Valeria Sergueenkova’s research explores the connections between the inquiry into the past and the inquiry into nature. Challenging the modern disciplinary compartmentalizations of ‘history,’ ‘science,’ and ‘geography,’ her practice of Classical scholarship embraces the 19th century German concept of Altertumswissenschaft, which emphasized the unity of the various disciplines into which the study of the ancient world may be divided. This holistic view of ancient studies is very much at home at UC Classics, where the study of Greek and Latin language and literatures, ancient history, and Mediterranean archaeology are united within a single department.

For Sergueenkova, the ancient historical imagination includes both history and natural science. Her first book, A Science of the Past: Herodotus’ Histories between Nature and Culture, investigates the connections between the study of the past and the study of nature in the work of Herodotus, the “Father of History”, whose writings encompassed both political/military history and natural history. The book examines Herodotus’ “digressions” about topics that do not appear, superficially, to have anything to do with the Persian wars, the stated subject of the Histories, such as the flooding of the Nile or where lions live in Europe. She suggests two reasons why he includes this material: first, that Herodotus’ view of the human past included topics like cultural history or natural history, and took into account factors such as landscape, climate, and environment; and second, that he was writing within a prose tradition that rejected ad hoc causes and divine causation for phenomena, and sought instead their physis or intrinsic characteristics to explain their variety of manifestations. These conclusions reject an anachronistic imposition of modern definitions of historiography and natural history.

Sergueenkova continues to cross disciplinary boundaries, combining traditional historical sources with archaeological and other evidence in several articles co-authored with archaeologist Felipe Rojas that discuss how ancient people in Anatolia reconstructed their own prehistory using material evidence. For example, in the 5th c. BCE, earlier landscape monuments, such as the Bronze Age Hittite relief shown here, provoked debates about who was represented and what the hieroglyphic inscription next to the figure’s face meant. Their articles explore the dynamics of ancient social memory and focus especially on the reconstruction of the past by non-elite local populations.

Sergueenkova is currently researching the intersections between history and science across different genres and media in a diachronic perspective, continuing to attempt to understand the place of different disciplines, such as history, geography, and cartography, in ancient “maps of knowledge”. In her second book project, she is exploring the place of ancient geographic literature and representation in the greater intellectual landscape of the ancient world and how geographic knowledge would relate to other types of knowledge. Whereas modern scholarship views geography as set in space, and history as set in time, Sergueenkova argues that from the ancient evidence it is very difficult to separate those disciplines; she will demonstrate that when ancient Greeks or Romans talked about their experience in confronting a particular landscape, what immediately came to their minds was also its history.
Community Engagement 1: Classical Cincinnati

UC Classics partners with other Cincinnati institutions to bring Classics to contemporary audiences.

Assistant Professor Antonios Kotsonas collaborates with the Cincinnati Museum Center on Classical influences in the city of Cincinnati

What is Greece and Rome and the Making of Cincinnati, the exhibit of photographs, documents, artworks, and panels currently on display in the foyer of the Blegen Library, to which you contributed?

The exhibition showcases the wide-ranging but often unknown impact of ancient Greece and Rome on the making of the city of Cincinnati. These ancient cultures have given our city its name, have influenced individuals who have shaped the cityscape, and have inspired local art and literature from the 1800s to the present. More broadly, the exhibition invites visitors to reflect on how the past informs the present, how global heritage informs local heritage, and how multiculturalism has shaped the identity of our community.

How did you get involved in this project? Did you approach the Cincinnati Museum Center, or did they contact the Department with this idea?

Dean Arnie Miller developed the fascinating idea of having the College of Arts and Sciences collaborate with the Cincinnati Museum Center (CMC) to bring a number of displays to UC while the CMC building, the historic Union Terminal, was being renovated. The various departments were invited to contribute, and Kathleen Lynch, then Acting Head of UC Classics, asked me to be the representative of our department. I warmly accepted, and proposed the original idea of a project centered on the impact of Greece and Rome on Cincinnati, which was unanimously approved.

Who else was involved in the making of this exhibition?

Turning a promising concept into an attractive and well-rounded exhibit required the time, research, and imagination of a brilliant team of nine graduate students from all sub-disciplines of Classics, plus the counsel of a community member; the talented design of Lucy Cossentino-Sinnard from UC’s Planning, Design and Construction; the expert advice and skilled manufacturing of the staff of CMC, especially Erica Wainwright; the generous loan of artwork by local artists Bruce Erikson, John Leon, and Tom Tuschiya (BA ’95); and the assistance of colleagues from Classics and numerous other departments at UC. For their help with funding and their generous support, we are grateful to Dean Arnie Miller; to Mary Beth McGrew, University Architect and Senior Associate Vice President; and to Jack Davis and the Semple Classics Fund.

Who is the intended audience for this exhibit? It’s on the UC campus, inside a building, so is this for UC students/personnel, or is it hoped that a wider audience will be drawn into the Blegen Library to see it?

We are hoping – and working – to attract the maximum audience possible. This of course includes the UC academic community, including alumni, but extends well beyond. We want to bring to our building student groups from the schools we have been collaborating with for the Classics outreach program, but also with other schools that are not aware of what we offer. Also, the exhibition is designed to appeal to members of the community with an interest in the ancient world, and in local history and culture, literature and art.

In that case, what publicity should we be expecting?

We have great plans for publicity and we are supported in this by the College and the Project Manager of the UC/CMC collaboration, Christi Hall. We started by printing nicely designed flyers for educators and the general public, which we recently distributed in the Archaeology Fair (on October 7). We are now planning the official opening, to which you will all be invited; and we are also working on the promotion of the project within and beyond UC. We are also considering mini-workshops on key themes of the exhibition, which will be addressed to general audiences. We hope that our visitors will love the display, which could eventually lead to a follow-up, also drawing in materials from the Cincinnati Art Museum.

Since you’re already talking about a possible follow-up, is Greece and Rome and the Making of Cincinnati part of a continuing relationship between the CMC and UC?

The College of Arts and Sciences is working with the Cincinnati Museum Center for the development of further projects (unrelated to Classics). However, we take pride in being the first team to deliver a brand new product of this successful collaboration. Our team hopes to capitalize on this accomplishment and develop further projects with the CMC.

Dates and Hours

The installation of the exhibition was celebrated with a small reception in the lobby of the Blegen Library on November 14 at 5:30 pm.

The exhibition is open to visitors, and groups interested in guided tours are welcome to contact Christi Hall, the College Project Manager, at hall3ct@ucmail.uc.edu

- Monday to Saturday 7:30 am-10:30 pm
- Sunday 12:30 pm-10:30 pm

http://classics.uc.edu/
Community Engagement 2: *Katharsis* through Tragedy

UC Classics partners with other Cincinnati institutions to bring Classics to contemporary audiences.

By Carol Hershenson

Theater of War

Assistant Professor Lauren Ginsberg brought a program of ancient Greek drama about war to veterans of America’s modern wars.

**What is Theater of War, the program you helped bring to the College Conservatory of Music’s Patricia Corbett Theater on September 7th?**

Theater of War is an innovative public health project founded by Bryan Doerries that presents readings of Sophocles’ *Ajax* as a catalyst for town hall discussions about the challenges faced by service members, veterans, their families, caregivers, and communities. Using Sophocles’ plays to forge a common vocabulary for openly discussing the visible and invisible wounds of war on individuals, families, and communities, these events are aimed at generating compassion and understanding between diverse audiences, while mobilizing citizens and resources to help improve the lives of service members, veterans, their families, and people in their communities. Each performance is followed by a community panel and a town hall discussion.

**How did you hear about this program?**

I've been following Theater of War since its inception about a decade ago. I saw an early collaboration between Doerries' team at the ART in Cambridge, MA with Linda Powell as Tecmessa that took my breath away, and I'd pre-ordered his book as soon as it became available. I use the project frequently in my classes, especially in my Broadway BC course. So, you could say, I'm a fan. I'm also the proud granddaughter of two veterans (Marine and Army), which I'm sure has something to do with it. When I heard that college campuses were successfully hosting an event which was originally designed for military bases, I decided that it would be perfect for UC and for Cincinnati given the work our VA is doing and the ways in which UC tries to welcome and support our veteran students.

**You worked for a year and a half to bring Theater of War to CCM; what was involved in that effort?**

A lot of it was finding the right partners for the project. Dean David Stradling was a big help in connecting me with various units within the College of Arts and Sciences, like the Taft Center and the Helen Weinberger Center, as was the Office of the Provost. The collaboration with CCM was an obvious first start, but it wasn't until I started talking with Dean Bruce McClung that I learned about the amazing work that the CCM Harmony Fund does on projects exactly like this; I'm really proud that Classics was able to collaborate with them. Probably the trickiest part, once all the UC pieces were in place, was making the right connections with the Cincinnati VA and with the local veteran population. Dr. Kathleen Chard and her colleagues took a risk in helping someone with no personal military experience and whom they didn't know; she personally volunteered to be on our panel, put me in touch with veterans, service members, and their families to help put together the rest of the panel, and helped facilitate a suicide prevention booth at the event itself. She also told me whom to contact in the wider area so that word about the event got out. None of that was automatic, and all of it took time and trust. I'm grateful for everyone who took the time to join me in seeing this program through. And it should go without saying that without the help of Joe Katekamp and Jenny Lin in the UC Classics office, as well as my colleagues (especially Valeria Sergueenkova, Marion Kruse, and the graduate students), this would not have happened. Everyone was amazing.

**What was it like to see Sophocles’ *Ajax* used in this way?**

Honestly, what surprised me the most was that the scenes from the *Ajax* - masterfully read by David Strathairn and Marjolaine Goldsmith - were not the most powerful part of the event. It really was the backdrop against which the "real" event took place: the poignant remarks of the panelists and the great variety of responses in the town hall. Seeing Doerries continually bring timeless questions about trauma, family, isolation, and pain back to the root of the play while also allowing everyone in the audience to share their truth was... indescribable. So, this wasn't like seeing an ancient play performed; instead it was using an ancient play to open a dialogue greater than itself. And as a fan of Sophocles AND of Strathairn, that really is saying something.

**Was this a one-off venture or part of a continuing relationship between UC Classics and other institutions, such as veterans groups or CCM?**

I'd like it to be the latter. Certainly it is a more formal statement of our already frequent collaborations with CCM - I often guest-lecture in courses in the Department of Acting due to my work with Brant Russell and try to be involved in productions with a Classical theme. But this event really put us on the map in terms of what Classics and CCM can do together on the larger scale, and so I certainly hope to collaborate with the Harmony Fund and with CCM more broadly again. As for the wider Cincinnati community, there too I hope we can do more using our already vibrant outreach program. Other cities have programs, say, which involve reading groups with Veterans or other more informal events. That might be a place to start.

**Have you had any feedback from the participants or from veterans who attended the event?**

The feedback after the event from all corners was immediate and passionate. In particular, every member of the panel wrote to express their thanks for being included (and they did all the hard work!) and their interest in participating in another event in the future. Dr. Chard was especially excited by the collaboration she saw between the humanities and medicine; she called herself "a convert." Most importantly to me, however, was the news that the 'Trauma and Recovery Center at the VAMC in Cincinnati received several calls from members of the audience who were interested in treatment. That single fact makes the event a success.
A Dozen Years of BASP

Professor Peter van Minnen shapes a professional journal

Peter van Minnen took over as editor of The Bulletin of the American Society of Papyrologists when he had just become Associate Professor and Acting Head of the Department of Classics, in 2006. All through his acting headship and headship (until 2015) he took the journal from a modestly sized (200 pages) samizdat publication to a larger (up to 400 pages) and more respected venue for papyrological research worldwide. BASP has become the venue of choice for all who want their papyrological publications to count (it is double-blind peer-reviewed and variously indexed).

Starting with the first issue, John Wallrodt, IT specialist for UC Classics, played a crucial role in shaping the look of the journal, which often includes challenging graphics and tables. Over the years, many graduate students have also assisted the editor in various ways, and some have become papyrologists and editors of papyri themselves (not just in BASP).

This year, with the twelfth annual issue to be edited by van Minnen, the American Society of Papyrologists (ASP) moved the production and distribution of the journal to a professional publisher, Peeters in Leuven (Belgium), which publishes many journals in ancient and religious studies. The in-house formatting by graduate students and John Wallrodt is now a thing of the past; the editor does the basic formatting and leaves the rest to Peeters. The 2017 issue has just come out, and it is filled with text editions (inter alia, a papyrus with scholia on Iliad B), essays (on, for example, ancient recipes for black ink), and the unexpected (among them letters from Florence Nightingale).

BASP is particularly strong in text editions. In the 2017 issue there are eight articles with editions of literary and documentary Greek texts and one each with editions of Coptic and Arabic texts. BASP has published Egyptian Demotic texts in the past and would like to see more of these. More essays would be welcomed in future issues - there are only four in the 2017 issue, not counting the three shorter articles with discussions of papyri - as would more discussions of literary papyri, including early Christian manuscripts, as well as of historical topics.

Since 2014, BASP has published an annual review of Christian inscriptions from Egypt and Nubia, including Greek and Coptic. Traditionally it has also published book reviews, often the only thoughtful reviews of sometimes rather specialized works.

Going forward, van Minnen plans to edit six more annual issues. He expects to receive an increasing number of submissions from scholars worldwide; since Peeters has a much wider distribution network, especially in religious studies, the ASP anticipates more subscribers and the editor expects more submissions from religious studies scholars. He continues to be assisted by two co-editors, Jitse Dijkstra (a former student of his from Groningen, now at Ottawa) and Tim Renner (Montclair State), and a reviews editor, Arthur Verhoogt (Michigan).

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On the Bookshelf

Recent books from UC Classics affiliates

Natalia Vogeikoff-Brogan, Jack Davis (PhD '77 and the Carl W. Blegen Professor of Greek Archaeology), and Vasiliki Florou 2015. Carl W. Blegen, Personal and Archaeological Narratives. (Atlanta: Lockwood Press). This non-traditional biography of Carl W. Blegen, the first Professor of Greek Archaeology at UC Classics, consists of 21 papers, each discussing in depth one aspect of his life, drawing on copious archival documentation, including items from the UC Classics Archives and Special Collections.

Lauren Donovan Ginsberg (UC Classics faculty) 2017. Staging Memory, Staging Strife: Empire and Civil War in the Octavia. (Oxford: Oxford University Press). The anonymous drama Octavia is the sole surviving historical drama from ancient Rome. This book offers a new reading of how the play intervenes in the contests over memory after Nero’s fall. Though Augustus claimed that the Principate solved Rome’s curse of civil war, the play reimagines early imperial Rome as a landscape of strife with a ruling family waging war on itself and its people. In doing so, the Octavia shows how easily empire becomes a breeding ground for the passions of discord.

Evi Gorogianni (PhD ’08), Peter Pavúk, and Luca Girella, eds. 2016. Beyond Thalassocracies: Understanding Processes of Minoanisation and Mycenaeanisation in the Aegean. (Oxford and Philadelphia: Oxbow Books). This book presents 13 articles that explore the processes of cultural change in areas of the Aegean that were affected first by Minoanisation and then by Mycenaeanisation. The similarities and differences in the processes are noted, with insights from recent theoretical approaches, including material culture studies and post-colonial theory.

Joanne M. A. Murphy, ed. (PhD ’03) 2016. Ritual and Archaic States. (Gainesville: University Press of Florida). The nine contributions in this volume unite streams of scholarship on archaic states and ritual, and range from Ming China to Chaco Canyon, with two articles on prehistoric Greece. The volume demonstrates the variability in the locations, frequency, and roles of rituals even in apparently similar states, as well as in their nature and sociopolitical significance.

Susan H. Prince (UC Classics faculty) 2015. Antisthenes of Athens: Texts, Translations, and Commentary. (Ann Arbor: University of Michigan Press). This book is a commentary on the surviving textual passages by and about Antisthenes of Athens, (c. 445-365 BCE), an ancient disciple of Socrates, who was older than Plato and Xenophon and the most influential of the “minor Socratics.” It is the first study to integrate Antisthenes’ positive assessments of Homer into Socratic discourse.

http://classics.uc.edu/
Barbara Burrell is leading a UC Classics working group in developing the new Near Eastern galleries of the Cincinnati Art Museum. As well as working with Museum staff (led by curator Amy Dehan) and graduate students and staff of our department, she has drawn in collaborators from DAAP, Hebrew Union College, and Xavier University, as well as experts such as Judith McKenzie of Oxford University and the Manar al-Athar Project, and Joe Greene of the Harvard Semitic Museum. The centerpieces of the galleries will be the Khirbet et-Tannur shrine, excavated by Nelson Glueck of HUC and brought to Cincinnati with the encouragement of Professor William T. Semple (head of UC Classics 1920-1951), who provided for its display in the Cincinnati Art Museum.

Jack Davis received a Special Civil Merits Award from the president of Albania, Bujar Nishani, on June 9, 2017. Jack co-directed an international team that sought to preserve some of Albania’s most significant historical sites at risk of being lost to rapid development in the first decade of the 21st century as the country emerged from two generations of Stalinist economic management.

Steven Ellis delivered the Charles Beebe Martin Classical Lectures at Oberlin College & Conservatory on November 6-10, 2017. The Martin Lectures, established in 1927, are among the most prestigious lecture series in Classical studies, and are published by Princeton University Press. Ellis’s series of four lectures was entitled “The Pompeian Context: Lessons from the excavation of a Roman city”; he discussed the social and socio-economic structures of sub-elite groups and individuals based on the UC Classics excavations at Pompeii, which he directs.

The promotions of Kathleen Lynch and Peter van Minnen to Professor were confirmed by the UC Board of Trustees in June 2017. Sharon Stocker and Jack Davis received the International Giuseppe Sciacca Award in Vatican City on November 12, 2017, which recognizes those who have made significant contributions to their respective fields and who have embraced the principles of friendship and collaboration among all peoples and nations.

Crowe will also present a paper, “Old Things, New Contexts: Bronze Age Objects in Early Iron Age Burials at Knossos,” at the 17th International Aegean Conference, MNEME: Past and Memory in the Aegean Bronze Age, to be held in Venice and Udine on April 17-21, 2018. The proceedings of the International Aegean Conferences are published by the series Aegeum.

Kathleen Kidder: Graduate School Dean’s Fellowship, awarded to students in the final year of degree work to support superior scholarship that enhances the reputation of their program, department, and the University of Cincinnati. Her project, “Representations of Truth and Falsehood in Hellenistic Poetry,” analyzes how five Hellenistic poets (Aratus, Nicander, Callimachus, Apollonius of Rhodes, and Lycophron) represent the processes of assessing truth and falsehood. She applies the philosophic concept of a criterion of truth to those readings, arguing that each of the poetic works suggests a different model for distinguishing truth.

Chris Motz: Graduate Student Governance Association Research Fellowship to assist graduate students in furthering their research endeavors, and also the Archaeology of Portugal Fellowship for 2017/2018 by the Archaeological Institute of America. His project, “The Knowledge Networks of Workshop Construction in the Western Roman Empire,” centers on the ways in which knowledge required for the construction of sub-elite workshop spaces in the fish-salting and fulling industries was transmitted through social, professional, trade, and other networks.

All five of the UC Classics graduate students who applied to the American School of Classical Studies at Athens received admission and a fellowship for the 2017-2018 Regular Member Program or as an Associate Member:

- Simone Agrimonte: Virginia Grace Fellowship
- Sarah Beal: Michael Jameson Fellowship
- Haley Bertram: Heinrich Schliemann Fellowship
- Chris Hayward: Martin Ostwald Fellowship
- Efi Tsiolaki: Homer A. and Dorothy B. Thomson Fellowship

**Faculty News in Brief**

**Student Commendations**

**Publications:**


**Fellowships and awards:**

Congratulations to the winners of UC Classics 2017 Undergraduate Translation Prizes:

- Mary Piper: Junior Latin
- Jack Barendt: Senior Latin
- Margaret Kammerer: Junior Greek
- Jack Barendt: Senior Greek

UC Classics graduate students accrued an impressive number and array of fellowships and awards:

- Alice Crowe: Graduate Student Stipend and Research Cost Award for Faculty-Student Collaboration from the University Research Council, which provides a summer stipend support to outstanding graduate students plus funds to support related research costs working in collaboration with a UC faculty member. Her project, “The Minoan Past in the Past: Bronze Age Objects in Early Iron Age Burials at Knossos, Crete,” examined approximately thirty Knossian EIA tombs that produced Bronze Age objects, which would have been between 100 and 1,200 years old at the time of their re-deposition.

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Storytelling with objects

From UC Classics to exhibit development

Sarah Lima (MA ’07) has had a multifaceted career over the past five years at the Cincinnati Museum Center. She first worked there as a volunteer while still a student through the collaboration of the UC Classics Outreach Program on the featured exhibition A Day in Pompeii. She later accepted a position as a Special Exhibit Experience Coordinator for the exhibition Dead Sea Scrolls: Life and Faith in Ancient Times. In 2013, she moved into a permanent position within Cincinnati Museum Center’s Exhibits Department as a Manager, and eventually a Director, of Exhibits Business Development. In that position, she worked in collaboration with internal museum staff and external partners to create, plan, build, and manage temporary, permanent, and nationally touring exhibitions. Two of the significant projects she worked on in that role included development and management of the NEH-supported touring exhibition First Folio! The Book That Gave Us Shakespeare (2016), and co-development and management of Cincinnati Museum Center’s ongoing Curate My Community initiative, which has placed more than 700 objects from the Cincinnati Museum Center’s collections in public locations around the city of Cincinnati while Union Terminal undergoes extensive renovations. In December of 2016, Lima was then appointed to serve in a new role as CMC’s Senior Project Manager for Exhibits, placing her at the helm to facilitate redevelopment and planning of 22 of the museum’s exhibition galleries as Union Terminal prepares to reopen in 2018.

Lima is quick to credit her time within UC Classics as one of the most valuable skills training opportunities of her life. Skill sets used during translation, site analysis and taphonomic analysis, ceramic analysis and quantification, and results/synthesis are useful tools for museum staff. In addition to those, administrative skills like project planning, resilience, agility, and logistics that develop while a scholar proposes and carries out a research project, are very helpful. What she has carried forward the most, though, has been the idea of placing objects and stories at the center of investigations of the past, and of encouraging learners to apply empathy to their source material. Those tasks go into the work that she does every day to make unique storytelling contributions at Cincinnati Museum Center. “Storytelling relies a lot on the audience’s willingness to connect to the source material, and to the binding tie that the storyteller is able to create,” Lima observes, “but also on technical skill - precision, analysis, synthesis - these are all essential ingredients in creating a compelling narrative.”

Lima has particularly fond memories and praise for the UC Classics Outreach Program. “One of the greatest strengths of the UC Classics program is the opportunity students have to talk compellingly about their research. The Outreach Program is a really well-targeted way to transfer research study skills into informal learning environments, where you may meet audiences who are curious or inquisitive about the subject matter or the recovery technique you’re using, but who don’t care to dive into the rigor and detail of a full thesis study. It can also be a great way to stay anchored as you yourself undertake that deep dive into your own scholarship. Teaching can provide a similar anchor, and offered lessons about what learners care about that I still tap into today.”

Panel on Alternative Careers for Classics Students

On November 17 at 5:00 pm in Blegen 308, UC Classics is hosting a panel discussion with three alumni of our department on alternative career paths for students of Classics. The skills and experiences gained through a degree in Classics are valuable assets in a variety of occupations, and we are excited to welcome home alumni who have applied their training in other arenas.

Panelists include:
- Fred Borowski (PhD ’76): Vice President, Investments, at Raymond James
- Brent Sinclair (PhD ’80): Client Representative at Acxiom
- Sarah Lima (MA ’07): Senior Director of Project Management for Exhibits at Cincinnati Museum Center

http://classics.uc.edu/
Tom Tsuchiya (BA ’95) is the recipient of the 2016 McMicken College Arts & Sciences Distinguished Alumni Award. Notable Cincinnati-area sculptures by Tom include D’Artagnan in front of the Cintas Center at Xavier University, the Lux Mundi sculpture of Jesus at Solid Rock Church in Monroe, OH, and eight Cincinnati Reds ballplayers at Great American Ballpark; the four players of the Crosley Field era are arranged as though engaged in a game. In 2016, he became the sculptor of plaques for the National Baseball Hall of Fame in Cooperstown, NY. His sculpture, Atlas Recycled, is currently installed in the lobby of the Blegen Library.

Tom credits his interest in sculpting to a childhood fascination with Greek art, which he pursued through a Classical Studies major at UC. He seeks a “breath of life” in his sculptures, infusing them with abstractions from the shapes of nature. His portraits are character studies of his subjects that capture their ethos and pathos.

Tsuchiya joins other UC Classics alumni as a recipient of a UC distinguished alumni award:

- Emmett Bennett (BA ’39, MA ’40, PhD ’47): 1997 McMicken College Arts & Sciences Distinguished Alumni Award.
- Daniel Pilarczyk (PhD ’69): 2001 McMicken College Arts & Sciences Distinguished Alumni Award.
- Donna Kurtz (BA ’64): 2004 McMicken College Arts & Sciences Distinguished Alumni Award.
- Barbara Shailor (MA ’71, PhD ’75): 2007 McMicken College Arts & Sciences Distinguished Alumni Award.
- Valerie Hotchkiss (BA ’82): 2013 McMicken College Arts & Sciences Distinguished Alumni Award.
- Elizabeth Milburn Schofield (PhD ’65): 2005 McMicken Dean’s Award for Distinguished Service.

David Hernandez (PhD ’10) has received tenure at the University of Notre Dame.

Ols Lafe (MA ’03) has accepted the position of Director, Center for the Development of Ancient and Medieval Albanian Heritage, University of Durrës, Albania.

Dan Osland (PhD ’11) has been promoted to the rank of Senior Lecturer (roughly equivalent to Associate Professor) in the Department of Classics at the University of Otago, New Zealand (Te Whare Wānanga o Otago).

Bice Peruzzi (PhD ’16) has accepted a tenure-track position in the Department of Classics at Rutgers University.

Jen Sacher (MA ’08) has been appointed editor of Hesperia, the journal of the American School of Classical Studies at Athens.

David Schwei (PhD ’16) has joined the Episcopal School of Jacksonville in Jacksonville, FL, as a full-time Latin teacher.

Research and awards

Chris Cloke (PhD ’16) has been awarded a postdoctoral fellowship from the Smithsonian American Art Museum. He will be based out of the Museum of American Art and the Museum of American History; his research project is entitled “Iconography of the ‘Other’ on Ancient Greco-Roman and American Money”.

Emily Egan’s (PhD ’15) dissertation, Nestor’s Megaron: Contextualizing a Mycenaean Institution at Pylos, has been selected to represent UC in the national CGS/ProQuest Distinguished Dissertation Award for the humanities and fine arts category.

Emilia Oddo (PhD ’11) has been invited by the British School at Athens to study the pottery from the House of the Frescoes at Knossos. The 19 boxes of pot sherds were excavated by Sir Arthur Evans in the early 20th century but never published. This project has also provided the opportunity for archaeological experience to five of Oddo’s undergraduate students from Tulane University.
In Memoriam Getzel Cohen (1942-2015)

Getzel Cohen, professor of Classics and Ancient History, passed away on Friday, February 13, 2015, after a severe illness. He joined the department of Classics in 1970 (associate professor in 1976, full professor in 1982). He taught ancient and especially Greek history to more than a generation of students at Cincinnati. He specialized in the Hellenistic settlements after the conquest of the East by Alexander the Great, the subject of his 1970 Princeton dissertation (with John Fine as supervisor). He published his major work on the Hellenistic Settlements in three volumes between 1995 and 2013 – a lifetime achievement.

Getzel served as acting head, then head of department from 1981 until 1987. At that time he rescued the publication of the Keos excavations and also prepared the way for the return of the department to Troy, after a lapse of fifty years. He also worked with the Trustees of the Semple Fund to set up an “enhancement fund” that would allow them to establish additional positions in the Classics department, and today three faculty members are on such endowments. In 2001, he created the Tytus Visiting Scholars program, which he directed from its inception until shortly before his death. About 175 Tytus scholars from around the world have experienced his hospitality in Cincinnati. In December 1983, Getzel hosted the AIA/APA annual meeting in Cincinnati. He was a trustee of the AIA in the 1990s and served on the external review committee of the Institute for Advanced Studies for many years. He was also the founding director of the Institute of Mediterranean Studies, through which he issued educational videos (over 10,000 sold) and raised funds for various archaeological projects.

His genuine interest in other people and his generous enthusiasm will long be remembered by his colleagues, his students, the trustees of the Semple fund, the Tytus fellows, and everyone he came into contact with. I first met Getzel in Leiden in the Netherlands, where he and I spoke at a colloquium to mark his visit there in 2000. Less than three years later, I became his junior colleague at Cincinnati. I have lost a cooperative colleague, an eternal optimist, and a friend.

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