NEJS, Fine Arts, and other undergraduates as well) will be identifying and tracing the origins and earlier expeditions of these unique and fragile artifacts, studying art and history experimentally. The Center owes much to the support of Brandeis Provost Marty Wynaagarden Krauss, whose office generously secured and helped fund the establishment of Golding 15 as the new home for these objects, including marble and bronze figurines, ceramics, weapons, jewelry, and medical instruments from 1500 B.C.E. to the Byzantine period. These objects, mostly gifts to the university, were gathered into the current collection more than 20 years ago under the curatorship of Classical Studies.
Photo Gallery: Scenes from a Lecture

The Department of Classical Studies hosted a series of lectures by gifted classicists this fall and spring. Our Weiner Lecturers, Professors Victor Bers of Yale University and Kathleen M. Coleman of Harvard University, and our Jennifer Eastman Lecturer in Classical Studies, Judith P. Hallett of the University of Maryland all packed in an impressive crowd of students, faculty, and off-campus visitors in Pollack Auditorium. From left to right:

Row One: 1) Pollack Auditorium as audience takes seats; 2) Guest Lecturer Professor Judith P. Hallett with Jennifer Eastman; 3) Greek Studies graduate C. Emil Penarubia, speaker Judith P. Hallett, and Professor Hallett’s former student Barton Kunstler; 4) Professor Susan S. Lanser of Women’s Studies, a co-sponsor of the Hallett Lecture, with Carolyn Sullivan, Classical slide operator, and Fine Arts major and UDR.

Row Two: 5) Jonathan Lewis ’07, Zac Shipkin ’07, and Chris Farrell ’07; 6) Classics Chair Ann Olga Koloski-Ostrow and Eastman Lecturer Judith P. Hallett; 7) Emma Levine ’09 meets speaker Judith P. Hallett; 8) Jennifer Eastman, flanked by Classics UDRs Zac Shipkin ’07 and Chris Farrell ’07;

Row Three: 9) Classics UDR Catherine K. Baker ’06; 10) Judith P. Hallett and Ann Olga Koloski-Ostrow; 11) Panelist Professor Paul Morrison of English makes a point; 12) Panelist Ibrahim Sundiata, Samuel and Augusta Spector Professor of History, addresses the crowd; 13) Wellesley Professor Valerie Warrior and her husband Tom;

Row Four: 14) Professor Nancy Scott of Fine Arts with her colleague, Panelist Professor Jonathan Unglaub of Fine Arts; 15) Wellesley Professor Valerie Warrior confers with panelist Professor Cheryl Walker of Classics; 16) Ann Koloski-Ostrow and Kathleen M. Coleman at the Spring 2006 Weiner Lecture;

Row Five: 17) C. Emil Penarubia, CANE Treasure Ruth Brindel, and an unknown student at the HBO Rome Panel Discussion; 18) Classics Chair Ann Olga Koloski-Ostrow greets Professors Nancy Scott (FA) and William Kapelle (HIST); 19) Post-lecture reception at the Classics Spring 2006 Weiner Lecture;

Row Six: 20) Professor Ann Koloski-Ostrow with Classics UDRs Chris Farrell ’07 and Zac Shipkin ’07; 21) Professors Cheryl Walker (CLAS) and Charles McClendon (FA) at the Coleman talk; 22) Students at the Coleman reception included reporter Catherine K. Baker ’06, Emma Levine ’09, Chris Farrell ’07, and Zac Shipkin ’07.
Call for Submissions

Nuntius has been designed not only to bring news to you, but also to serve as a vehicle through which to receive and pass on your input and ideas. Our intention is to reach and to reflect the entire Brandeis Classics community: faculty, students, alumni, donors, and lovers of Classical Studies. To that end, please let us know what you think about the publication and the kinds of news included in this, our first issue. We are most receptive to your ideas: cartoons, brief essays or discussion topics, Classical anecdotes from your Brandeis days, department photos from way-back-when, etc. Consider us for your artwork with a Classical theme: photography, poetry, translation, sketch, watercolor, etc. Please contact Janet Barry at jbarry@brandeis.edu with your news, ideas, and submissions. Thank you!

Nota Bene

The title illustration on this e-newsletter was constructed from contiguous images of the Claterna Mosaic, a decorative polychromic mosaic, from Claterna, Italy. Photographs by Ann Olga Koloski-Ostrow unless otherwise noted. Photograph of Victor Bers by Catherine K. Baker ’06. Artifact Center photos 1 and 4 by Zachary Shipkin ’07. Photo Gallery photos 6 and 10 by Chris Farrell ’07. Photo Gallery photos 16, 18, and 20 by Steven Ostrow.

The quotation following our title is taken from Eunuchus, by 2nd century B.C.E. Roman playwright Publius Terentius Afer (Terence).