REFERENCES TO TROY AT USC
AN ICONOGRAPHY TOUR
FOR THE VISIONS AND VOICES PROGRAM
ABOUT FACE: WOMEN, WAR, AND RE-ENVISIONING TROY
MONDAY, APRIL 1, AT 1 PM
TUESDAY, APRIL 2, AT 11 AM
UNIVERSITY OF SOUTHERN CALIFORNIA
1
Christopher Slatoff, *Hecuba*, 2017
USC Village

2
Roger Noble Burnham, *Tommy Trojan*, 1930
Finn Haakon Frolich, Proposal for the Trojan statue, 1920s

3
*Trojan Column*
Probably dating to Roman imperial period (ca 30 BC – 400 CE)

*Helen of Troy*, at base of the Trojan statue
Imprints of the Trojan image

A) Physical Education Building, 1930
B) Taper Hall, 1950
C) Bikeways

Trojan benches

A) East of Bovard Administration Building
   Palmam qui meruit ferat
   Let the one who has earned it bear the palm

B) West of Physical Education Building
   In Concordia mentis et corporis
   In harmony of mind and body
6

Bridge Hall, 1928
Center medallion shows a hare, a snake, an eagle, and a lion cub. The reference comes from Aeschylus’s *Agamemnon*.

7

Mudd Hall of Philosophy, 1929
Julian Garnsey, *The Argonauts Hall*

RELATED IMAGERY

8

Doheny Memorial Library, 1932

A) Roger Hayward, *Hercules and Alexander the Great*

B) Sarcophagus, probably from around ca. 150 CE

C) Wilbur Herbert Burnham, *Socrates and Plato*

9
Taper Hall for the Humanities, 1950
Merrell Gage, *Prometheus*

10
Bovard Administration Building (1921) bell-tower facing west. Johan Gruenfeld, *Cicero and Plato*

11
Tutor Campus Center, *Dart Aphrodite*,
ca. 100 CE

12
Dmitri Hadzi, *Hephaestus*,
ca. 1977

13
Diogenes in search of an honest man, Mudd Hall of Philosophy, 1929
ABOUT FACE
Women, War, and Re-envisioning Troy

Thursday, March 21, 2024
Friends of the USC Libraries Lecture Hall
Doheny Memorial Library 240
University of Southern California

KNOW BEFORE YOU GO

- About Face presents short plays by students that explore gender issues, war, and violence through the lens of Greek tragedy and examine and reimagine USC’s Trojan symbolism with the values of today’s campus community.
- On April 1 and 2, guided walking tours by Ruth Wallach, a public art historian and Associate Dean of the USC Libraries, will illuminate the histories and origins of Tommy Trojan, Hecuba, and other statues, sculptures, and public art on campus.

THE WOMEN OF TROY IN ART AND LITERATURE

The ancient city of Troy was an important site in trade routes between Europe and Asia. The city’s legendary history—especially the conflict between the ancient Greeks and the people of Troy—is a foundational subject of western literature and culture. The Trojan War and its aftermath are the subjects of Homer’s *Iliad* and *Odyssey*, epics of the western canon.

Euripides’ *The Trojan Women* (415 BCE), set in the aftermath of the sacking of Troy, explores the impact of the war on the city’s women and children, including Hecuba, Cassandra, and Andromache. The classic tragedy has been translated, adapted, and reworked in many forms, often conveying an anti-war message with relevance to a contemporary conflict. Among the numerous and varied adaptations are:

- A 1965 play by Jean-Paul Sartre
- A 1971 film starring Katharine Hepburn
- A 2021 comic by the experimental poet and translator Anne Carson
- 2018 and 2021 novels by Pat Barker

Christine Evans’s 2009 play *Trojan Barbie* reflects on the experiences of women during the Iraq War, while Sartre’s adaptation included references to European imperialism in Asia.

Sources: British Museum, Britannica
GREEK AND TROJAN ART ON THE USC CAMPUS

USC’s mascot horse, Traveler, is a symbol of ancient Troy. Its rider is a symbol of a Trojan warrior.

Several sculptures and artworks on the USC campus reference Greek and Trojan history and symbols.

**Trojan Shrine ("Tommy Trojan")**
*Bronze statue, 1930, Roger Noble Burnham (1876–1962)*
*Outside Bovard Administration Building in Hahn Plaza*

The Trojan Shrine was modeled after USC football players to represent an athletic, physical ideal, as well as the five traits of an ideal Trojan inscribed on its base: faithful, scholarly, skillful, courageous, and ambitious. “Tommy Trojan” performs the physically impossible: flexing every muscle in his body at once.

**Trojan Column**
*Architecture, c. 30 BCE to 400 CE, Unknown*
*Taper Hall*

Though a plaque indicates that this granite column came from a temple in the ancient city of Troy, the column in fact dates to the time of the Roman Empire—centuries after the legendary city was destroyed. The column was probably quarried somewhere near Troy, however. Credit is due to USC professor of classical art and architecture John Pollini for dispelling an accidental legend with actual research.

**Hecuba**
*Bronze Sculpture, 2017, Christopher Slatoff (1953–)*
*USC Village Central Plaza*

Hecuba, Queen of Troy, stands as a female counterpart to Tommy Trojan, symbolizing gender equality at USC. Six female figures at the base of the statute represent the Trojan Family’s global heritage and symbolize the intellectual diversity of USC.

**Seated Knowledge**
*Decorative Archway, 1927, Peter Krasnow (1887–1979)*
*Built by Gladding-McBean & Co. Doheny Memorial Library Main Entrance on Trousdale Parkway*

Created in the form of a terra-cotta grill, this piece features the classical Greek representation of Knowledge, flanked by two students bearing the University seal. The recreational activities of college youth fill out the archway.

**Dart Aphrodite**
*Sculpture, c. 100 BCE to 100 CE, Artist Unknown Greco-Roman*  
*Ronald Tutor Campus Center*

This rare Greco-Roman marble sculpture of Aphrodite’s head is from the ancient Roman colonial city of Arles, France. It is one of two known Arles-type heads of the Goddess of Love. The other is housed in the Louvre Museum in Paris.
Hephaestus
Sculpture, 1977, Dimitri Hadzi (1921–2006)
Anna Bing Arnold Plaza and Sculpture Garden

Hephaestus, God of Fire and patron of craftsmen and sculptors, is rendered here by Dimitri Hadzi. Hadzi himself was a master craftsman, famous for sculptures both mythic and modern.

Other Greek and Trojan symbols on campus include
- a 1928 medallion on Bridge Hall that alludes to Aeschylus’s Agamemnon
- Argonauts Hall and Diogenes in Search of an Honest Man, both from 1929, Mudd Hall of Philosophy
- a 1950 sculpture of Prometheus in Taper Hall for the Humanities
- 1921 sculptures of Cicero and Plato on the Bovard bell tower
- a sarcophagus from c. 100 CE; 1932 mosaics of Hercules and Alexander the Great; and 1932 stained glass showing ancient Greek philosophers in Doheny Memorial Library

Adapted from USC Art and Architecture Self-Guided Tour and various pages at usc.edu

WARRIOR BARDS

The Warrior Bards project gives veterans an opportunity to study Greek dramas, discuss them in light of their own experiences, and respond to their discoveries by creating their own public performances. The project is a USC and community partnership funded by a USC Arts in Action grant in collaboration with Southern California Grantmakers.

ABOUT THE PANELISTS

Afroditi Angelopoulou is an assistant professor of classics at USC. Her first book project, The Body and the Senses in Greek Tragedy, evaluates the role of embodied experience in the construction of dramatic narratives, and in the generation and communication of emotional meaning. She was a fellow at the Harvard Center for Hellenic Studies from 2021 to 2022.

Christine Evans is a professor of performing arts at Georgetown University who writes fiction, plays, opera libretti, and essays. Her award-winning plays have been produced in the United States, Australia, Canada, England, and Wales, and her debut novel, Nadia, was published in fall 2023.

Rena Heinrich is an assistant professor of theatre practice in critical studies at the USC School of Dramatic Arts and an affiliated professor of East Asian studies in the USC Dornsife College of Letters, Arts, and Sciences. Her teaching and areas of expertise include interculturalism; race, representation, and gender in performance; postcolonial theatre; Asian and Asian American drama; acting; ethnography; and performance studies.

Diana Shield is a U.S. Marine Corps veteran and participant in USC’s Warrior Bards.
FOR FURTHER REFLECTION
- What are some of the core themes in ancient Greek literature that continue to resonate today?
- Why do you think Euripides’ The Trojan Women has been so frequently adapted in different forms and different eras?
- What has changed in how sculptures and other art on the USC campus are viewed today compared to how they were viewed at the time of their creation? In different chapters of USC’s history?
- How do you relate to ancient Greek myths and symbols?

IF YOU LIKED THIS EVENT, YOU MIGHT WANT TO CHECK OUT:
- 4/1 and 4/2: About Face Walking Tours
- 4/2: War, Justice, and Democracy in the Films of Steven Spielberg: Munich
- Warrior Bards
  warriorbards.org
- Classes and Performances at the USC School of Dramatic Arts
  dramaticarts.usc.edu

DISCOVER MORE AT THE USC LIBRARIES
Marje Schuetze-Coburn, Melissa Miller, and Ruth Wallach of the USC Libraries selected the following resources to help you learn more about this event. Electronic resources are accessible through the search bar on the USC Libraries homepage at libraries.usc.edu but may require the user to log in using their USC credentials.

ARTICLES
BOOKS

STREAMING MEDIA
*Euripides’ Life and Times: The Trojan Women* (Fordham University, 1986).
*Andrei Serban’s The Trojan Women* (Creative Arts Television, 1974).

WEBSITES
Warrior Bards: USC Arts in Action
Website for Professor Paula Cizmar
Website for Dr. Rena M. Heinrich