

UCLA Department of Classics

Greetings from the Chair



Dear Friends of Classics

As I write these words, my term as Chair of the Classics Department is coming to an end (and will have ended by the time you read them). It's a time for reflection, both on what we have achieved and on the challenges we face in the present and future. The Spring Quarter was dominated by the pandemic: student and faculty instructors heroically reworked their courses, and our graduate and undergraduate students struggled to write papers and conduct research even while the libraries were closed. But we made

it through: Andre Matlock and Alex Press finished their dissertations and received their Ph.D.; good progress was made on MA projects; our majors and minors completed their degrees and were celebrated in a department video whose organization and execution was not the least of the small miracles of the Spring Quarter (take a look at it on [this link](#)). We even conducted a stay-at-home ancient world art challenge (see p. 9). The Fall Quarter will be another challenge, as we prepare to teach our classes remotely, but we also look forward to welcoming our cohort of four new graduate students and one new faculty member, Assistant Professor Ella Haselswerdt (see p. 2). The new department Chair, Professor Alex Purves, will bring her outstanding abilities and energies to a new leadership role.

I'm proud to say that the last six years have seen many happy developments in the department, including four new junior faculty members who have already made their mark on our teaching and research. We have been able to transform some of the space on the second floor of Dodd Hall: we finally have a spacious and well-equipped seminar room where we can hold seminars, department talks, and conduct videoconferences. In cooperation with our colleagues in the Department of Art History we have created a new Faculty Lounge where we can have receptions and interact informally with colleagues and graduate students.

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Department News

Greetings from the Chair (continued)

Just this last year we were able to finalize our longstanding plans for a new classroom space (again, shared with Art History) on the site of the old Slide Library that some of you may remember. None of these renovations would have been possible without your support: although we received some funding from the Division of Humanities due to the generosity of Dean Schaberg, we have had to cover the majority of the associated costs ourselves, and the money came very largely from your generous donations.

The same is true for the final achievement I want to mention, the Centennial Scholarship fund. Several of my messages in these newsletters have featured requests for donations to this fund. Why is this fund so important? The cost of living in LA continues to rise, and every year we fight to make competitive offers to the graduate students we are trying to recruit to the program. Private schools have higher endowments than we do and we compete directly with them every year. The graduate students who choose to come to UCLA will carry the study of Classics into the future and form the teaching staff on many of our undergraduate courses. Ever since I came to the department in the mid 1990s it has been clear that Classics at UCLA devotes prodigious amounts of energy to the undergraduate curriculum and to the success of our majors and minors, but of course we can't succeed in this unless we can attract the best and the brightest to our graduate school: the graduate and undergraduate programs exist in a beneficial symbiotic relationship, although this may not always be clear to the public at large. It is clear to you, however. Together we have built the fund slowly but steadily and last summer we finally reached the minimum threshold (\$100,000) that would allow us to establish an endowment, whose income will help support a student. On behalf of the department and its students, undergraduate and graduate alike, I want to thank you all for your generosity. It will make a real difference, and as I finish my final Chair's message I want to ask all of you who can to consider making a new or an additional contribution, earmarking it for the Centennial Scholarship fund. It is no exaggeration to say that every penny helps.

Thank you all for your friendship, your news (keep it coming!), and your support. Please join me in welcoming Alex Purves as Chair of the Department of Classics. Despite the uncertainties that surround us all, our future is bright.

Welcome, Assistant Professor Ella Haselswerdt

Though these are challenging times to be embarking on something new, Ella Haselswerdt is thrilled to be joining the Classics Department at UCLA as an Assistant Professor. She received a BA in Liberal Arts from Sarah Lawrence College, followed by a Classics postbaccalaureate certificate from Columbia University and a PhD in Classics from Princeton University in 2018. She has spent the last two years as a postdoctoral associate in Classics at Cornell, where she undertook a number of research projects, developed a new sex and gender course for the department, and headed up a faculty reading group with the aim of beginning to decolonize our research and teaching practices.

Ella's interests range broadly across Greek literature, with a particular focus on the aesthetics, poetics, and reception of Athenian tragedy. Her current monograph project, *Epistemologies of Suffering: Tragedy, Trauma, and the Choral Subject*, argues that the choral poetics of Greek tragedy are fundamental to the way that the genre makes conceptual sense of extreme suffering.



Department News

“Welcome, Assistant Professor Ella Haselswerdt” Continued...

At the same time, she's pursuing a range of smaller-scale projects on topics including mythic ecosystems and landscape in Sophocles' *Philoctetes*, the Brazilian reception of Euripides' *Bacchae*, the economy of antiquity in Anne Carson's *FLOAT*, and the reception of Sappho's fragments in queer contemporary art.

Ella comes to LA with her wife Sasha and their two cats. In her spare time she enjoys cooking, hiking, gardening, and reading contemporary fiction. As it will likely be some time before we can meet casually and serendipitously around Dodd, she hopes that members of the department (including students at all levels) will not be shy about reaching out virtually to introduce themselves.

“Classics in the Time of Covid-19”

Professor Adriana Vazquez

In 2020, the community at UCLA, together with the broader world, faces the unprecedented crisis of the spread of the novel coronavirus COVID-19. Many of us find ourselves seeking out our shared humanity as a way to begin to process the trauma and grief resulting from the existential threat that a global pandemic represents.

For classicists and readers of literature, a notable moment of comfort came in the guiding words of Pope Francis, quoting the *Aeneid* in an interview: *forsan et haec olim meminisse iuvabit*, 'perhaps remembering even these events will one day even offer aid'. These words are one of the most enduring verses of the poem, undoubtedly because of how universally they speak to certain aspects of the human condition, regardless of time and place.

Like other readers in these times, I myself have, perhaps predictably, turned to Albert Camus' *The Plague*. In my reading of the novel, Joseph Grand has caught my attention more than any other character, despite being a secondary figure by all accounts. As a Latinist, I was stopped in my tracks upon reaching this brief vignette, one which incorporates themes of memory, antiquity, and language:

“Grand had then explained to him that he was trying to brush up his Latin. He'd learned it at school, of course, but his memories had grown blurred. ‘You see, doctor, I've been told that a knowledge of Latin gives one a better understanding of the real meanings of French words.’ So he wrote Latin words on his blackboard, then copied out again in blue chalk the part of each word that changed in conjugation or declension, and in red chalk the part of the word that never varied.” [excerpted from page 30 of Stuart Gilbert's 1948 English translation]

Grand's interest in language is a clear attempt to impose grammatical orderliness upon the disordered world of the plague and to create fixed meaning out of uncertainty. Like the Roman poet Vergil, Grand works on an unfinished manuscript, consisting of one opening sentence, obsessively revised.



Department News

“Classics in the Time of Covid-19” Continued...

After learning that he has contracted the plague, Grand instructs his doctor to burn the manuscript upon his death - the famed fate of the *Aeneid*, which was saved from destruction by the intervening hand of Emperor Augustus himself. This plot line diverges from that of Vergil's in Grand's recovery from the plague, whereupon he sets himself to writing his novel with renewed vigor, a triumphant statement on the importance of creating meaning through artistic production during times of trauma.

As a scholar whose research focuses on the reception of antiquity, of which Camus' Grand and Pope Francis' recollection of the *Aeneid* constitute modern examples, I can recognize in these receptions a clear understanding of Vergil's real insistence on the fundamental utility of memory to create meaning and of artistic production to give a sense of order to a world that feels so disordered in trauma. When Aeneas says *forsan et haec olim meminisse iuvabit* to his men of their trials at sea, Vergil speaks metatextually to us, his readers, of his text, as itself an object of memory. We remember the trials we have endured at a posited future time when we no longer endure them, and we remember the words of Vergil himself, given to us first as a reassurance that such a time in fact will come and also as the very tools by which to make sense of what we have endured, when once we have found ourselves, like the fleeing Trojans, in uncertain circumstances. May we all find solace and meaning in our shared experience of these challenging times, transcending the present moment to the comfort of the past and the hope of a posited future.

A New Center for the Study of Hellenic Culture

We are delighted to share the news that UCLA has recently announced the establishment of the UCLA Stavros Niarchos Foundation Center for the Study of Hellenic Culture. The Center was initiated in October 2017 by a \$5 million grant from the Stavros Niarchos Foundation, and a two-year campaign subsequently raised an additional \$4 million in external matching funds. Major gifts have created two endowed Chairs as well as graduate and undergraduate scholarships, the expansion of library holdings in Hellenic studies, and annual performing arts programs. The inaugural director of the Center is Professor of Byzantine Art and Archaeology Sharon Gerstel, who comments that “Our work will ensure that the rich history, language and cultural heritage of Greece—from its earliest days until the Modern era—will be studied, discussed and presented for generations to come, not only to the university community, but also to the general public.” The Center aims to bring together scholars in areas including archaeology, anthropology, classics, Greek language, philosophy, art history, history, digital humanities, and the sciences.

The Center has become a vibrant cultural hub for the Los Angeles Hellenic community. Collaborations with UCLA's Center for the Art of Performance and the Los Angeles Greek Festival have brought major artists to UCLA. The visiting professorship of the Greek film director Tassos Boulmetis introduced hundreds of UCLA students to the study of Greek cinema when he taught a very successful version of Classics 42, “Cinema and the Ancient World” in Fall 2019. Center initiatives are bringing students and community members together for the study of modern Greek. UCLA is also working with the prestigious Benaki Museum in Athens to create innovative programming, including at the Patrick Leigh Fermor House in Kardamyli, Greece, a cultural center housed in the late writer's residence. The Classics Department is proud to have been a part of this initiative, looks forward to many years of exciting collaboration, and invites you to visit the Center's webpage at <https://hellenic.ucla.edu/>.



From L to R: Dr. Dimitrios Panderimalis, President of the Acropolis Museum, Prof. John Papadopoulos, and Prof. Sarah Morris at one of the inaugural events of the UCLA SNF Center.

Department Life

Faculty Summer Reading List

Professor John Papadopoulos: Recommends Stephen Greenblatt's *The Swerve: How the World Became Modern* (New York: W.W. Norton & Company, 2012). This is a well-researched and elegantly written account of the reception, memory, and oblivion of ancient texts, focusing on Lucretius' *De rerum natura* and the humanist, Poggio Bracciolini, who saved the Latin poet's work from total oblivion and the impact it had on humanity.

Professor Amy Richlin: I'm planning to re-read *The Last World*, by Christoph Ransmayr (1990). Ransmayr had the brilliant idea of sending Ovid's friend Cotta to search for him in Tomi; when he gets there, it turns out to be an illusion-filled landscape where the characters of the *Metamorphoses* are everyday people: Tereus the butcher, his wife Procne, Fama the grocer's widow, and Cyparis the projectionist who shows films projected onto the side of the slaughterhouse. Will Cotta find Ovid? I can't remember.

Professor Brent Vine: By the Russian-American poet Joseph Brodsky (Nobel Prize in Literature, 1987; United States Poet Laureate, 1991-2): a short and moving letter from Odysseus to his son Telemachus, simply called "Odysseus to Telemachus"; better in the Russian original, but this is a good English translation: <https://poets.org/poem/odysseus-telemachus> .

Professor Bryant Kirkland: I recommend the 2019 poetry collection called *No Matter* (Tim Duggan Books) by Jana Prikryl. Although steely and modern, her poems often channel ancient voices. In particular the presences of Dido and of the Sibyl lace Prikryl's collection. Here is the close of 'Insta,' imagining Dido with a social media account: "she'd not forgive him, obviously, but / regroup, restock her selfies, renovate / her city for posting in panorama."

Professor Lydia Spielberg: *Antigone Rising: The Subversive Power of the Ancient Myths*, by Helen Morales (New York: 2020). Professor Morales' extremely readable essays examine touchstones of classical mythology in the modern world, and show how creatively and productively some very recent social movements have used classical references to add onto the long, complicated traditions of many myths. *Andivius Hedulio: Adventures of a Roman Nobleman in the Days of the Empire*, by Edward Lucas White (New York: 1921; available free on Project Gutenberg). A rollicking adventure story à la *Gladiator*, *Tarzan of the Apes*, or *The Princess Bride*: narrow escapes, picaresque incidents, true love, and ---of course--- a dramatic scene on the sands of the Coliseum.

Professor Alex Purves: Sarah Moss, *Ghost Wall* (Farrar, Staus and Giroux 2018). I loved this little book that you can pretty much read in one sitting. It's about a teenage girl who spends two weeks with her family and a small group of university students living life as Iron Age Britons in Northern England. Compelled by her archaeology-obsessed father to gather roots and reenact ancient rituals, Silvie spends the summer working out who she is and what her relationship is to both those around her and to the ghost walls and peat bogs of the past. It is a moving, gripping book and Silvie (as first-person narrator) has a wonderful voice.

Book Review

Madeline Miller, *Circe* (Little, Brown and Company, 2018)

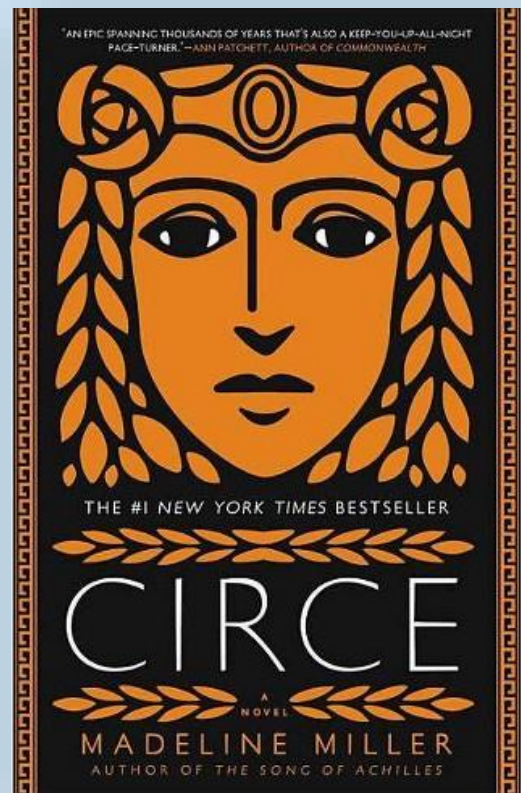
By Silvio Curtis (6th-year graduate student in Classics)

I read Circe a year and a half ago. I could not turn down the chance to review it after taking a long-awaited seminar on the Odyssey this winter. Please bear with me while I rave a little.

"When I was born, the name for what I was did not exist," Madeline Miller's *Circe* begins. And I could say the same thing about the book. I do not think that it is the only book of its kind - John Gardner's *Grendel* springs to mind as comparable if less feminist - but they are certainly not thick on the ground and I have no subgenre label to stick on them.

Modern fiction based on ancient mythology usually seems uncomfortable with the myths' supernatural component. So many novels and stories debunk, demystify, or quietly delete most of their originals' content. *Circe* takes the supernatural component and runs with it. After all, the first-person narrator is a goddess. Yet the form of her autobiography is much like any novel of the twentieth or twenty-first century. *Circe* makes the rivalries of Titans and Olympians feel as close to home as family gossip (for her, that is literally what they are), and she can tell us what it was like to be there when the Minotaur was born (it wasn't pleasant). But authenticity of content puts no socially regressive constraints on the narrator's value judgments; Greek mythology looks different through the eyes of a female deity on the bottom rung of the divine hierarchy than through those of an epic poet singing about Zeus or Achilles or even Odysseus.

Circe is an outsider among the gods and goddesses. For one thing, she is a *pharmakis*, a witch. Though as a minor nymph she lacks the greater deities' normal powers, her drugs have power even over them. Only she and her siblings are capable of that craft; it sets them apart, and not in a good way. For another thing, *Circe* has a conscience. That sets her apart from all the deities with their backstabbing power struggles, even her sorcerous siblings, and also not in a good way. Still, I find *Circe* all the more compelling because, although an outsider by nature, she does not actually drop into her world from outside like a twenty-first-century Connecticut Yankee in Lord Zeus's court. Her world is all she knows, and it takes a painful process including serious mistakes on her part to make alternatives thinkable, starting from a formative encounter with the tortured Prometheus, continuing through famous and obscure episodes of Greek mythology, through Odysseus's visit to her island and well beyond.



Department News

Book Review continued...

In Circe's unease with her own kind, I find echoes of my own experience as an autistic person in a largely neurotypical society. In her sympathy for humans, I find echoes of my feelings as a supporter of animal rights activism; after all, Prometheus - the closest thing she has to a role model - is a human rights activist among gods. Yet Circe's experience with humans, as a reader of the *Odyssey* may guess, is certainly not free from violence. Alienation from gods and humans occasionally leads to a favorable thought about other animals. "You should appreciate a pig's advantages . . . They never listened. The truth is, men make terrible pigs," Circe declares.

But those moments are rare exceptions. *Circe* stays centered on humans and anthropomorphic deities, with humans playing the less uncomplimentary part. That is one of the few respects in which I found myself wishing for it to be a different kind of book. At times it seemed that *Circe*'s worldview was created by projecting humanity's most unpleasant traits onto the gods in order to affirm by contrast that a human life, or the right kind of human life, can encompass everything that really matters. We still seem to have a hard time telling a story that truly decenters us, and in which nonhuman others - be they goddesses, robots, or farmed animals - can find value in their own being.

Congratulations to our PhDs!

Congratulations to Andre Matlock and Alex Press, who both filed their dissertations in Spring and Summer respectively. Andre's dissertation is titled "Time and Experience in Cicero's Ethical Dialogues". He published his first article, "Relationality, Fidelity, and the Event in Sappho," in *Classical Antiquity* (39.1) in April of this year.

Alex's dissertation is titled "Justice Purity Piety: A Reading of Porphyry's *On Abstinence from Ensouled Beings*". Alex plans to continue thinking and writing about the bonds between human and nonhuman animals.



From left to right: Newly-minted PhDs Alex Press and Andre Matlock

Graduate News

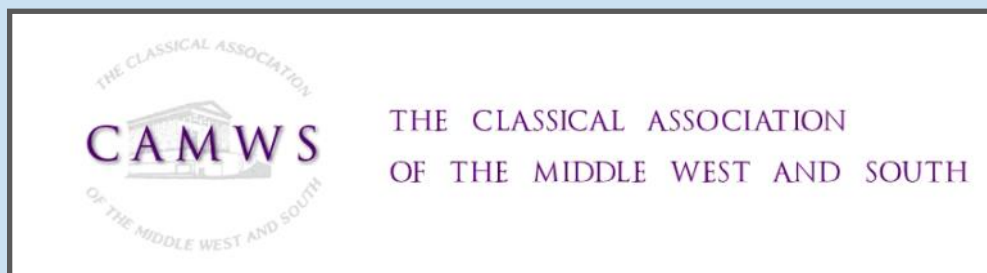
Graduate Student Conference Papers

Andre Matlock—"Success and Failure in Cicero: the Case of Titus Albucius"

I presented my paper, "Success and Failure in Cicero: the Case of Titus Albucius," at the "virtual" meeting of CAMWS 2020. The circumstances of the conference were, of course, not as anticipated: I had been looking forward to reuniting in Alabama with recent UCLA PhDs Ben Radcliffe, Elliott Piros, and John Tennant. Even so, early on a Friday morning I logged on to the Zoom session for our panel on "Sallust and Cicero." For my first experience with a remote conference, I thought—apart from the usual technical difficulties (mine)—that it all went smoothly. The themes of the other papers on the panel coalesced around Cicero's and Sallust's differing perspectives on the last decade of the Republic, focusing especially on the rhetorical and pragmatic political posturing that many see animating their works. My own contribution sought to refine this conventional narrative by sketching the transformation of a historical exemplum across a range of Cicero's writings completed between the return from his post-consular exile and the dictatorship of Caesar. This exemplum tells the story of Titus Albucius, a failed politician and Epicurean philosopher from the previous generation, whose ineptitude in the *vita activa* of the Roman ruling class and penchant for Greek learning had made him an object of derision. By examining Cicero's repeated references to this figure throughout the late 50s and early 40s, my paper argues that we can see a change in his perspective on the relationship between political and philosophical lives, and a growing recognition of the impossibility of satisfying the normative ethical expectations of the Republican elite. In a climactic use at the end of Cicero's magnum opus, the *Tusculan Disputations*, Albucius, living a peaceful life of philosophical exile in Athens, comes to stand alongside Socrates and Demaratus (the founder of the Tarquin dynasty) as a lesson that it is often necessary to choose the "freedom of exile to enslavement at home." By tracing the transformation of Albucius' life from a warning against non-conformity into a symbol of global citizenship and an escape from tyranny I argue that we can see the contours of Cicero's thought under Caesar and the complexity of the connections between politics and philosophy in the late Republic.

Rachel Morrison —"And who is my *philos*?: Blood and Friendship in Euripides's *Orestes*"

When UCLA canceled in-person classes the day after the department held CAMWS practice talks, it began to become clear that I might not be spending my Spring Break in Birmingham, Alabama. Thanks to the wonders of Zoom, though, I was still able to present my paper, "And who is my *philos*?: Blood and Friendship in Euripides's *Orestes*," to an audience of classicists around the world in May. The project, which developed during my 2019 Graduate Summer Research Mentorship with Professor Kathryn Morgan, argues that Euripides' *Orestes* presents a distinctly tragic vision of friendship in its exploration of what "reciprocity" means in the midst of suffering. Even when every digital conference attendee's worst nightmare came true—my internet connection cut out for about 20 seconds in the middle of my talk!—the by-then-seasoned Zoomers of CAMWS took it in stride. I learned a lot from the four other panelists and, once my internet connection stabilized, received some really thoughtful and incisive questions and suggestions that I'll be mulling over for a long time.



Undergraduate News

Ancient World Art Challenge

For the first time ever this spring, the Department held an Ancient World Art Challenge! We asked students in the Classics Department to showcase their best recreation of a piece of ancient art using the materials they had at home, and they didn't disappoint. See what our three winners had to say about their recreations!



Marcus Aurelius Bronze Equestrian Statue ca. 175 CE

Bayla Derme—I chose to recreate the sculpture of Marcus Aurelius because I thought it would be the most fun to recreate a piece that featured something I clearly would not have in my possession, like a horse. Using a giant stuffed bear as my horse automatically made my recreation more comical and therefore made it harder to compose myself to try and copy the facial expression of Marcus Aurelius. I felt so ridiculous and couldn't stop laughing, but that was the best part.



Bacchus, Caravaggio, c. 1596
(Deven Streeton)

Deven Streeton—Like many Bacchantes, I felt like I was going crazy during quarantine so naturally, I chose a painting of Dionysus himself. I had a lot of fun recreating Caravaggio's painting of Bacchus with stuff we had around the house. I didn't have any wine so I used coffee because it has become the religious drink of college students.



Pandora by John William Waterhouse, 1896

Kaylee Sepulveda — Kaylee recreated the painting *Pandora* by John William Waterhouse. The department was thoroughly impressed by the likeness to the original painting. From the small details in the hand-made pond, to the background of trees, the recreation felt like the original painting. Very creative, Kaylee!

Undergraduate News

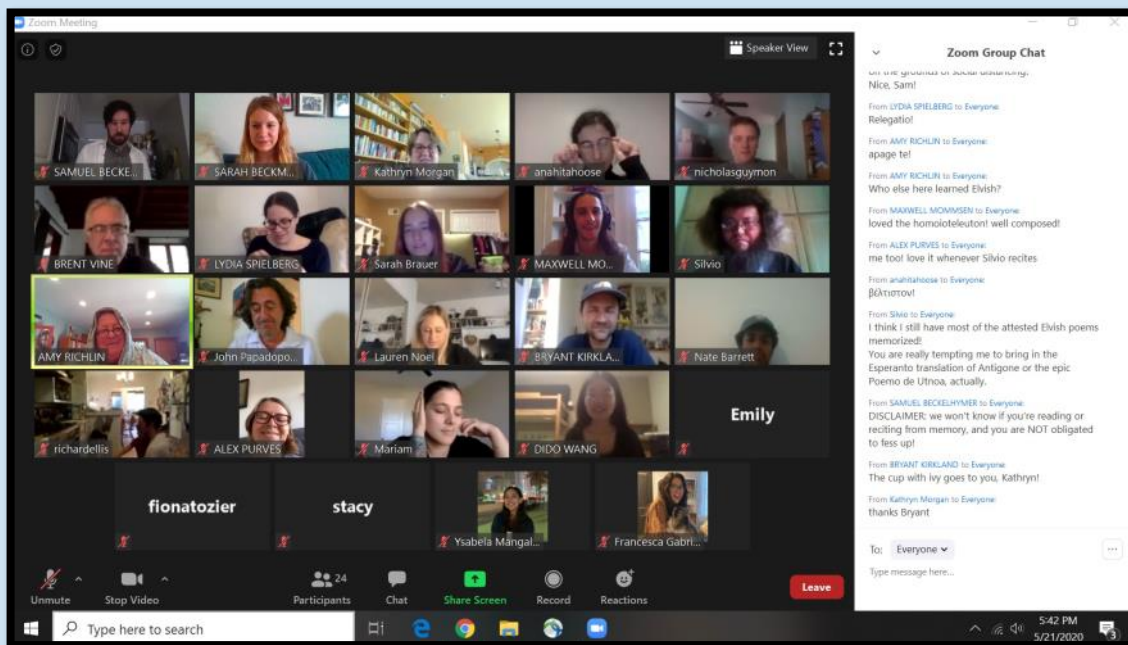
Annual Recitatio!

Sam Beckelhymer

The 2020 Recitatio, our annual event for sharing and celebrating the sounds and voices of ancient literature and language, was a little bit different in the time of Covid-19 and social distancing. Instead of meeting in Dodd Hall over light refreshments, members of the UCLA Classics community—undergraduates, post-baccs, graduate students, faculty, and friends—gathered virtually over Zoom for an evening of recitations from Greek and Latin and English literature. What a turnout we had! Students from our beginning Latin sequence, from our upper division Greek and Latin literature courses, from graduate seminars, and from other affiliated courses were well represented as volunteers and attendees. We also enjoyed record attendance and participation from Classics faculty. It turns out that the freedom to stop in from the comfort of one's own home—and without the need to fight traffic on a weekday afternoon—made participating easier than ever for everyone.

As the evening progressed, through lyric and occasional poetry, epic, historiography, and oratory, many of those who had already shared ancient material even felt inspired to share again! English language poetry (with an eye towards the classical tradition, naturally), translations and adaptations from Greek and Latin, even the odd (tasteful) limerick all made our Recitatio Remota an event to remember. We'll cross our fingers that we can all enjoy each other's company face-to-face next spring, but rest easy knowing that a viable and vibrant alternative is available, if we need it.

Students participate in the third annual "Recitatio!" event via Zoom!



Undergraduate Research Week

Junior Emily Liu (Classical Civilization and English) and Junior Alex Adame (Classical Civilization) participated in Undergraduate Research Week. Hear more about their experiences below.

Emily Liu—It was such a great experience to present at Undergraduate Research Week (URW) this year! For my presentation, I recorded a talk on the paper I wrote for Professor Vine and Dr. Yates' class in the fall, which was about Indo-European comparative mythology and poetics. I looked into two details of the Norse creation myth to see if they were reflected in any form in various other Indo-European mythologies. Restructuring and presenting the contents of my paper in a spoken, more visual format was definitely a learning experience, alongside all of the changes to URW that happened because of the move to a virtual setting. However, I found the whole experience really cool and successful. I didn't know much about humanities research or even URW before, so I'm thankful to Professor Vine and Dr. Yates for their support during the class, as well as letting me know about the opportunity to present later in the year!

Alex Adame—I was excited to participate in Undergraduate Research Week on behalf of the Classics Department, and even if things became quite unorthodox this year with online presentations, I am glad to have had the experience. I based my presentation off of a research paper written for Professor Beckmann's course on the Roman city. My research was dedicated to studying the extent to which the Oscan language survived in Pompeii after Roman occupation. Oscan, the speech of Pompeii's natives, is often overlooked when the city is talked about, and I desired to show how the language survived over a century after the Romans took command. I had to cut out various segments of the original paper in order to condense the presentation and make it friendly for a wider audience, but the core message of providing evidence that supports Oscan's survival was retained in the presentation. I am grateful to Professor Vine for his input and of course Professor Beckmann herself for working with me as I developed the paper and then the presentation. I hope that my contribution to research week showed others how Pompeii is not just a preserved Roman city, but a preserved example of the effects of ancient conquest and cultural change.

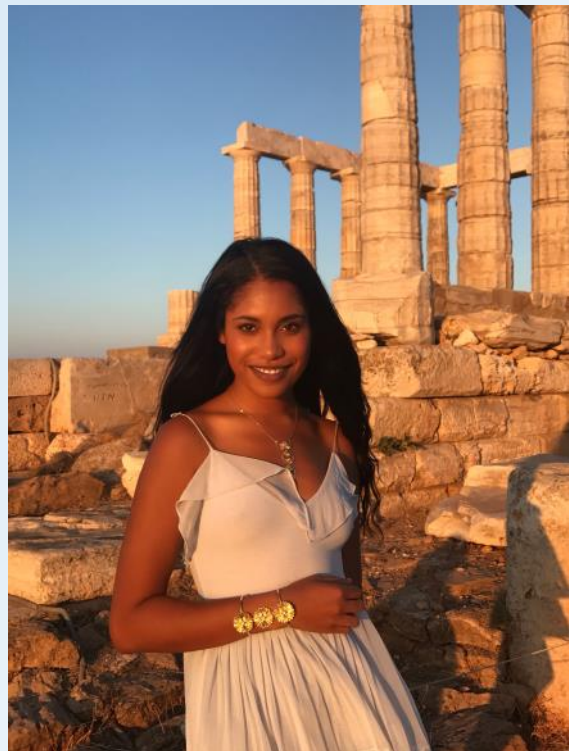


Alumni Spotlight

Birtu Belete (Classical Civilization BA, 2015)

My love for Classics has been a constant in my life, providing me with immense joy for as long as I can remember. As a child, my great-grandmother would tell me the tales of Achilles and Agamemnon and my mother would recount stories about the tiny Greek village where she spent part of her childhood. When living through their stories was no longer enough, I immersed myself in books about Ancient Greece and eventually fell in love with Rome as well. Whether I was soaking up the Classical world from my family's stories or through my own personal voracious learning, it was always there for me to explore, revisit, and love.

By the time I got to college, I already knew I would study Classical Civilizations. While many of my classmates decided on pursuing a Classics degree after a bit of searching, I was able to jump right into studying my first love full time. I couldn't have asked for a better UCLA experience and I owe much of that to the profound happiness that came from being a Classics major. I truly wouldn't change a thing about my undergraduate studies. Learning about what I love was definitely worth dealing with constant inquiries from family about post-graduate plans. The diverse courses at UCLA provided a comprehensive understanding of the ancient world and the constant intellectual support from my professors allowed me to grow as a thinker.



I had the privilege of beginning my upper division studies my freshman year, and the Archaic Greek Art and Archaeology course taught by Professor Morris greatly influenced my academic trajectory. My junior year, I was selected to be the program correspondent for the Greece and Turkey travel study program. Finally seeing so many of the artifacts from my studies was an invaluable experience that I will always hold dear.

After graduating a quarter early, I enjoyed a position as a professor's assistant for an upper division Classics in Translation course. After graduation, I had to properly tackle the famous "what are you going to do with that" question. I have been acting and modeling professionally my entire life and decided to continue a career in entertainment and volunteer with various nonprofits. Through work, I've had the opportunity to travel around the world and I always carve out at least one day of every trip to see antiquities collections.

Alumni News

Alumni Spotlight Continued...

Being a Classics major taught me so much, but one of the most valuable lessons has been the importance of following my passions and doing what I love. Through extensive volunteer work, I found immense joy and purpose in helping others and creating progressive social change. I am thrilled to start graduate school in the fall, pursuing my MSW at Columbia School of Social Work. I have found that my background in the ancient world has done wonders for my understanding of current social issues, and I look forward to gaining the education necessary to help solve some of our glaring societal problems.

Studying Classics refined so many of my skills and transformed the way I analyze the world around me. Thanks to my studies at UCLA, I am a better thinker, and hey—I'm a great cocktail party guest and an invaluable trivia partner. I am so grateful for an amazing four years and a lifetime made better thanks to the study of Classical Civilizations.

Karen Duckworth (Greek & Latin BA, 2008) has her MPH and is an RD in Nutrition Services for the Santa Barbara County Department of Public Health.

Christopher Gipson (Post-Bacc, 2014) is a Graduate Student at the University of Illinois, pursuing his PhD in Classics.

Liza Long (Classics MA, 1997) was promoted to Assistant Professor of English at the College of Western Idaho. She was also awarded a 2020 OPAL fellowship from the Idaho State Board of Education to work on OER (Open Educational Resources) for public universities in Idaho.

Jason Oliver (Classical Civilization BA, 2009) is starting his anesthesiology residency at UW (University of Washington) this June. Jason and his fiancée had a virtual wedding at a small winery in early June. He said the day was fantastic and they were able to celebrate in person with their close family. Jason and his wife just moved to Seattle for residency and are excited for this new chapter.

Faye Mendoza (Classical Civilization Minor, 2014) is a Resident Physician at the Lucile Packard Children's Hospital Stanford in Palo Alto.



We want to keep in touch with all our students and friends, so please do send any news of your lives and accomplishments to sshapiro@humnet.ucla.edu!

Upcoming Events

Then (and Now)

As a parting shot, we thought it might interest you all to see a passage from an ancient Hippocratic medical text on epidemics and noxious exhalations. This comes courtesy of Professor David Blank, who will be teaching the department's new course on ancient medicine this Fall.

Hippocrates, *The Nature of Man* 9

But when an epidemic of one disease is prevalent, it is plain that the cause is not regimen but what we breathe, and that this is charged with some unhealthy exhalation. During this period these are the recommendations that should be made to patients. They should not change their regimen, as it is not the cause of their disease, but rather take care that their body be as thin and as weak as possible, by diminishing their usual food and drink gradually. For if the change of regimen be sudden, there is a risk that from the change too some disturbance will take place in the body, but regimen should be used in this way when it manifestly does no harm to a patient. Then care should be taken that inspiration be of the lightest, and also from a source as far removed as possible; the place should be moved as far as possible from that in which the disease is epidemic, and the body should be reduced, for such reduction will minimise the need of deep and frequent breathing.

Translated by W.H.S. ('Malaria') Jones in the Loeb Classical Library



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