

# UCLA Department of Classics

## Greetings from the Chair



Dear Friends of Classics,

Graduation is now behind us and I write this letter on something of a high. I was so proud to see our undergraduates receive their degrees in Royce Hall, and to honor some of their outstanding academic performances in our Classics awards ceremony. One of our prizewinners commented that Classics has greatly impacted her ability to think critically and analytically, forcing her to look at things through a new perspective. This thought brought to mind a recent event at the Getty Villa. Earlier this month I was a speaker at the Villa's "Bacchus Uncorked: Drinking and Thinking"

evening, which was associated with one of their current exhibitions: *Plato in LA: Contemporary Artists' Visions*. My task was to introduce Plato to an audience of non-Classacists, and suggest why his works can still speak to us today. This was a formidable task for a 25 minute lecture, but I enjoyed the challenge, as well as the reaction of the audience afterwards.

What impels a modern artist to engage with Plato, especially given Socrates' famous critique of the arts in the *Republic*? Socrates was wary of the enchantment exercised by works of art, because we tend to abandon ourselves to that enchantment without thinking things through. He disparaged the "lovers of sights and sounds," people in constant pursuit of cultural novelties whose intellectual life never engaged with the deeper verities that he thought underpinned our existence. Real learning comes from questioning and exchange, from a process of shared search. This search is what Plato has Socrates say philosophy is. The artists whose pieces are on display at the Getty Villa have used Plato (and his reception) to investigate issues of form and representation. They ask us to think about how various shapes, words, and colors work together to produce an effect, how and why line and form, artistic coherence and disjunction, affect us. They have engaged, via Plato, in a process of shared search.

(Continued on pg. 2)



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# Department News

## Greetings from the Chair (continued)

I was surprised and pleased after the talk to see how much the audience enjoyed grappling with such questions. Our conversations covered not only questions of representation in art, but broader issues as well: how can we use the ancient world to think about issues of diversity and empire?; what sorts of national narratives should a society construct? Such engagement on the part of the audience models how we can use the cultures of ancient Greece and Rome to gain perspective on topics that are alive and pertinent for us today. These issues are much on the mind of the faculty in the department as we design and redesign our courses and work to make new hires. We want to showcase the vitality of Greek and Roman antiquity in our own shared searches, both personal and professional. Our new Assistant Professor of Classics, Adriana Vazquez (see p. 4) is part of this trajectory, exploring the complex interactions of Augustan literature and religion, as well as the powerful reverberations of ancient epic in colonial and post-colonial South America. So is another new hire in Roman Material Culture, Assistant Professor Sarah Beckmann (who will be featured in our Winter newsletter), with her interests in sculpture, Roman urbanism, and the Roman provinces. Lecturer Simos Zenios (see p. 4) will add a welcome expertise in the Hellenic tradition. Five new graduate students arriving this Fall are excited to begin their professional training in our lively and dynamic department, and in due course they will pass their enthusiasm on to our undergraduates. On behalf of both faculty and students, I wish you all a productive and exciting summer.

## Visiting Palevsky Professor

Gianfranco Adornato

I visited UCLA as Palevsky Professor during the last Winter term and had the pleasure to present my seminar on “*The Great Beauty*: Discovering Rome with Pliny the Elder”. This gave me the opportunity to rethink methodological approaches in our field, starting from a literary source.

But here I have been asked to write about my feelings and what was new or unexpected. I am not new to LA: I have visited a few times previously and spent several months here as Research Fellow at the Getty Villa. I had already met—and read the work of—several colleagues before my stay in Dodd Hall. So no surprises on these fronts.

Still, some things **were** new to me and probably these are the things I should mention. Teaching at UCLA vs. teaching at Scuola Normale Superiore, survival in the jungle of UCLA Multi-factor Authentication and its molten-lava-hot firewalls, and, well, parking... these come first to my mind, but I shall not dwell on them all.

I was hosted in Cleopatra’s World (i.e. Robert Gurval’s museum-like office) but with this unlikely backdrop I met very engaging and talented undergraduate and graduate students: their different fields of interest, from Classics to Art History and Egyptology, from Economics to Neuro-psychology, much enriched our passionate discussions on Greek and Roman Art. As for my undergraduate class on Archaic Greek Art, I was surprised that after only three weeks students with no previous Greek language training were able to read Attic and Corinthian inscriptions on vases! We visited the Getty Villa and its storerooms with the director and the curators: shaky hands held for the first time sixth-century drinking cups (*kylikes*) as in a Greek symposium, looking at the depictions and reading the labels on it! With some of these students, I attended the opening of the exhibition “Beyond the Nile: Egypt and the Classical World” at the Getty Center: a memorable evening and reception.

Looking back at this experience, I will probably miss most the multifaceted, polyhedral atmosphere both in the faculty and in the student population, along with the relaxing environment of the campus. “Rome makes you waste a lot of time. It’s distracting”, says Jep Gambardella in the movie in whose honor I named my graduate seminar (*The Great Beauty* was winner of the 2014 Academy Award for Best Foreign Film); but is LA less distracting? Perhaps this is the great beauty of the city and I sure hope to come back to the bucolic peace of the UCLA campus soon.

# Department News

## Dan-el Padilla Peralta, Assistant Professor of Classics, Princeton University, presented the 2018 Palevsky Lecture.

It was a genuine delight to give the Palevsky Lecture at UCLA Classics this past April, in the company of extremely generous interlocutors who persuaded me during the Q&A that I have plenty more work to do. The lecture, “Citizenship’s insular cases: from Greece and Rome to Puerto Rico,” brought together for close and distant reading a dossier of materials first assembled for a course on the history of citizenship that was offered at Princeton in spring 2017. A fuller version of the lecture is the cornerstone for a book on citizenship (very provisionally entitled *The tropics of citizenship*) that will occupy me during my sabbatical in 2018-19.



The core argument of my talk was that imaginaries of citizenship work by nesting individual and communal identities within figurations of island and archipelago. It’s an ideational scheme that often has less to do with the *actual* presence of islands or even their metaphorical conjuration than with a fantasy of connectivity that is best evoked under the sign of the island: insularity as a mode of opening up and closing off, of welcoming some and denying others at real and imagined ports of entry. Taking a page from Antonio Benitez-Rojo, I understand the “island” to be repeated, its spectral tessellation the consequence of that logic of deferral according to which the aspirant to civic incorporation is told over and over again to keep trying and keep seeking—only to see full citizenship always elude her grasp.

As supplement and as corrective to Michael Walzer’s two models of citizenship (one held to be a product of Greco-Roman antiquity, the other of the Age of Revolutions), this scheme has the virtue of clarifying the place of migrants and refugees in the psychic constitution of the civic order. To test this scheme and bring into clearer focus some of its payoffs, the lecture worked through a selection of texts from the 1<sup>st</sup> millennium BCE that dramatize the civic trajectory of the migrant and/as refugee. The first was the Hebrew Bible’s Book of Ruth, which I read both as exemplifying what one might term immigrant pragmatics (following Bonnie Honig) and as clarifying why the creation of citizenship is intimately entwined with the allocation of sexual and biopolitical burdens to the foreigner—with the result that the satisfaction of these burdens results in the “ghosting” of the foreigner. The second was Patroklos’s speech to Achilles in *Iliad* IX, probed for its revelation that even the refugee who is (or believes himself to be) fully incorporated into his new community has to reprise his trauma and reiterate his place as outsider at a time of crisis. The third and final text was Romulus’s establishment of asylum in Livy *AUC* I, which I read not as some uncritical celebration of Rome’s mythistorical receptivity to foreigners but as a coded warning about the ravenous appetite of the civic order for classification and criminalization—both devices for ensuring that the foreigner continues to be interpellated as a prospective or actual criminal *as a condition* of the journey to citizenship.

I’m grateful to the entire department for its hospitality, and above all to Kathryn Morgan, Klancy Maples, Alex Purves, Adriana Vazquez, Francesca Martelli, Giulia Sissa, and Amy Richlin for everything they did to make my visit the immensely rewarding experience that it was.

# Department News

## Welcome, Assistant Professor Adriana Vazquez!

Happy to return to the sunshine from the rain of the Pacific Northwest, Adriana Vazquez is excited and grateful to be continuing on in the UCLA Department of Classics as an Assistant Professor after a wonderful year in the Department as an Adjunct Assistant Professor. Adriana is a Latinist whose primary research interests include Roman poetry of the Augustan period, ancient religion, allusion and intertextuality, and reception studies, with an especial focus on Hispanophone and Lusophone literature, and especially that of Central and South America. She holds Bachelor's and Master's degrees in Classics from Stanford University and received her PhD from the University of Washington, Seattle, in 2017.



Adriana's first book project argues for the viability of mystery cult as a distinct category of religious experience with a particular presence in the Roman poetic imagination and an especial importance in the Augustan period as locus for contemporary critique. Greek mystery cult, such as the Eleusinian, Bacchic, and Orphic mysteries, furnished Augustan poets with literary topoi and unique poetic formulae available for generic manipulation, variation, and allusion. Identification of this discursive mode, she argues, invites reconsideration of the mechanisms of allusion through reframing the allusive dynamic between poet and learned, elite audience along the model of the hierophant-initiate relationship and conferring upon Augustan poetry the authority of a *hieros logos*. When she is not pursuing this project, her research considers post-colonial interpretations of Neo-classical epics, the construction of national identity in Latin America through manipulation of classical mythology, and intertextual relationships across ancient and vernacular languages. In her spare time, she hits the dance floor, pursuing her longtime hobby of Argentine tango.

## Welcome, Simos Zenios!

Originally from Cyprus, Simos Zenios is delighted to find warmer climates again and to join UCLA as Lecturer of Modern Greek Language and Culture. Simos is a neo-Hellenist and a comparatist whose primary research interests include Modern Greek Literature, Enlightenment and Romanticism, the relationship between aesthetics and politics, and classical reception studies. Before completing his PhD in Comparative Literature at Harvard University (2018), he obtained a BA in Greek Philology from the National and Kapodistrian University of Athens (2004) and an MSc in General and Comparative Literature from the University of Edinburgh (2007). During 2015-16 he was the M. Alison Frantz Fellow at the American School of Classical Studies in Athens. (Continued on pg. 5)



# Department News

(Continued from pg. 4) Simos' first book project explores the cultural production of the Hellenic nineteenth century in its engagement with various forms of political violence and power: revolution, the founding of the state, and the consolidation of the force of law. Mapping relationships between literary, political, historiographical, and legal discourses, he argues that central texts by Greek authors and philhellenists construe violence not as the irrational other of the political domain, but as constitutive of modern politics. Other current projects include the representation of crowds by the Greek avant-garde, and the concept of voice in Greek nineteenth-century literature and thought (the latter is supported by a 2018 Princeton Library Research Grant). In his free time, Simos enjoys cooking, basketball, and playing with his one-year old daughter.

## Connecting the Classics

*A faculty member, a graduate student, and an undergraduate student describe how the study of Classics has aided them in other academic pursuits.*

### **Susanna Funsten**, Scholar of the New Testament and Theology

Reading the New Testament in the original Greek (*koinē*) leads to a much more penetrating and nuanced understanding of how the text might have been initially read and understood. I compare it to the sensation one experiences when seeing images in color for the first time. The text not only comes alive with color but also gains depth as one becomes aware of nuances of meaning nearly impossible to attain in translations to English or any other modern language.

The vocabulary of Greek is wonderfully varied and full of gradations and distinctions not present in the English language. There are, for example, many terms to express the idea of “sin,” ranging from “missing the mark” to “disobedience to a call.” Likewise, there are numerous terms used to signify a range of states of freedom or lack of it. Thus, where English has “slave” or “servant,” Greek offers more ways to distinguish more precisely the degree of freedom or servility involved.

Greek verbs have active, middle and passive voices, which determine the type of agency involved in the action, and this can lead to complex theological issues of interpretation. Furthermore, Greek verbs invite us to think about time as relative and not absolute. For example, the Greek text of the *Book of Acts* describes salvation as a process that entails a series of steps: repentance of sins, followed by forgiveness and ultimately baptism. Similarly, in the gospels we find that some of Jesus' miracles occur before, during, or after the need for a miracle is articulated.

Learning Greek takes significant time and determination but the rewards are well worth the effort because of the new ways of thinking it can open up. Continued on pg. 6



# Department News

Continued from pg. 5

## Connecting the Classics

*Three people describe how the study of Classics has aided them in other academic pursuits.*

### **Caitlin Eddings**, Classics MA, 2018 and future veterinarian

The news of my choice to transition from Classics to veterinary medicine routinely receives this in response: “knowing Greek and Latin will help you memorize medical vocabulary.” This is just as true as “learning Latin will help you score better on the SATs,” which I was told over a decade ago. But, as we all know, interpreting nomenclature is just one of many applications of Classics. I am not transitioning to veterinary medicine because I want to enrich my vocabulary; I’m transitioning because I want to enrich lives, just as a Classicist, through translation, enriches ancient texts.

I’d like to think that I have already begun training to be a doctor of medicine; aside from the obvious distinctions of life and breath, diagnosing patients is not very different from translating an ancient text. Both skills require a diagnostic mind; animals, like ancient texts, cannot speak on their own, but if we study the complex systems of their constitution we can identify discrete units of meaning.

In veterinary medicine, the first patient I diagnosed on my own had pneumonia. In Classics, the first text I translated on my own was the Daedalus and Icarus passage of Ovid’s *Metamorphoses*. In animals and Ovid, the minutiae can sometimes have hundreds of different implications. It takes a well-trained mind to find the most relevant interpretation.

### **Jun Wang**, undergraduate Molecular, Cell and Developmental Biology student

Although I loved to read Greek mythology as a child, I first encountered Classics as a field of study at UCLA when I took Classics 30 (Classical Mythology) for a GE requirement. After that, I went on to take first year ancient Greek in my final year just for fun, because I found the culture and literature of the Greeks so fascinating. One of the things about Classics that has so surprised me is how I use it to think with in my other classes. Perhaps because of my pre-exposure to the imaginative world of Greek mythologies, I learned science as if I was reading a storybook: I assigned different personalities to atoms and proteins, made stories out of chemical reactions and even physical properties like gravity and heat capacity. In this way, Greek myth, science and myself were formed into a stable tripod where each leg was dependent on the other. Interestingly, much like Oedipus trying to run away from his fate but falling right into it, I thought I was moving further and further away from the mythical world when I chose molecular biology as my major, not knowing that the Fates had already woven my thread with Classics, and prepared me to pursue my kleos with the knowledge I gained from science. After years of training to think scientifically, I now try to read Greek mythology the way Gregor Mendel – the father of Genetics – read his peas. I have found that the drastically different phenotypes of Greek and Chinese mythology, together with my science background, have driven me to dig deeper into the “genes” and “nucleotides” that composed these ancient stories. As a result, I’m sitting in my ancient Greek class studying the combinations of letters, words, and sentences in order to discover the mechanisms that make the phenotype of Greek literature so intriguing and unique. I think this is just like cell biology, where knowing the mechanisms of a certain phenotype requires the knowledge of the nucleotide sequence, transcriptions of DNA, translation of RNA, modification of protein etc. I still have a long way to go to understand the complex mechanisms that lie behind Greek myth, but I do know that studying Classics has opened up my eyes and my world.

# Faculty Bookshelf

## **Publishing the Early Iron Age Cemeteries in the Athenian Agora: A Tale of Weighty Scholarship**

John K. Papadopoulos

In December 2017, *The Early Iron Age: The Cemeteries*, by John K. Papadopoulos and Evelyn Lord Smithson, was finally published in the venerable *Athenian Agora* series, Volume XXXVI), with contributions by Maria Liston, Deborah Ruscillo, Sara Strack, and Eirini Dimitriadou. “Finally” is the appropriate term, as the manuscript was submitted for publication in November 2011! This monograph, weighing in at 1,031 + lxxiii + 8 pages of color plates, the first of two dealing with the Early Iron Age deposits from the Athenian Agora, publishes the tombs from the end of the Bronze Age through the transition to the Late Geometric period (ca. 1100-750 BC). The burials, part of four separate cemeteries, were excavated piecemeal beginning in the early 1930s through the 2000s.

The story, however, as to how I inherited this material for publication spirals back to my first ever meeting with my co-author. I first met Evelyn Smithson in the Athenian Agora in the 1980s. Her association with Athens and the excavations of the Agora began in 1948-1949, when she was a Regular Student Member of the American School of Classical Studies at Athens, at a time when Greece was only just emerging from the aftermath of a bloody civil war. After many conversations, Evelyn invited me to assist her with the study and publication of this important body of material. Unfortunately, she passed away in 1992, before we could begin serious work on the project.

Following her death, Evelyn’s literary executors, Eve Harrison (Institute of Fine Art, NYU) and Susan Rotroff (Washington University, St. Louis), together with the then Director of the Agora Excavations, Homer A. Thompson (Institute for Advanced Studies, Princeton), contacted me about completing the *Agora* volume that Evelyn had started. To cut a long story short, what I thought I signed up for in the early 1990s was to see the volume through the press: dot some i’s, cross some t’s, write those unfinished introductory and interpretative sections, and finalize the illustrations for publication. When I went through all the material, it was clear that what had started as a labor of love turned into a multi-year, indeed multi-decade, project, not quite starting from scratch, but almost so, and one which necessitated expert input from collaborators, not least a bioarchaeologist (Liston), a faunal expert (Ruscillo), among others. So, I started work in earnest (**Fig. 1**). The burials included some of the most iconic tombs of the era, not least the celebrated cremation tomb of the Rich Athenian Lady (**Fig. 2**). Continued on pg. 8.



Fig. 1. John Papadopoulos at work in the South Workroom of the Stoa of Attalos (summer, 1995 or 1996)

# Faculty Bookshelf

Agora XXXVI has filled a significant gap in Early Iron Age scholarship and has served as a catalyst for reviewing previous research not only in the Agora, but for the topography of early Athens more generally. One of the most prominent examples is the revision of conclusions about the skeletal material first examined by Lawrence Angel for Evelyn's famous article "The Tomb of a Rich Athenian Lady, ca. 850 BC" (*Hesperia* 37, 1968: 77–116). Once bioarchaeologist Maria Liston actually started looking at the bones afresh, it was clear that they had not been properly washed and as it turns out, there was a fetus in the tomb. The results were published in a more recent article by Liston and Papadopoulos, "The 'Rich Athenian Lady' Was Pregnant: The Anthropology of a Geometric Tomb Reconsidered" (*Hesperia* 73, 2004: 7–38). There were so many wonderful surprises in these contexts, including the burial of a social outcast (with a broken back and massive head wounds, who lived to tell the tale), and the scapula of a fin whale, the second-largest creature to have inhabited the earth, including the dinosaurs; these are all discussed in Agora XXXVI.

As a friend once said about another book of mine: "Some books one cannot put down; others one simply cannot pick up!" There is little doubt that Agora XXXVI is a hefty volume—*mega biblion*, *mega kakon*—but how hefty, exactly? The size and weight of the volume was put to the test by Craig Mauzy, the Manager of the Athenian Agora excavations and photographer of the project. Craig documented the process in four delightful vignettes, of which I illustrate only one: he compared the scholarly weight of Agora XXXVI, with that of the largest books previously published by the American School of Classical Studies (Fig. 3).

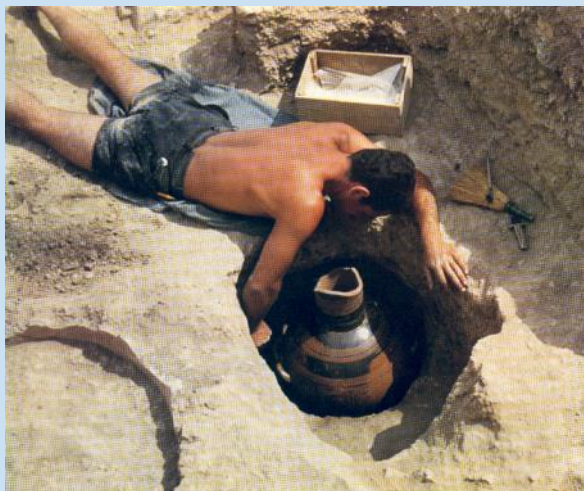


Fig. 2. The excavation of the Tomb of the Rich Athenian Lady, summer 1968 (Tomb 15).

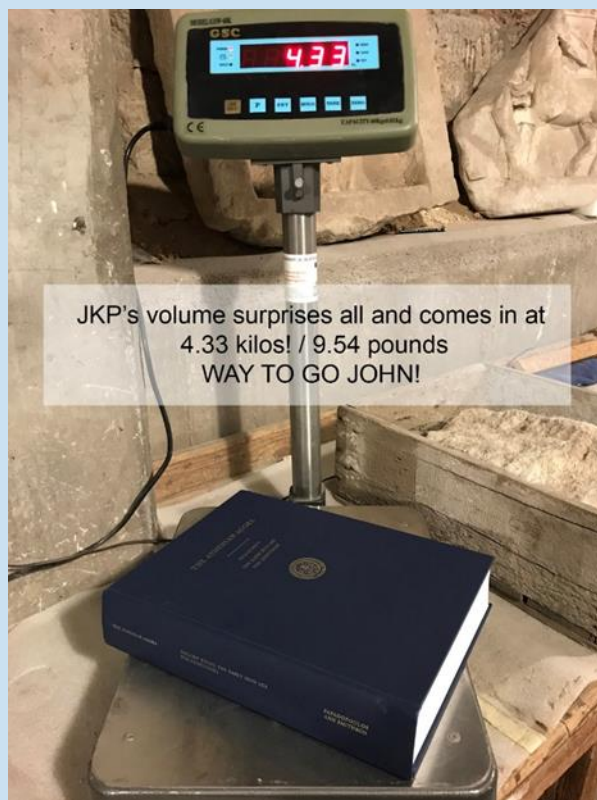


Fig. 3. Measuring weighty scholarship!



# Graduate News

## Congratulations!

*Four students earned their PhDs in Classics this Spring and each has secured an academic position.*

**Hans Bork** Assistant Professor of Classics, Stanford University

**Grace Gillies** Visiting Adjunct Lecturer, University of Arizona

**Nathan Kish** Visiting Fellow in Classics, Cornell College

**Celsiana Warwick** Visiting Adjunct Lecturer, College of St. Benedict and St. John's University



From left to right: Celsiana Warwick, Professor Alex Purves, Professor Amy Richlin, Nathan Kish, Professor Amy Richlin, and Grace Gillies.



From left to right: Celsiana Warwick, Grace Gillies, Justin Vorhis (PhD 2017), Celsiana Warwick, Alex Purves, and Celsiana's family.

# Undergraduate News

## Eta Sigma Phi's "Classics Olympiad"

Bryant Kirkland

The second annual Classics Olympiad -- a trivia and translation competition for undergraduates and post-baccs -- was held April 14, 2018, on the campus of USC. Representing UCLA were undergraduates Mary Anastasi and Taylar Pech, post-baccalaureate student Jessica Rea, and Dean Menezes, a student in the math department and classics enthusiast. Assistant professor Bryant Kirkland served as one of the moderators. USC fielded nearly a dozen players, and in the early stages of the day, the four Bruins found themselves besieged by armored Trojans on all sides. At the end of Round I, UCLA lagged behind 42-33, and while in successive stages they protected their bear lair, they still found themselves with 83 points to USC's 92 at the pizza break half-time show.

But in the latter stages of the day, UCLA proved that what the Bruins lacked in bench depth they could make up for in intellectual muscle. In the final trivia round Jessica Rea answered four questions in a row to pull UCLA ahead, and in the last white-knuckled translation session Mary Anastasi and Jessica Rea showcased a stunning rendition of Herodotus 1.32 to claw their way up the walls of Troy, ultimately handing the sons and daughters of Priam a sound defeat, UCLA 138 to USC 126.

## Students and faculty participate in the second annual "Recitatio!" event



# Undergraduate Research Week

***Junior Mary Anastasi (Greek and Latin) and Senior Daniel Golde (Greek and Latin) participated in Undergraduate Research Week. Mary Anastasi shares more about her experience.***

During Undergraduate Research Week, it was an honor to have been nominated by the Classics Department to participate in the Humanities, Arts, and Social Sciences Oral Presentations for my capstone seminar paper “When Love Begins to Die: Concepts of Madness in Propertian Love Elegy.” This paper looks at the varying kinds of insanity that Propertius experiences, as well as the development and resolution of the trope throughout the four books. I am very fortunate to have had Professor Morgan as the faculty mentor for this project, whose continuing guidance has been indispensable and truly appreciated. In particular, I enjoyed having the opportunity to present my work to classicists and non-classicists alike. According to the feedback I received from the alumni attendees, it seems that my presentation was, for most of the audience, their first encounter with Latin love elegy. As a result, I gained a lot of insight into how I can better introduce my research ideas to those who do not have a background in Classics, which will certainly translate into writing and speaking with greater clarity when addressing those who do. I hope to return to Augustan elegiac poetry in the future, so this type of feedback was especially valuable. Altogether, participating in Undergraduate Research Week was a wonderful opportunity to both present my past work and focus my ideas for future research, an opportunity that I am thrilled to have been offered during my time as an undergraduate at UCLA.



Senior Daniel Golde presents his research at Undergraduate Research Week.

# Capstone Seminar

***Since 2009, the Department has offered one or two senior seminars in fulfillment of the university requirement of a capstone experience for each major. Faculty instructors and topics change each year. Senior Morgan Schneer shares her experience in Professor Kathryn Morgan's 2018 seminar, Madness in the Ancient World.***

What is madness? This is the question that we explored in Professor Morgan's Capstone Seminar "Madness in the Ancient World" this past winter quarter. Our investigation began in ancient Greece, moving through the tragedies of Aeschylus, Sophocles and Euripides. We also looked at the Greeks' medical conception of madness, reading a selection of Hippocratic treatises. At the end of the course we moved on to Rome, discussing epic accounts of madness in Vergil's *Aeneid*, and looking into primary sources detailing the "madness" of the emperor Caligula. We read these primary sources in conjunction with secondary scholarship that focused on the interpretation and definition of madness within these works. What these articles, as well as our class discussion, proved is that madness is not easily definable, nor is there a universal standard. Our idea of madness within the ancient world could not be conceived merely from our own, contemporary ideas of what madness is. We were forced to think from the perspective of the Greeks and Romans, and try to understand this concept of madness in the way that they may have over two thousand years ago.

This class was truly a joy to attend each week. Professor Morgan's guidance kept discussion lively and engaging, and impassioned debates were not uncommon. What I really appreciated about this topic as a Capstone course is that it required us to read literature that most of us were already familiar with, but from a completely new and interesting viewpoint, giving a new perspective to the study of Classics. Having covered a broad range of material and conceptualizations on what madness is, each of us was tasked with our own major research paper as the culmination of the course, each picking a topic relating to madness that interested us the most. I found myself particularly intrigued in the concept of lovesickness as a form of madness, which led to my in-depth analysis of madness within Euripides' *Medea*. Due to our discussion about the lack of simplicity surrounding madness, I was able to write a persuasive essay that argued against that idea that *Medea* is crazy, despite her filicidal behavior. While at the beginning of this course I would have immediately considered anyone who kills their own children as an act of revenge against their husband as undisputedly mad, my research led me to a different conclusion, one in which the *Medea* of Euripides' tragedy may actually be best understood within the context of the heroic, male tradition. Instead of being the ultimate manifestation of her madness, her filicide proves to be the ultimate act of her heroism, complicating the reader's ability to rationalize *Medea*'s behavior with madness. I was incredibly proud of the finished product of my paper, and was equally as impressed with the work of all my classmates. Upon hearing them share their varying topics at the end of the course, it was remarkable to see the diversity in topics and opinions on this matter of madness, and how these opinions had evolved and grown more complex since our first class meeting. I am incredibly thankful to have taken this course as a wrap-up to my career as a UCLA Classics major.



# Alumni Spotlight

## Holli Manzo (Greek & Latin and Political Science BA, 2015)

Holli Manzo (nee Herdeg) graduated *cum laude* as a College Honors recipient in 2015 with a BA in Greek & Latin and Political Science. While she enjoyed her time in the PoliSci department, she loved every minute she spent in Dodd Hall! In addition to her Classics coursework, she served as the President of the Classical Society at UCLA for two years, worked as a research assistant for Professor Alex Purves, and wrote Honors research papers under the supervision of both Professor Purves and Professor Robert Gurval. Upon graduation, she received the Joan Palevsky Award for Extraordinary Achievement from the Classics Department. Holli loved and still loves exploring Classics through the lens of her political science degree, and her fascination with Caesar Augustus led her to focus her undergraduate Classics studies on Latin and Rome. This directly resulted in her employment at the Crossroads School of Arts and Science as a 7<sup>th</sup> Grade Latin teacher.



The opportunities to teach Latin began presenting themselves while Holli was still a student at UCLA. Before graduation, she tutored middle and high school students in Latin and took over as the 3<sup>rd</sup> and 4<sup>th</sup> grade Latin teacher at Short Avenue Elementary in Del Mar. While on her honeymoon, she received an email from Professor Robert Gurval recommending her to Marisa Alimento, another UCLA alumna, for the then part-time Crossroads Latin position. Those connections also led her to teach a year of high school Latin for Areté Preparatory Academy in Los Angeles before being offered a full-time position at Crossroads. In the future, she intends to pursue a PhD in either Ancient History or Classics where she can explore the intersections of political science, Classical and other ancient languages, and ancient history and culture.

On the one hand, it's very easy to see where Classics plays a role in her post-graduate pursuits. Holli spends the majority of her work hours teaching twelve and thirteen-year-olds how to conjugate, identify dative case nouns, say "salve!" to each other, and bribe their classmates with food in mock political races. She agrees that all of that is a result of her education at UCLA, but she believes something even more important to her teaching was nurtured there: her passion for the Classics. Holli treasures the opportunities to share that passion with her students, and she fully intends to extend that love to her four-month-old daughter, Freya.

# Alumni News

**Dante Atkins** (Greek and Latin BA, 2003) is the Communications Director for Congressman John Garamendi (Third District of California). He is pursuing his Masters degree in Military Operational Art and Science through the Air Force's Air Command and Staff College.

**Mara Kutter** (Classical Civilization and History BA, 2010) graduated from the University of Michigan with her PhD in Classical Studies in Spring 2018.

**Anna Gonzalez** (Classics MA, 2014) graduated from Yale Law School this spring and will start working at Paul, Weiss, Rifkind, Wharton, and Garrison in New York in the Fall.

**Emma Scioli** (Classics PhD, 2005) sends greetings from the University of Kansas, where she has taught in the Classics Department since her graduation from UCLA and is now Director of Graduate Studies. Her book *Dream, Fantasy, and Visual Art in Roman Elegy* came out in 2015. New work on two diverse topics, Statius' *Thebaid* and the 1962 film *Phaedra* (dir. Jules Dassin), will appear in print this year. Emma is delighted that her Kansas MA student Rachel Morrison will begin working towards her PhD in Classics at UCLA in fall 2018.

**Robert D. Skeels** (Classical Civilization BA, 2014) received his JD from the Peoples College of Law in 2018. He and his wife still reside in their Historic Filipinotown home.

**Katie Takajian** (Classical Civilization BA, 2015) graduated from Stanford Law School in June. She will return to Los Angeles to begin working as a litigator at O'Melveny and Meyers.



Klancy Maples, our much loved Student Affairs Officer (and Classical Civilization BA, 2015), is leaving the department in order to go on to graduate school at NYU to study Performing Arts Administration. We will miss her terribly. Here are Klancy and our unit manager Bret Nighman at graduation.

We want to keep in touch with all our students and friends, so please do send any news of your lives and accomplishments to [kmorgan@humnet.ucla.edu](mailto:kmorgan@humnet.ucla.edu)!

# In Memoriam

## Ann Bergren, 1942-2018

The Department sadly announces the passing of Professor Emerita Ann L.T. Bergren. Ann died suddenly at her home in Venice on May 10, 2018. She is survived by her son and his wife, Taylor Bergren-Chrisman and Erin O'Connor, and grandchildren Foxberg and Otto Chrisman. The Department, together with friends and family, will celebrate her life at a special occasion in October. The Center for Hellenic Studies in Washington D.C. is also making plans to hold an academic event in her honor later this fall (Professors Gregory Nagy and Laura Slatkin, co-organizers).



Ann was a member of the UCLA Classics Department since 1979, and the first woman tenured in the department. Her groundbreaking scholarship in Classics is well known, best represented by the collection of her essays spanning two decades, published by Harvard University Press in 2008, *Weaving Truth. Essays on Language and the Female in Greek Thought*. She earned a Master of Architecture I at the Graduate School of Design, Harvard University in 1999. She was a frequent teacher in the summer program at B.A.S.E. (Beijing Architectural Studio Enterprise) in the Caochangdi District, Beijing. At the invitation of the Pritzker Award-winning architect Wang Shu, Ann recently gave a series of lectures on her project on the Liu Garden in Suzhou at the prestigious China Academy of Art in Hangzhou, China.

At UCLA Ann's remarkable Classics work in the classroom won her in 1988 the University's Distinguished Teaching Award, as well as the Award for Excellence in the Teaching of Classics of the American Philological Association. She also taught at the Southern California Institute of Architecture and, eventually, began to teach a wholly original course on contemporary architecture in L.A. to eager students in the UCLA Honors Collegium. Ann was, in teaching, scholarship and friendship, extraordinary. She will be missed by all who knew her.

## Jeremy Dille, 1984-2017

Jeremy Dille, double major in Greek & Latin and Philosophy (2011) passed away on Dec. 23<sup>rd</sup>, 2017. Jeremy was a winner of the Caldwell Prize in Elementary Greek 2005-06, and a passionate and committed student who read carefully, wrote well, and thought deeply about many subjects, particularly Plato. David Blank, one of his teachers during his time at UCLA writes that "Jeremy was one of the students who make it a joy to teach philosophy; his death is a terrible loss." We remember him with two quotes, the first from his paper on the "myth of the true earth" from Plato's *Phaedo*: "If it's true that 'no one may join the company of the gods who has not practiced philosophy and is not completely pure when he departs from life, no one but the lover of learning,' and also that 'the soul goes to the underworld possessing nothing but its education and upbringing,' then the type of life one leads while she's living will determine her eternity in the underworld (82b-c and 107d). Therefore, it's extremely important to care for the soul as best one can and to practice philosophy as preparation for death." At the end of the *Phaedo*, Socrates says about his myth and the immortality of the soul: "It is inappropriate for a sensible person to insist that these matters are exactly as I have narrated them. Nevertheless, that either these things or things of this sort are the case with regard to our souls and their habitations, since, indeed, the soul is evidently immortal—this, it seems to me, is fitting, and is a risk worth taking for someone who believes that this is so. The risk is a noble one." (114d). Rest in peace, Jeremy.

# Upcoming Events

## **author.net: a transdisciplinary conference on distributed authorship**

October 5-6, 2018

Meyer and Renee Luskin Conference Center

Organized by Professor Francesca Martelli (UCLA) and Professor Sean Gurd  
(University of Missouri, Columbia)

This conference will explore distributed authorship in ancient and new media, by placing scholars who work on this topic in the texts and practices of classical antiquity in dialogue with scholars who work on comparable modes of distribution in the digital domain. By staging a conversation with this particular mix of scholars, we aim to capitalize on the divergent perspectives that they will bring to the conference's central theme: long associated with pre-modern cultures, distributed authorship still serves as a mainstay for the study of Classical antiquity, which takes 'Homer' as its foundational point of orientation. Yet in recent years, the dynamic possibilities of distributed authorship have accelerated most rapidly in media associated with the digital domain, where modes of communication have rendered artistic creation increasingly collaborative, multi-local and open-ended. The participants at this conference are seeking to expand the theorizing of authorial distribution in the digital domain, and to explore the insights that its operations in this sphere might lend into the mechanisms of authorial distribution at work in ancient media.

<http://www.whatthethundersaid.net/>



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