Stanford | Department of Classics

AUTUMN NEWSLETTER

2015



Letter from the Chair

It is a huge honor to be taking over the chair of the department this fall. Since arriving at Stanford in 2006 I have worked under two highly distinguished and effective chairs in Richard Martin and Walter Scheidel, and it is sobering to think that I am now stepping into their shoes. But I am also heartened in doing so, given that—as far as I can make out—the department is in excellent shape! That this is the case is attributable not only to the outgoing chair (Walter) and the faculty, but in a very special way to the office staff led by Valerie Kiszka.

Their constant efforts behind the scenes make it possible for classes and so many other activities to happen as planned—things that are easy to take for granted.

(continued)

This past summer I've been especially aware of the enormous variety within what we call classics (see my own faculty report below). Research within our department gives plenty of evidence for this. Like any Classics Department, we focus on societies of the ancient Mediterranean and their cultural productions—literary, visual, material and philosophical. This gives us a core which makes possible many specializations and variations. Classics is, after all, a field with several disciplines, rather than one single discipline. The most important of these disciplines are expressed in the four tracks of our graduate program: Ancient History; Ancient Philosophy; Classical Archaeology; and Greek and Latin Language and Literature. Any overview of our department's activities will show how active we are, collectively, across diverse disciplines of Classics.

The many publications of our faculty are visible elsewhere in these pages. Here it is worthwhile to recognize some of the elements of our shared intellectual life, for these are some of the main conversations that have taken place in Building 110 last academic year. Our graduate students spearheaded not one but two Geballe Workshops, sponsored by the Stanford Humanities Center: "Biography: Interrogations, Observations, Studies" (cunningly named so as to create the acronym "BIOS"), led by Anne Duray and Thea De Armond; and "Oral Literature and Literate Orality," guided by Sienna Kang and Izzy McMullin. In a series of meetings spread over the course of the year, both emerging and established scholars teased out research topics under those rubrics; in addition, the Oral Literature group convened a mini-conference of student work.

In the spring term, Jen Trimble organized a conference on ancient art history "The New Antiquity IV: The Embodied Object", bringing to campus a small but high-powered group of art historians from different parts of the US as well as Europe.

The department was happy to welcome a number of visiting scholars for different and sometimes overlapping parts of the academic year: Professors Christoph Lundgreen (Technical University Dresden), Robert Royalty (Wabash College), Thomas Schmitz (University of Bonn), and Oddgeir Tveiten (University of Agder, Norway). Thomas also taught a graduate seminar for us on the Second Sophistic.

On several fronts the department engaged with the Paideia Institute for Humanistic Study. This fast-growing group specializes in teaching undergraduates both in site-specific courses and also in digital language instruction. Several of our undergraduates have benefited from their courses in Greece and France. Our own colleague, Christopher Krebs, has taught courses on Caesar for Paideia in France, at some of the very sites Caesar describes in his Gallic Wars.

We continue to be a leader in digital tools, which incidentally also reflect the breadth of classical studies at Stanford. Two projects are well-established and have already garnered widespread attention: Mapping the Grand Tour (in which Giovanna Ceserani is one of the primary investigators) and ORBIS (initiated by Walter Scheidel). More recently, Josh Ober has spearheaded POLIS, a project in which several students and scholars have collaborated to visualize data about places and persons of the classical Greek world.

Photographer: Joel Simon



Grant Parker addressing a StanfordLive audience with "Many Niles? Thinking through Maps."

These are just some of the highlights of the last academic year in the life of Stanford's Department of Classics. At a time when the humanities face ever-intensifying challenges, our department has held its own on campus, and in the field. Well may we savor these successes as we move ahead.

GRANT PARKER, CHAIR

On Front Cover: PhD candidate Simeon Ehrlich takes measurements at the ancient port city of Ashkelon in Israel in July. In his fifth year on the staff of Harvard's Leon Levy Expedition to Ashkelon, Simeon helped supervise an investigation into the development and reuse of urban infrastructure through the Roman, Byzantine, and Islamic periods.

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1891 - 2016

As Stanford begins its 125th year, so does our department. The Annual Register of 1891 states that "The following departments have been established: Greek; Latin; [of the twenty-five original departments]." The entering class of 1891 included ten Greek majors, eighteen Latin majors, and six graduate students. The faculty consisted of Profs. Ernest M. Pease and Walter Miller (Latin), Instructor Arthur G. Laird (Greek), and Acting Instructor Ludwig H. Grau (Latin).

2015 was the **50th anniversary** of the **Intercollegiate Center for Classical Studies** in Rome. The Center was established by Stanford professor **Brooks Otis** in 1965. Our undergraduates continue to apply and be accepted for the autumn quarter program at the Centro. In recent years, attendees have included Jack Martinez, Tyler Gonzalez, Pablo Wudka Robles, Dominic Delgado, Laura Zehender, Eric Garret, Kimia Habibi, Kelly Nguyen, Stephen Miranda, and Caroline Newton. Alanna Simao is in residence right now.

National Latin Exam

In 1978 a group of enterprising Latin teachers in Northern Virginia, at the invitation of the American Classical League, developed and administered the first set of National Latin Exams. In that inaugural year approximately 9,000 students took the test. In 2015, 153,822 students participated, and "National" now covers countries from Australia to Zimbabwe. The NLE scholarship was begun as an effort to encourage high school seniors to continue the study of Latin or begin Greek in college. In recent years scholarships for graduate work and teacher development and travel have been added.

During the 2015-2016 academic year, six current or former holders of the NLE scholarship are at Stanford: Josh Lappen, Hali Mo, and Thu-An Pham (2017); Divya Ramakrishnan (2018); Raleigh Browne and Sophie Fisher (2019). At an ACL meeting in 2010 I was asked to consider administering this test to our beginning and intermediate students, something the department has now done for the past four years. Because many of our intermediate students have earned NLE awards for several years while in high school, their scores usually qualify them for a reference book award. The Oxford Classical Dictionary remains a welcome addition to a young classicist's bookshelf, even in the digital age. Lest the Hellenists go unrewarded, Katharina Brown joins our freshman Latinists as a recipient of a 2015 National Greek Exam scholarship.

JOHN KLOPACZ, LECTURER

Faculty and Staff

Emeriti:
Mark Edwards
Marsh McCall, Jr. *(Recalled For 2015-16)*
Susan Treggiari

Chair:
Grant Parker

Director of Graduate Studies:
Susan Stephens

Director of Undergraduate Studies:
John Klopacz

Professors:
Alessandro Barchiesi
Andrew Devine
Richard P. Martin
Ian Morris
Reviel Netz
Andrea Nightingale
Josiah Ober
Anastasia-Erasmia Peponi
Rush Rehm
Richard Saller
(Dean, Humanities & Sciences)
Walter Scheidel
Michael Shanks
Susan Stephens

Associate Professors:
Giovanna Ceserani
Christopher B. Krebs
Jody Maxmin
Grant Parker
Jennifer Trimble

Assistant Professor:
Justin Leidwanger

Courtesy Professors:
Fabio Barry
Chris Bobonich
Alan Code
Charlotte Fonrobert
Ian Hodder
Bissera Pentcheva
Caroline Winterer
Yiqun Zhou

Lecturers:
Maud Gleason
Catherine Kearns
John Klopacz

Research Scholar:
Adrienne Mayor

Administrative Staff:
Valerie Kiszka
(Academic Operations Mgr.)
Lori Lynn Taniguchi
(Student Services Officer)
Lydia Hailu
(Administrative Coordinator)











Stanford Classics Commencement

Quotations from the 2015 Commencement Speech

Commencement speech by Andrew P. Bridges (A.B., Greek and Latin, 1976, with distinction, Phi Beta Kappa), Lawyer at Fenwick & West LLP

"Now the study of Classics is intimidating….First of all, the field is vast. The problems of evidence are daunting. And the gap between today and the ancient world sometimes seems unbridgeable, to try and understand it. But I can report that 40 years later, after sitting where you're sitting now, in many ways great and small, that training has lived on for me in important ways. It's enriched my thought, and it's given me great pleasure. It might have made me a little bit wiser over the years, as well."

"One of the reasons I so admired Tony Raubitschek is that when I encountered him, well into his 60s, I never heard of him refer to himself as a Professor. He never invoked his titles. He always referred to himself as a student of the Classics. He had much to give, but he always focused on how much he had to learn. And he made us understand that we were with him, part of his shared enterprise, as a student. And he also saw practical virtues in Classical training….But for him, lifelong study was foremost, and it defined a Classicist. So I hope that you, like him, will continue to be students of the Classics, to grow in knowledge and wisdom, and to share that knowledge and wisdom—and to live out your paideia, with others along the way."

"When you face the suspicions about your training and the practicality and the relevance of it, the answer is to demonstrate the qualities that make a great Classicist: an awareness of the virtues of the perspective that a grounding in history, languages, literature, art, and philosophy provides. Attention to detail, in the analysis of texts. Respect for the strengths and weaknesses of evidence. And humility from an awareness of the limits of knowledge. We Classicists, after all, understand hubris, which is a vital understanding in today's world."







2015 Presentation of Graduates and Awards

BACHELOR OF ARTS

Sarah Frieda Beller
Dominic Bernard Delgado *
Jacob Andrew Gonzalez *
Christopher Ian Herries
Jack Lee Martinez * Φ
Caileen Virginia Redmond
Jacqueline Linn Sandling
Michael Patrick Taylor *
Pablo Wudka-Robles

BACHELOR OF ARTS WITH HONORS

Sibel Adelina Sayiner * Φ
Eleanor Amelia Walker Φ

BACHELOR OF ARTS AND SCIENCES

Kevin Lee Sun *

DOCTOR OF PHILOSOPHY

Maria Federica Carugati
Katharine Rachel Kreindler
Matthew Propp Loar
Carolyn Sheila MacDonald
Donni Wang
Johannes Mikael Wietzke

*Distinction Φ Phi Beta Kappa Society

MINOR IN CLASSICS

Conor Emerson Coyan
Brian Charles Deutsch
Thomas Sullivan Logan
Arielle Victoria Sison

Φ *Phi Beta Kappa Society*

* *Distinction*

DEPARTMENTAL AWARDS

Senior Prize in Classics
Kevin Sun and Jack Martinez

Junior Prize in Classics
Christina Smith and Meaghan Carley

Archimedes Prize for Senior Combining Excellence in Classics with Education and Engineering
Sibel Sayiner

Iris Prize for Ambassadors of Classics to the Wider Community
Mike Taylor and Dominic Delgado

Olympia Award for a Stanford Athlete Demonstrating Excellence in Classics
Chris Herries

Themis Prize for Senior Combining Excellence in Classics with Pre-Law Preparation
Eleanor Walker



Faculty News

ALESSANDRO BARCHIESI

A productive year for me, and as always I received inspiration and input from many people at Stanford, but everything else is eclipsed by the occasion described in my final paragraphs. Anyway, on a personal level I managed to complete two long-haul projects. One is the updated English version of my Italian book on Virgil and Homer *(Homeric Effects in Vergil's Narrative, Princeton 2014)*, and the other, editing the final volume of a series of commentaries on Ovid's Metamorphoses, the new one being Philip Hardie's commentary on Books 13-15. (The book includes my Italian translation of Hardie's text, but there will be an English version of everything for Cambridge UP in the near, I hope, future). The project has spanned about 11 years of successive publications: originally, I had hoped to finish by the bimillenary of the epic's publication in 2008. This would have been the deadline also for Diane Middlebrook's biography of Ovid, as we shall see in a moment or two, but ironically both projects are now published in the bimillenary of Augustus' death.

Other than this, there have been papers and lectures at Harvard and Columbia ("Apuleius the Provincial"), Kenyon, Palermo and BU (on Vergil's Italian wars and wars for Italy), and a short presentation at a lively session of the PAIDEIA school in Cumae ("Why I Like Vergil"). I have published a couple of short articles on the *Aeneid* ("Jupiter the Antiquarian: The Name of Iulus" is forthcoming at Cambridge University Press in a collection in honor of Michael Reeve; "Implicazioni di storia romana nell'oratoria di Turno," in a volume in memory of Mario Geymonat), and finally managed to gather most of my articles in an academia.edu web page. Next year I am slated to help with the graduate research project at Venice International University, and I hope to finish my Sather lectures volume "The War for Italia," and the English version of the above-mentioned multi-author commentary on Ovid's *Metamorphoses*. However, not being able to get away from the title *Metamorphoses*, I have just signed a contract for a multi-author commentary on Apuleius' novel of that name for the Fondazione Valla in Italy.

The crucial moment of my year, in any case, happened in what must be one of the most charismatic flats in San Francisco, a place full of art with a stunning view of both bridges. In mid-January I had an invitation to the soulful house of Carl Djerassi, scientist, humanist, and living legend. Survivor of Nazi Austria as a Jewish boy, penniless immigrant to New York City, crucial researcher in the discovery of oral contraception in Mexico City, professor of Chemistry at Stanford, entrepreneur, philanthropist, dramatist, advocate of dialogue between science and literature. Oddly enough, the invitation had something to do with Ovid. I went to the party with a heavy heart because I knew Carl was seriously ill.

The occasion was a book-launch: I had been marginally involved in the preparations for a posthumous and unfinished work by Carl's late wife, the Stanford literature scholar and critic Diane Middlebrook. This intriguing work, *Young Ovid*, a biography of Ovid, was published by Counterpoint in late 2014, and edited by Diane's daughter Leah Middlebrook, another brilliant literary scholar. Carl had been a staunch supporter of this publication, but he barely lived to see the work in print: like Diane a few years ago, he had developed cancer.

The event was the final meeting of what had been a glowing literary and artistic salon: the new book was on display, and Carl was brave and inspiring as always, or rather, even more than ever. Pale, frail, intense, he started by saying in a firm and quiet mode "I need to use a mic, because I am going to die"—and in fact his life ended about two weeks later. I was expecting him to briefly address the crowd of friends and readers, and to mention his relationship to Diane, and he did that ("the last book by the love of my life, Diane Middlebrook"). I was not expecting to hear Carl to go on and speak about his relationship to Ovid, but, to my surprise, he managed to. Honestly, I was afraid that discussing Classical texts would be a bad fit for the situation, when the room was already filled with emotions about friendship, love, and death.

Later on I realized that some of Ovid's themes and obsessions (bodily change, death and survival, exile, eros) had been crucial in various ways to Carl's life and career as a scientist. He had attended Freud's high school in Vienna; helped to change forever the sexual and reproductive life of humans, and the destiny of women in particular; and written dramas about the impact of science on human life and society. Suddenly, as Carl was speaking, I could see some Ovidian thread in all this, and in spite of the harrowing situation I realized that Ovid's poetry was not something cold and irrelevant in the room. Here too, there was passion involved.

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This was when he pulled out the thin book and said "I have to show you this," and simply added, "I only had space for very few books in my luggage when my mother and I escaped to the U.S. during the Nazi invasion of Europe. This was one of them, and it was a long-time companion." Later on I had a glimpse of the book. It was a reprint of a short Austrian anthology of Ovid's poems, including love poems and some poems from exile. A thin yellowish paperback, easy to carry, it was printed in what looked like the traditional German typeface: an Ovid in Fraktur from the early 1930s, before young Carl's world was shattered, before his penniless new dawn in New York.

The yellowish booklet in Fraktur instantly joined for me a memory of other precarious objects, books travelling with people and invested with emotions and affection: Ovid's own exile poetry of course, and also Bertolt Brecht's copy of Ovid's *Metamorphoses* in the bookcase that traveled with him in exile to Sweden, Finland, and the United States. In the end, the occasion for me has recapitulated some of the reasons why many people still love the so-called Classics: human fragility, contingency, survival, unlikely meetings across generations, and a thin booklet boarding ship in a refugee's suitcase. Particularly today, we need to justify the survival of the study of antiquity, and we cannot take anything for granted. It is a good idea to remember that resilience and loss, precariousness and contingency, are not just external forces, but are built into the practice and the experience of Classics.

GIOVANNA CESERANI

This was my last year as the Department's Director of Undergraduate Studies. It was a position that kept me always on my toes, always learning something new—and it was made even busier this past year with our departmental curriculum review underway. (I am happy to report that it went very well, the department coming through with flying colors!). It has been a tremendous privilege to get to know most, if not all, of our undergraduates, majors and minors alike—to become aware of their diverse interests and passions, the varied paths that brought them to study Classics here at Stanford, and the rich and divergent visions they hold for their futures. I experienced many humbling moments in learning of their strengths, their resolve and their humanity, and I will always be grateful for this opportunity to get to know them so well. Needless to say, this last end-of-year senior dinner and graduation day were for me especially moving.

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On the research side, last autumn was full of flying, with three separate trips to the University of Cambridge UK, the place of my graduate studies. First, there was a conference to honor my PhD supervisor, the incomparable Anthony Snodgrass, where some of my Stanford colleagues were also in attendance. It was a wonderful assemblage of people, some of whom I spent many hours with during graduate school, whether in the library or in seminar discussion, and many others I knew only from their writings. The other two trips to Cambridge were occasioned by remarkable intellectual events: a pair of two-day seminars in a series on "The comparative history of comparativism, with reference to Greek religion," run by Professor Simon Goldhill. The seminars brought together around 20 people from various fields—classics, religious studies, anthropology, literary studies, early modern history, intellectual history, philosophy—for intensive discussions of pre-circulated papers. I served once as a respondent, and once I submitted my own writing for discussion: a paper on two of the earliest modern scholars of ancient Athens, Postel and Sigonio, writing respectively in 16th-century Paris and Venice, and on how they wrote both about Athens and what they called the ancient Jewish republic. These trips to Cambridge provided intellectual excitement and nourishment that well sustained me through all the sleep deprivation brought on by jet lag.

After this flurry in the autumn, the rest of the year felt much calmer: teaching our wonderful students, developing my own writing out of the Cambridge presentations (which are part of my new book project), and continuing to work on my Grand Tour digital project. However rapidly things in the digital age seem to move, digital humanities projects—mine, at least—enforce in their makers and participants a perspective calibrated to the long durée. I count on providing updates about this Grand Tour project for a few more years yet.

JOHN KLOPACZ

The 2014-2015 academic year began with a good omen, and I did not even need to examine entrails. We ran short of Greek placement tests during New Student Orientation week, and I had to convince a few students to take the Latin test instead and come back for Greek on the make-up day. The fact that we had more new students than we'd anticipated who wanted to take the placement tests speaks well for the continued existence of excellent classics programs in secondary schools as well as the interest of their best students in matriculating at Stanford. (Alas, other programs both secondary and collegiate are under threat of being shut down during this age of fiscal austerity.)

Many of our new undergraduates who took the placement test were able to enter intermediate or advanced Latin classes and intermediate Greek.

I fine-tuned the beginning Latin sequence curriculum, but decided to experiment a bit with my intermediate sections. The fall quarter of intermediate Greek or Latin presents a challenge to any instructor because students enroll with a wide variety of backgrounds and proficiency. I attempt to find readings that will permit a thorough review of morphology and syntax while maintaining the students' interest in the content. I had had some correspondence with Brett Mulligan from Haverford as he prepared an online commentary for Nepos's Life of Hannibal (dcc.dickinson.edu/nepos-hannibal/preface), and decided to use Nepos's work as the primary text. I included some bits of Livy XXI and Aeneid 1 to supplement the Nepos along with two tales from Ovid as a treat at the end of the course. I hope I was able to share adequately with my students my own interest in the character of Hannibal and the great "clash of civilizations" we call the Punic Wars. To this end Patrick Hunt presented a guest lecture on the Carthaginian's famous Alpine crossing.

During the spring I revived the Cicero and Catullus curriculum that was sadly dropped in 2009 from the College Board's AP Latin examination. As a result of this change to the AP curriculum, most of my students were unfamiliar with Cicero's *Pro Caelio* and the Catullus poems discreetly omitted in most secondary texts. Undergraduates frequently ask, "Why do we have to read Cicero?" but they usually come away from the experience with admiration for his rhetorical prowess and a newfound pride in their own ability to read complex Latin prose. Political mudslinging, sexual mores and the role of women in late-republican Rome were all jumping-off points for discussion and exploration beyond mere deciphering of the Latin text. As this course was a bit of an experiment for me, I especially appreciated the well-considered comments and suggestions made by my students in their course evaluations.

I continue to serve on the board of the California Classical Association-North and look forward to working with Richard Martin, the organization's new president. Planning for CCA-N's spring meeting organized around the performances of Berlioz's *Les Troyens* included, much to my delight, working with staff members of the San Francisco Opera. I attended two performances of this grandest of all grand opera and was joined for one by fellow opera aficionados Grant Parker and Susan Stephens. For the past two years I have served as one of a number of informal "ambassadors" for the Society for Classical Studies. We contact both long-time and first-time contributors to thank them and listen to their concerns.

While on a summer visit to New York City I was able to spend time with two alumni of the department. Jack Martinez (2015) was interning for *Newsweek* and had just produced his first byline. Emma Sachs (2008), a Latin student of mine at Castilleja School before crossing El Camino, was in the final month of her fellowship at The Metropolitan Museum. I was glad I had the opportunity to introduce Emma to my friend Martha Browne, whom I first met in a Vergil class in fall 1969. Emma and Martha proceeded to have a detailed and animated discussion about pigments in Roman frescoes. I just listened, happy to see that the classical tradition will live on in our students.

As I write these words I am already communicating with students and colleagues in my capacity as Director of Undergraduate Studies. My predecessor Giovanna Ceserani's tenure is, as they say, a tough act to follow. I hope the omens will be equally auspicious for the upcoming academic year.

CHRISTOPHER KREBS

The Advanced Placement for Latin (AP Latin) now examines students on Vergil and Caesar, and in the summers of both 2014 and 2015 a friend and colleague of mine, Luca Grillo (UNC), and I worked with over 30 high school teachers to make Caesar more interesting to their students. The course, organized by the Paideia Institute, takes place in France, where participants also get to visit various Roman and Gallic sites, such as Lugdunum (Lyon), the Pont du Gard, or Bibracte. Here's hoping that next year's session will be as rewarding as this year's was, and that the enthusiasm in the seminar room will translate into inspired classroom action. Outreach of sorts also led me to give talks on Caesar and Cicero at the California Junior Classical League Convention, the Humanities West, and the Paideia Institute. The turn of the year saw me take up new responsibilities as co-editor of Histos, *The On-line Journal of Ancient Historiography*, and at the SCS meeting in New Orleans, where I served along with other lexicographers on the committee for the *Thesaurus Linguae Latinae*. Later in the year I gave a talk on the fragmentary Roman historians to the Association of Ancient Historians. Back on campus I taught the majors seminar, the imperial part of the graduate survey in Latin Literature, and an advanced Latin class. I also lectured in Stanford's Continuing Studies on Vergil's *Aeneid*, Herodotus, and the Roman elegiac poets. Meanwhile, work on my commentary on Caesar's *Gallic War* 7 progressed, as did work on Caesar and the intellectual life of the late republic. Other work includes an article on "The Buried Tradition of Programmatic Titulature Among Republican Historians: Polybius' Πραγματεία, Asellio's Res Gestae, and Sisenna's redefinition of *Historiae*" (*American Journal of Philology*).

JUSTIN LEIDWANGER

Though 2014-2015 was only my second academic year in the department, Stanford Classics feels like home. In the classroom, a second round of my Mediterranean maritime archaeology course—an obvious favorite of mine—allowed me to expand on some particularly engaging themes like ancient piracy, harbor technology, and modern ethics. An undergrad class on "Engineering the Roman Empire" that I initiated with some trepidation in 2014 is rapidly becoming a staple: the course's appeal extends well beyond Classics, with most students coming from Computer Science and various Engineering majors. Once again they rose admirably to the challenge of using Stanford's Product Realization Lab to create scaled models of Vitruvian mechanical and architectural designs, filling my lab with assorted new contraptions including a water clock and an aqueduct siphon. Prof. Trimble and I have been collaborating on the development of a fledgling introductory Roman Archaeology course that should help to shape the material culture experience, especially for departmental majors. Finally, a seminar on Mediterranean networks provided a forum for graduate students to explore diverse interests through new theoretical lenses.

I write from Datça, my Turkish home away from home, which has long enjoyed a reputation for winds favorable to sailors and keeping the heat at bay. Excavating here with a small team in the shallow harbors of Archaic through late Roman Burgaz, or Old Knidos, I am thankfully out of the sun's reach for much of the day, at least until the afternoon's artifact study. Now in our fifth year at the site, we are preparing to publish an overview of the harbors alongside specialized publications on regional wares and a late Roman shipwreck. Before Turkey, I spent June and July in Sicily directing a nearly two-month excavation campaign at the site of the late antique Marzamemi "church wreck" (see marzamemi.stanford.edu). Our joint American-Italian team—including a strong Stanford undergraduate contribution complete with cameo visits to the site from several sets of parents—made discoveries not only underwater but also in the lab through a new collaborative initiative to record in three dimensions the architectural elements that formed the ship's primary cargo. It is not often one gets the opportunity to laser scan huge fragmentary slabs of decorated *verde antico*, but the resulting massive digital puzzle of their reconstruction should keep us busy for some time. Meanwhile, we have continued to develop, in collaboration with the local Comune of Pachino and the Soprintendenza del Mare, the new Museum of the Sea in the restored 19th-century Palmento di Rudinì winery. We hope this lively space can eventually house artifacts and a full display of the site while providing a local context for dialogue about Sicilian maritime culture and history.

A mix of lectures for academic and popular audiences (everyone likes shipwrecks!) around North America and Europe kept me busy throughout the year, but I am happy to report the publication of a co-edited volume celebrating 50 years of scholarly work on the Yassıada shipwreck, a tremendously rich late antique site that has long captured my attention despite having been excavated more than a decade before I was born. Aside from this and a few scientific projects (petrographic and XRF analysis of various workshops' pottery wares ranging in date from Archaic to Late Roman), most of my publication has naturally focused on the many harbors and shipwrecks that consume my summers; these are the "trees" that inform the picture of the "forest"—my current book project on Roman maritime networks' paints.

JODY MAXMIN

I worked with colleagues at the Cantor Center, the Stanford Synchrotron Radiation Light Source at SLAC and the Getty Research Institute on a project that uses new technology to understand the ancient techniques of Athenian black-figure vase-painters:

blogs.getty.edu/iris/ancient-greek-pottery-lends-its-secrets-to-future-space-travel

cantorscience.org/previous-projects/mysterious-black-science-of-the-silhouette

I also collaborated with Ali Gass, Associate Director for Collections, Exhibitions and Curatorial Affairs at the Cantor Center, on "Mining the Ancient," an exhibition scheduled for autumn 2015.

My freshman seminar on the Artist in Ancient Greek Society enjoyed a field trip to the Stanford Ceramics Studio where Ryan McCarty (graduate student in geology and Co-President of the Stanford Ceramics Club) provided instruction in the art of throwing vases on wheels.



Freshman getting hands-on experience with the art of creating ceramic vases under the guidance of Ryan McCarty (Co-President of Stanford Ceramics Club).

Faculty News

ADRIENNE MAYOR

This past year, I delivered public lectures on the ancient Amazons at the Getty Villa, the Houston Museum of Fine Arts, and the San Francisco Commonwealth Club, as well as at the University of Mary Washington, UC Santa Cruz, Stanford's own Classics Department, and the Stanford Alumnae Club. At the annual Oxford Literary Festival, I was invited to give the Princeton University Press lecture, and a book-signing, on my recent book *Amazons: Warrior Women of the Ancient World* (Princeton 2014). I published articles in *History Today, The LA Times, Foreign Affairs, Natural History*, and *DIG magazine*, among other places, and gave radio interviews on the BBC, the Foreign Affairs Unedited podcast, WNPR, New Zealand Radio, VSF Radio, and Science of the People. I served as a nonfiction judge for the 2015 National Book Award. Finally, I sold a film/TV option for "The Amazons: Lives and Legends of Warrior Women across the Ancient World."

MARSH MCCALL

This commencement was a particularly happy one for me, since about half of the undergraduates receiving their degrees were my advisees and/or students. As expected, they are going on to a wonderful variety of next steps, from graduate work in Classics to the San Francisco Conservatory of Music. In addition to teaching Greek 2 and Introduction to Greek Tragedy, I taught a course on Euripidean tragedy to adults in the Continuing Studies Program (as I always do), and I lectured at Stanford Sierra Camp and on an alumni travel/study trip. A book on Aeschylus moves forward.

IAN MORRIS

Last year was once again busy but fun. After being on leave in 2013/14, I enjoyed coming back to teaching, and particularly enjoyed seeing not one but two of the PhD students I have been advising—Kate Kreindler and Donni Wang—successfully complete fine dissertations.

I also had a new book come out, published in April 2015 by Princeton University Press. Called *Foragers, Farmers, and Fossil Fuels: How Human Values Evolve*, it's based on the Tanner Lectures in Human Values that I gave at Princeton. I published essays based on the book in places like the *International New York Times* and *New Scientist* magazine, and did quite a bit of traveling to talk about it, including lecturing and leading discussions on culture and management in the University of Zürich's Executive MBA Program and Stanford's Summer Executive Program. Other talks took me several times to Asia, including a trip to Beijing to receive Citic Press's "Most Powerful Author" award.

Other travel included several trips to Britain, where University College London organized a small conference about my work, and Birmingham University, my alma mater, awarded me an honorary doctorate. The highlight of my travels, though, was going to Cambridge (UK) for a wonderful three-day conference honoring the eightieth birthday of Anthony Snodgrass, who was my PhD advisor back in the day.

I also made a couple of trips that were a bit unusual for a classicist. One was a week spent in Israel and the West Bank as a guest of the Yitzhak Rabin Center during the Gaza War, which included meetings with Israeli and Palestinian leaders and a visit to the last open crossing point into the Gaza Strip (plus several archaeological excursions). The other, which was definitely the most memorable trip of the year, was to debate the history of war at FreedomFest, a conference that bills itself as the world's largest gathering of libertarians. It was held at Planet Hollywood in Las Vegas and was … different.

I was elected last year as a Fellow of the Society of Antiquaries and a Fellow of the Secular Policy Institute, a think tank run by the evolutionist Richard Dawkins. I also became a contributing editor at Stratfor, a strategic forecasting company based in Austin, Texas. I write a monthly "Global Affairs" column for Stratfor's website, trying to show how long-term history changes our perspective on current issues. My main writing project, though, has been to begin a new book for Princeton University Press, tentatively called *In the Beginning: What Happened in Ancient History*. I hope to complete this by 2017 with the aid of an Andrew Carnegie Fellowship.

REVIEL NETZ

Variety was a theme of my activities over the last year. I've published a book of poetry in Hebrew, titled *Meruba'im*. The University of Urbino decided to confer on me the Commandino Medal (Federico Commandino is the author of the most important edition of the works of Archimedes; this came out in the year 1565). Somewhat to my surprise, one of the articles I published this year was titled "A Possible Etymology for the Greek Anatomical Term κλειτορίς," pushing the envelope of my academic range. But I was mostly my predictable self, busy with two very long-term projects. I am now nearly done with *Scale, Space, Canon: Parameters of Ancient Literary Practice*, a bulky manuscript which will probably take me as long to pare down as it took me to put together; and with the critical edition of Archimedes' works unique to the Palimpsest. I am really keen to get those out of the way and so it is a good thing I will be going on a Sabbatical next year at the Stanford Humanities Center. So long!

ANDREA NIGHTINGALE

Last summer, Mark and I had a glorious holiday in Yellowstone. We saw bald eagles, bison (up close and personal), and a nest of baby ospreys perched on the top of a tall rock tower in the middle of the "Grand Canyon." The high point of the trip was watching a grizzly bear eating the head of a bison at the edge of a river (the bear was on the other side of the river, so we were able to watch this at great length). This year, we visited our families

in Boulder, CO and in Lake Crystal, Minnesota. Boulder has changed quite dramatically because it now has marijuana dispensaries! On the Minnesota front, we now have a grand-nephew named Henry, who dominates all the activities in Minnesota (in a good way). This year, I wrote my last article on Augustine and then moved back to philosophy. I loved writing on Augustine but feel that I want to try other things. I gave a talk on Heidegger in the Fall, which was a real stretch for me. This year, I supervised a senior honors thesis by Sibel Sayiner. Sibel is a brilliant young woman who double-majored in Biology and Classics. She is one of those rare people who could easily go to graduate school in either discipline. She has a great future ahead of her. I am twisting her arm to get her to stay in Classics. One of my graduate students, Federica Carugati, wrote the most extraordinary dissertation on Athenian democracy (I did not direct her dissertation but was on her committee). This will end up as a major book. Federica is off to take up her first job at the University of Indiana. I am incredibly proud of her.

This summer Mark and I are taking it easy because I got walking pneumonia in May and it lasted into June. Needless to say, California is in a major drought. Anyone who has a green lawn is now suspect! We put drip systems in the yard to save water. And we are doing everything under the sun to reduce our water use. It is painful to see California so parched. There have been many wildfires around the state. I hike a lot in the Santa Cruz Mountains here (which are really just hills) and the wildlife is changing—coyotes, bobcats, and cougars are moving down into suburban areas in search of water and prey. Stanford looks beautiful, as always, and is a wonderful place to teach. The university is very "green" and is doing all sorts of things to deal with the drought and with other ecological issues. I teach a course on ecology ("Ecology in Philosophy and Literature"), so I am very involved with these issues. We have a big movement called "Fossil Free Stanford," which is attempting to get the university to divest from all fossil fuel companies. It would be great if we could win this battle. Stanford has so many amazing undergraduates who are at the forefront of a wide range of social and ecological problems. It is a joy to work with them. I felt lucky, as always, to have a job at Stanford.

JOSIAH OBER

In May 2015, I published a book entitled *The Rise and Fall of Classical Greece*, with Princeton University Press. The book shows that through most of its long history, Greece was poor, but in the classical era of antiquity, Greece was densely populated and highly urbanized. Many surprisingly healthy classical Greeks lived in remarkably big houses and worked for high wages at specialized occupations. Middle-class spending drove sustained economic growth. Classical wealth produced a stunning cultural efflorescence lasting hundreds of years. My book asks: Why did Greece's economy flourish in the classical period – and why only then? And there is a second set of puzzles: proudly independent communities of free citizens defeated the mighty Persian Empire and led the classical efflorescence. But the era of city-state centrality in Mediterranean history ended in 338 BCE, when Philip and Alexander of Macedon won the Battle of Chaeronea. How did the Macedonians beat a coalition of major Greek states? After Alexander's death, battle-hardened warlords fought over the remnants of his empire, ruthlessly pursuing treasure and power. Yet Greek cities remained populous and wealthy. How did the economy and culture of Greece survive to be passed along to the Romans—and to us? By applying the tools of social science to newly collected data, *The Rise and Fall of Classical Greece* explains the political breakthroughs that enabled Greece's rise to unimagined heights of economic and cultural accomplishment, how the city-states fell after Macedonians adapted Greek innovations, and how Greece's economy and culture survived that fall. The result is ancient history made new, an analytic narrative of the politics behind "the Greek miracle," and a story with profound implications for citizens today.

GRANT PARKER

On reflection it becomes clear that the academic year 2014-15 was as full and varied as ever. Somehow Walter inveigled me into staying for a fourth year as Director of Graduate Studies, in which capacity I worked closely with Lori Lynn. I was also co-director of Stanford's Center for African Studies (together with Prof. Richard Roberts in the Department of History), and that was quite a learning experience. As a South African who has long been interested in South African history and culture, it was a welcome opportunity to take a broader view of Stanford's multiple engagements with Africa, and to add some ancient elements into the mix.

One of the highlights of the year for me was a moment when my classical and African interests came together in a context of maps: in preparation for a campus residency of the music group, Nile Project, Stanford Live organized a public lecture which I gave: "Many Niles? Thinking through Maps." I enjoyed working with both Stanford Live and with the Stanford Library's Map department, and giving the lecture in the Bender Room, amid a display of the maps I was actually discussing. My overview of Nile maps began with the Turin Papyrus Map (12th century BC), reflecting Ramses IV's attempts to find the right kinds of stone for his statue-building activities. The map of Claudius Ptolemy, made in the 2nd century AD at the height of Roman imperial power, was the point of departure for European mapmaking in the early modern period, and its version of the sources of the Nile differs from many other ancient accounts, but received renewed interest in the 19th century when John Hanning Speke, Richard Burton and others identified the source in

notoriously acrimonious circumstances. I also had great fun reviving my Freshman Seminar, "What is a Map?" In both lecture and course, classical antiquity provided a fertile basis for comparative and long-range historical studies.

In the fall term I took part in a conference of the Center for Medieval and Early Modern Studies: to their topic of "Primary Texts" I contributed a paper on the intriguing prefaces to Dictys of Crete's Ephemerides, or "diary," of the Trojan War. Now, it's not Homer (being, after all, Latin prose from the 4th century AD), but its prefaces do contain some remarkable stories of the near-magical discovery of a supposedly historical document—an eyewitness account of the Trojan War. This text, and not least its (partially contradictory) prefaces, are fascinating documents in the history of prose fiction, at the intersection of documentary-mindedness and mythological narrative.

In seminars and publications, I continue to be involved in other projects involving the Roman fascination with Egypt; Gandhara as a region of ancient cross-cultural contact (bridging modern-day Afghanistan and Pakistan); and travel and mobility in the Roman world. To be sure, Classics and the classical tradition have many manifestations.

ANASTASIA-ERASMIA PEPONI

The field of aesthetics, marginalized for several decades in classical scholarship, has been undergoing substantial reassessment and reconfiguration over the last few years, thus releasing renewed intellectual energy in various places, both in America and in Europe. This summer I was delighted to participate in a conference on "Narrative and Experience in Greco-Roman Antiquity" organized in Heidelberg by a research group of classicists working on Experience and Teleology in Ancient Narrative. This turned out to be a great venue for extensive discussions about aesthetic experience in antiquity.

Earlier, in the Spring, I was honored to be invited to Reed College in Portland as the keynote speaker for the annual meeting of the Classical Association of the Pacific Northwest and as the inaugural speaker for the Rumpakis/Dussin lecture series. The question-and-answer period following the lecture (which focused on ancient modes of viewing) was particularly interesting as several thought-provoking issues were raised by members of the audience regarding the cultural premises of aesthetic perception in antiquity.

Ancient ekphrasis provided particularly stimulating material for several intense discussions in the seminar Reviel Netz and I co-taught in the Spring. Finally, I was happy to see the project on *Mapping Greek Lyric: Places, Travel, Geographical Imaginary* come to fruition. The project, which will be accessible online as of October 2015, is the result of the collaboration of a team including graduate students David Driscoll, Izzy McMullin, Stephen Sansom and myself. It brings up and illustrates very revealing data concerning the circulation of musical culture in the Greek world of the archaic and classical periods.

RUSH REHM

This summer Stanford Repertory Theater (SRT) presented its 17th summer festival, *Noël Coward: Art, Style, and Decadence.* As SRT Artistic Director, I oversaw the festival and taught a Continuing Studies course, "Theater on Theater: From Euripides' *Bacchae* to Noël Coward and Beyond," and also played Richard Greatham in *Hay Fever.* Our SRT symposium on Coward featured Stanford English Professor Nicholas Jenkins and William Eddelman, theater directors Art Manke and Lynne Soffer, and SRT company members. Our free Coward Film Series included post-screening discussions led by Peter Stansky, Tobias Wolff, *SF Chronicle* film critic Mick LaSalle, and several others.

At the first annual Theatre Bay Area Awards ceremony held in October 2014, the two SRT productions for the 2014 Orson Welles festival garnered ten nominations. *Moby Dick—Rehearsed* won for Outstanding Sound Design (Michael Keck, who also did sound design for SRT's *Electra* in 2009), Outstanding Ensemble (8 of the 14 members of the ensemble were students), Outstanding Direction of a Play, and Outstanding Production of a Play.

In November, I directed SRT's bilingual version of Beckett's *Happy Days/Oh les beaux jours* (with Courtney Walsh as Winnie) at the Lycée Français de San Francisco. The production traveled to Paris in December, playing at the theater of L'École normale supérieure (where Beckett once taught). We also presented parts of the play at the Clayman Institute



Photographer: Frank Chen

Stanford Repertory Theater showcased Noël Coward's "Hay Fever" this summer. Pictured are Kiki Bagger '15, Rush Rehm, and Kathleen Kelso '18.

for Gender Research, where I was a Faculty Fellow this past year.

In January, I compiled and directed SRT's *Words to End All Wars*, co-sponsored by Stanford Continuing Studies and the Stanford Peace + Justice Studies Initiative (PSJI), of which I am a founding member. In the spring, I directed Brecht's *Life of Galileo*, SRT's collaborative project with the Stanford Arts Institute, German Studies, and TAPS.

In the fall quarter, I taught my freshman seminar "To Die For: Antigone and Contemporary Dissent," my sophomore seminar, "Noam Chomsky: The Drama of Resistance," and a combined graduate/undergraduate course "The Actor-Director Dialogue." In winter I taught a graduate seminar on Greek tragedy and in spring a new course entitled "Theater of War."

Looking ahead, SRT travels to New Zealand and Australia this fall, with the lecture/performance *Comparative Clytemnestra*, which explores the interrelationship among the various Clytemnestras who appear in Greek tragedy. In spring 2016 SRT will remount *Words and Images to End All Wars* in the new McMurtry Art Building (with the support of SAI and Stanford Continuing Studies). We already are planning SRT's 2016 summer festival, "Theater and Labor," featuring productions of Naomi Wallace's *Slaughter City* and Clifford Odets' *Waiting for Lefty*. So, banausoi unite!

RICHARD SALLER

Over the past year my single biggest concern has been for the health of the humanities, including Classics, in a university enjoying phenomenal popularity in computer science and engineering. I have spoken to internal and external audiences, worked with the Admissions Office, and met with students, their parents and alums to highlight Stanford's outstanding humanities programs and to encourage students to follow their interests. The initiatives from the Dean's Office perhaps have had some impact: admissions of students with humanities interests are up, as are the declarations of humanities majors. The struggle will continue, and the character of the university is at stake.

WALTER SCHEIDEL

On August 31 at 11:59:59 pm I completed my sixth and final year as department chair. Thanks to the stellar work of Valerie, Lori Lynn and Lydia, my second term has been a breeze, but it is nonetheless a relief to know that our affairs now rest safely in Grant's steady hands. I am currently enjoying a year off on a Humanities and Arts Enhanced Sabbatical Fellowship—the "enhancement" being a dispensation from residential requirements and communal lunches, a reprieve for which I am truly grateful. I spent much of last year working on my book on the leveling of income and wealth inequality across all of world history, which will be published by Princeton UP. Two edited volumes came out in 2015, *State Power in Ancient China and Rome* (Oxford UP) and, co-edited with our alum Andy Monson, *Fiscal Regimes and the Political Economy of Premodern States* (Cambridge UP). My proudest achievement was to smuggle an article on evolutionary psychology—what in more candid days used to be called "sociobiology" —into the venerable *American Historical Review*, a transgression which somehow failed to cause the humanities sky to fall. The Austrian Academy of Sciences, in its collective wisdom, saw fit to make me a Corresponding Member, which I take to mean that I have now been out of the country long enough (21 years and counting) to have acquired the necessary amount of respectability. I was also awarded a Guggenheim Fellowship, which I have deferred for future enjoyment. In September I ran a conference on the global history of inequality in my native Vienna; it was supported in large part by an Austrian endowment managed by Stanford's Europe Center, a fund of which I had never heard before—Stanford's deep pockets never fail to surprise. I gave

Early Career Visiting Fellow

KYLE HARPER (Ph.D. Harvard University, 2007) visited the department from the University of Oklahoma. He researches the social and economic history of the Roman Empire and early Middle Ages. His current work delves into the historical impact of climate change and disease. He presented his research during an evening talk on May 13, 2015 entitled "The Environmental Fall of the Roman Empire". This lecture explored how the intersection of ancient history and the natural sciences is illuminating the importance of environmental change in the ancient world.

Andrew W. Mellon Postdoctoral Fellow in the Humanities

CATHERINE KEARNS is a classical archaeologist and an Andrew W. Mellon postdoctoral fellow in the Humanities, and recently finished her PhD at Cornell University. She has done fieldwork in Italy, Jordan, Armenia, and Cyprus, where she did thesis research as a Fulbright scholar and where she is a mapping and survey specialist for the Kalavasos and Maroni Built Environments Project (KAMBE). Her interdisciplinary work resides at the intersections of classics, anthropology, geography, and environmental history.

Her current research examines the complicated human-environment relationships that reproduced new societies during the early Iron Age (1100-700 BCE), a period marked by dramatic shifts in political forms, materialities, and environments. In her major case study on the island of Cyprus, she integrates archaeological and textual material, spatial analysis, and paleoenvironmental data to investigate diachronic shifts in settlements, salient places, and land management.

the First Annual Distinguished Lecture in Ancient History at California State University Los Angeles (sponsored, amazingly enough, by the California lottery) and talks in New Orleans, Berlin, Vienna, Zürich and (always my favorite venue) Abu Dhabi. In late August I joined a group of fellow academics on an "academic exchange" tour (aka junket) of Israel and the West Bank but made sure to balance this by paying a visit to (Kurdish) Iraq a few weeks later.

MICHAEL SHANKS

This year I completed one of my biggest writing projects: an overview of Graeco-Roman antiquity, a synthesis of archaeology and history. I've been writing with Gary Devore, an expert on Roman archaeology and excavator of Pompeii who is also working with me on the archaeology of the Roman borders around Hadrian's Wall, including the excavation of the Roman town of Binchester.

Greece and Rome has been quite a challenge—to summarize cleanly and freshly such a broad subject. But I am at that point in an academic career when the specialized scholar sometimes feels they need to stand back and share a bigger picture based upon the great gift of time spent studying a field as fascinating as the ancient world. It's not long now until I will have been thinking about ancient Greece and Rome for 50 years—quite a scary thought and a nudge to get me to tell straight what I think of it all!

We've been working with a great publisher, Oxford University Press (their textbook division). The book, large format and with full color printing, will be on the shelves next summer. It will ruffle some feathers, not least because we put in parenthesis all the old narratives of western civilization, cultural achievement, the rise and fall of empire, and foreground instead a dynamic model of community and civic membership, insiders and outsiders.

Though my archaeological interests took shape in prehistoric Europe, the Classical world has been the milieu in which I have pursued the questions that really grab me: questions about the shape of history, about art and creativity, manufacture and technology, innovation and how society changes. The cornerstones of an archaeological approach are material culture, collections, assemblages of things remaining from the past, and sites and landscapes, which are always mélanges of many times past. I sometimes infuriate colleagues when I insist that history, more precisely historiography, writing the past, is actually a branch of archaeology, one focused upon a particular kind of material culture—texts (we must remember that texts are always also artifacts). And nowhere is this archaeological character of text more clear than in our attempts to make sense of the ancient world through the myriad of fragments of texts, large and small, largely written by and for a tiny elite minority. The texts very often form a picture quite out of sync with that offered by the great garbage heap of the archaeological past, albeit one in which we do occasionally find works of art.

I have long pondered this character of the archaeological past, often reaching out from a focus on Classical antiquity and making connections with quite different fields. Since 2010 one of these has been old cars—the world of the car collector. People are starting to take seriously the history (the archaeology) of the automobile. What has long been a hobby, collecting and running old cars, is becoming heritage—a valued part of the past-in-the-present. I think this has a lot to do with the radical changes happening in the car industry today. When Google and Apple are building autonomous cars, robotic mobility devices that have more in common with a smartphone than a classic 50s Chevy, you start asking: Just what is the automobile becoming? These changes are making some of us realize that the history of the automobile has been taken for granted, even when the modern world is inconceivable without it.

What are we to make of this shift from hobby to heritage? The Revs Program at Stanford, which I helped set up and co-direct, aims to answer this question. What surprises me is how these automobile-related issues are so similar to those that changed the amateur collection of ancient art into serious academic study, from the antiquarians of the eighteenth century to the professional academics and museum curators of the mid-nineteenth century and after, taking ever more seriously the study of antiquity and its relevance to the present. This was first pointed out to me by car collector and colleague Miles Collier, who has done so much to raise the standard of debate around the collectible car. We were both in a symposium in March 2015 that aimed to bring the toolkit of archaeology and connoisseurship to bear on automotive history and design. The really big question? How do we understand the relationship of things like cars, or ancient works of art, to our sense of history, of who we are and where we've come from, by virtue of the things we make, use, and value?

This is the subject of a book conveying the mission of the Revs Program at Stanford, written with automotive historian Jon Summers, to appear in 2016. *Automotive Archaeology: How the History of the Car is the Key to the Future of Personal Mobility* is a call to action: to tackle in an informed way the conservation and preservation of automotive heritage, and to have a sophisticated understanding of the history of this most iconic feature of modernity inform the automotive future. This is an argument about design, manufacture, making, innovation, creativity—in design you can never deny history, wipe the slate clean, and focus only on the future.

Back in the 1980s such an argument was part of my contribution to the emergence of the anthropological field of Material Culture Studies. At Stanford I have been drawn into a cognate field of design

research, design thinking, that includes our d.school, the Hasso Plattner Institute of Design. These last three years, with David Kelley and Jon Feiber, I've been part of a class that investigates how artifacts achieve historical significance. Our case study is the array of automobiles brought each year to the Pebble Beach Concours d'Élegance, the world's most prestigious gathering of the car collecting community. The class culminates in a trip to the Concours in August to award the Revs Prize to the car that class members judge to be the most historically significant in show.

My effort to help shape this interdisciplinary field of study of design and material culture, making a humanistic case for the importance of history as the material past-in-the-present, has gained some attention this last year. In 2014 the Stanford Daily, the student newspaper, named "Ten Things," my design courses, one of Stanford's top ten classes. In April 2015 the Chronicle of Higher Education featured my teaching under the heading "Is 'Design Thinking' the New Liberal Arts?" The common factor in all this is that critical interdisciplinary thinking (a creative toolkit for addressing real-world matters of common human concern) is tied to design action (delivering productive responses).

In May 2015, I supported sabbatical guest and friend, Oddgeir Tveiten (from the University of Agder in Norway), and the H-Star Institute at Stanford (part of the Graduate School of Education), by serving as the faculty host for the Future Learning Summit. This was a gathering of 250 academics and IT companies looking at learning and education that makes the most of information and communication technologies— whether they be MOOCs (massive open online courses), flipped classrooms, or multidisciplinary learning technologies delivered via mobile media.

Such "design thinking," or as I prefer it, a "design way," is gaining great currency outside the academy. I have again been invited to join Rotterdam's International Advisory Board (I also served 2008-11), bringing the humanities and liberal arts to bear on urban planning in the biggest port in Europe and site of extraordinary cultural endeavor. Subsuming economic development, our recommendations to the city in May 2015, endorsed by Mayor Ahmed Aboutaleb and presented by ex-Prime Minister of the Netherlands Jan Peter Balkenende, focused on human potential: transparent cross-sector communication and governance, collaborative design-based decision making, and storytelling—articulating senses of identity and prospects. Closer to home and in another effort of public service, I have joined the board of the Palo Alto History Museum whose mission, well



Photographer: Michael Shanks.

Hadrian's Wall running east, early morning.

underway, is to build a museum for this community in Silicon Valley.

I incorporated these efforts in material culture/design studies into three seminar classes offered over the last couple of years in our Archaeology Center, following from my book Archaeology: *The Discipline of Things*, written with Bjørnar Olsen, Tim Webmoor and Chris Witmore (University of California Press, 2012). In Fall 2014 I joined Peter Miller, Dean of Bard Graduate Center in Manhattan, in an experimental class run digitally between Stanford and the East Coast investigating the relevance of history and archaeology to design practice. A new website, www.thinking-through-things.com, to be launched in Fall 2015, will continue to explore all of this and more. Also to be found there is a series of interviews I have started with makers and designers. Some of the first to appear are car designers Masato Inoue (Nissan) and Peter Stevens (McLaren and Jaguar), and museum director Sjarel Ex (Museum Boijmans van Beuningen).

Out in the field, my long-term investigation of the northern borders of the Roman empire continues. The research plan for the excavation of Binchester Roman Town (Vinovium, to the ancient geographer Ptolemy) has run its first five-year course, and post-excavation study begins next year. As expected, there have been some quite spectacular finds, particularly a remarkably well-preserved set of baths. I am more focused on a regional perspective. The English-Scottish border is one of the richest of archaeological landscapes. In my enthusiasm for the intellectual world of the eighteenth-century antiquarian, I have embarked on a regional description that can best be described as chorography, an old and hybrid genre of deep cultural mapping that deals with the wonderful complexity of the physiognomy of landscape, human inhabitation, and *genius loci*, sense of place. Some early experiments in this project, drawing on the contemporary performance art of my long-standing collaborator and friend Mike Pearson, can be found as print-on-demand books on my website.

You can follow Michael's activities and ideas at www.mshanks.com.

SUSAN STEPHENS

The last year has been a busy one. My commentary on *Callimachus: The Hymns* appeared in April; the press (Oxford) came out with a paperback version that is priced so that people can actually afford it—a first for this author. At the moment I am working on a brief history of the period in which poets like Callimachus wrote, namely, early Alexandria between 280 and 220 BC. This was a time of great ferment as the city was literally being built from the ground up. The Alexandrian Library was created and first began to collect and store ancient Greek literature; and a new poetic and artistic aesthetic of representation of the common man began to take hold. My focus will be the city itself and the challenge of creating cultural memories in and for this new place.

Several years ago I began work on a website devoted to Callimachus' *Aetia*. It was designed to achieve four goals: (1) to increase access among classicists at every career stage (from undergraduate to senior scholar) to the fragmentary text of the *Aetia*; (2) to provide a format for an exchange of information for scholars who are working on aspects of the poem; (3) to allow immediate integration of new papyrus finds; and (4) to use the visual and spatial capabilities of the web. When my goals exceeded my technical capabilities, Chris Francese at Dickinson College offered to host the site as part of the Dickinson College Commentaries series. Dickinson has done a brilliant job of mounting images of all of the papyrus fragments, with vocabulary and translation where possible, and has also provided maps and other helpful links to Pleiades and Trismegistos. The site (dcc.dickinson.edu/callimachus-aetia) is set to launch within the next month or so.

Finally, in collaboration with colleagues from several other departments, I am now working on an interactive web project on Sports and the University that can be used for teaching and will eventually be released as a web-based course for Stanford and beyond. Charles Stocking (a Stanford BA and MA, now an assistant professor at University of Western Ontario) and I also hope to edit a new source book for Ancient Athletics in the near future.



Photographer: Darren Oliver.

Buildings, including a bath house, running alongside Dere Street, Binchester Roman town

Flipped Classroom: Two Perspectives

By Stephen Sansom

An Innovative, Interactive Classroom

This past winter quarter, I had the pleasure of serving as a teaching assistant for Ancient Athletics, a course led by Professor Susan Stephens and fellow TAs Scott Weiss and Boris Shoshitaishvili. It was an altogether unique and enriching experience for several reasons. The course participants are primarily, though not exclusively, student athletes. For me, this meant that I was in a room full of experts—students who had devoted countless hours and boundless energy to the pursuit of athleticism. Not only were they members of Stanford's elite athletics programs but also the US men's national water polo team, internationally competitive cycling, lacrosse, soccer, and numerous other non-academic competitive groups. In this respect, our students experienced education much like the ancient Greeks, as part and parcel of athletic and intellectual training.

I was most impressed by the way the course adapted its design to the contingencies of athletic life. This deserves some explanation. In Ancient Athletics, we adopted a hybrid of the traditional large lecture course and a new approach pedagogues term a "flipped classroom," in which much of the "individual work" (videos, readings, certain lecture material) takes place outside of the classroom, while in-person meetings promote group work, problem-solving and face-to-face conversations. For example, students were given unseen ancient material—such as the epigram for Kynisca, the woman Olympic victor, or Tacitus' description the riot at the Pompeii amphitheater—and discussed them together in small groups. These discussions then led to a series of short papers analyzing the material in relation to larger topics: what was ancient sport's relation to violence? How did family members memorialize their athletic departed? The students appreciated this group approach and excelled in combining their particular perspectives, often as athletes, with their skills of interpretation and analysis.

One last word about the setting: the class took place in a stunning, state-of-the-art room in the newly renovated Lathrop Library. Not at all a typical lecture hall, this space was ideal for group work. It not only had numerous video monitors located around the large room, but it was equipped with a Meyers Constellation sound-system ("photoshop for sound," as The New Yorker recently described it) that can switch from noise-reducing lecture mode to small group discussions with a tap on a touch-pad. The effect is remarkable; students could sit in small groups of 8-10, see the new material on the monitor, and have high-energy discussions without any distraction from the conversations of neighboring groups. From the space, to the "flipped-hybrid" course design, to the dedicated students, practically every aspect of the course was engineered to maximize student engagement with the ancient material through collaboration. As a teacher-in-training, it is an innovative opportunity that I hope future students, undergraduate and graduate alike, get to experience.

By Prof. Susan Stephens

Teaching Ancient Athletics

As you probably are aware, Stanford competes in a wide range of NCAA sports, with the result that it has a very large number of student athletes. Over the last three years I have been teaching Ancient Athletics, a course first taught by Toni Raubitschek in the 1970s, and later revived by Patrick Hunt around 2000. Traditional courses on Ancient Athletics are historical and archaeological in focus, and there are many excellent textbooks available from which to teach. The problem, as I discovered in trying to design a course for Stanford students, was that the quarter system makes the historical survey model unworkable, while the most interesting ancient sources like Philostratus' Gymnasticus were unavailable except in snippets. I finally decided not to use a traditional textbook but to rely entirely on ancient materials—Pausanias, Pindar, Lucian, Plato, Philostratus (in Charles Stocking's translation), the tragedians, and especially papyrus fragments, the most sensational of which was a contract between two fathers to enable their sons to cheat! The course proceeds thematically, not chronologically, and takes up topics like the athlete as citizen, training and sports medicine, the economics of competition, and includes a section on the rebirth of the Olympic Games in 1896.

Although the class is large, we have been using a new and interactive classroom in which students sit at tables for eight. After thirty minutes or so of lecture, the students are then able to discuss and ask questions in the more intimate format. My teaching assistants and I circulate to talk with them and answer questions. Each table provides a short list of its own views on what was discussed for circulation to the whole class. This allows us to have instant student feedback and to incorporate their ideas and questions into the next lecture. For me the high point of the class was when one of the students (a wrestler) was able to give us detailed descriptions of the poses described in an ancient Greek wrestling manual. He worked with the published translation and provided video links to each of the holds described. Thanks to the exceptional energy of the TAs and their willingness to experiment with the format, the class seems to have been a real success. Next time we are planning on an even more interactive and co-taught format.

Visiting Scholars and Postdoctoral Scholars

Visiting Scholars

Christoph Lundgreen

Assistant Professor at the Technische Universität Dresden

My stay at Stanford was a great pleasure and honor at the same time! My many discussions with both colleagues as well as graduate students in and around the Greek economy seminar led by Ian Morris and Josh Ober proved inspiring not only for my current work, but also for various other articles at present in print. Still, my stay was primarily devoted to work on my next book on stateness in the Greek world, and I was able to present my model and discuss initial results at talks both in Stanford and, on the way home, in Montréal at McGill. Back in Dresden, I was honored to receive news that I had been awarded a prestigious Feodor-Lynen grant by the Alexander von Humboldt Foundation, which will allow me to put into print all of the inspirations I gained in the New World as I spend the next 18 months in yet another inspiring environment, Rome.

Bob Royalty

is a Professor of Religion at Wabash College in Crawfordsville Indiana, where he has taught since 1999. He taught at Stanford in CIV and IHUM from 1996-99 and was a Fellow at the Humanities Center in 2005-06. His publications on early Christianity focus on the Apocalypse of John and the development of Christian heresiology, including his recent monograph The Origin of Heresy (Routledge 2013)

His main research interests are early Christianity and the New Testament, Second Temple Judaism, and Greek and Roman religion. His research at Stanford includes studying the function of eschatological themes in the rhetoric of difference and apocalyptic literature.

Postdoctoral Scholars

Bárbara Álvarez Rodríguez

My first year at Stanford (or, maybe, I should say my first months at Stanford, since I arrived in the Classics Department in March), could be summarized with two phrases: "challenges" and "hard work." New language, new people, new ways of dealing with situations, etc. Although everything was new for me, I have to say that the kindness of everybody at Classics Department made things much easier and made me feel at home.

During these months, I have attended as many workshops, conferences, and lessons as I have been able to; not only in Classics, but also in Philosophy, Comparative Literature, English Language, and Postdoctoral Programs. It could be said that these have been pretty busy months for me, since the opportunities that arise at Stanford University are huge!

I am working on my postdoctoral project entitled "Exclusion and Marginalization in the Greek Epic: A study on the Relations with the Otherness in the Iliad." Currently, I am writing two papers: the first is a study of female slavery depicted in Homeric epic, and the main goal of the second one is to analyze the different sorts of relationships among males belonging to the various social strata in both the Iliad and the Odyssey. I have written another paper called "Displaying the Other: The Dehumanization of Enemy Corpses from Homer to Social Media," which was published by Eidolon: A Modern Way to Write about the Ancient World in July. In a few weeks, the book Éticas y políticas de la alteridad. En torno al pensamiento de Gabriel Bello Reguera will also be published, to which I contributed a chapter entitled "Análisis de las relaciones con los extranjeros en la Ilíada y la Odisea bajo el prisma de la tipología de la alteridad de Bello Reguera." It is a study of the relationship between Homeric characters and foreigners from a particular philosophical point of view: the theory of alterity.

Meritxell Ferrer Martin

Meritxell Ferrer was a a Beatriu de Pinós postdoctoral research fellow at Stanford University, Classics Department and Archaeology Center from March 2013 through July 2015. She earned her Ph.D. from IUHJVV-UPF (Barcelona, Spain) in 2012 with a dissertation entitled "Sicilian Acropolei: communities, rituals and powers (10th – 5th BC).

Her research specializes in the archaeology of the Mediterranean during the Iron Age, mainly Phoenician and Greek colonization in the western Mediterranean, with a particular interest in Sicily and the Iberian Peninsula. Her interests encompass themes such as post-colonial perspectives, cultural contact, ritual, gender and power relations and contemporary uses of the past. Meritxell has done fieldwork in Spain, Sicily, Portugal and Sardinia.

Currently, Meritxell is participating in an international project called "Interaction, identity and material culture: a comparative study of three colonial spaces (Empúries-Ullastret, Málaga bay and Oristano-Nuraghe S'Uraki), 6th-4th centuries BC".

Kim Van Liefferinge

In October of 2014 I left my hometown of Ghent, Belgium for Stanford, where I began a yearlong post-doctoral fellowship sponsored by the Belgian American Educational Foundation.

As a Classical archaeologist, my research focuses on the technology of ancient Greece, with a special focus on the Athenian silver mines at Laurion. During the past year I have been working on two topics: first, I've been expanding on a study already initiated during my PhD, for which I use hydrological

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Recent Publications



Maritime Studies in the Wake of the Byzantine Shipwreck at Yassiada, Turkey
Edited by Deborah N. Carlson, Justin Leidwanger, and Sarah M. Kampbell
Texas A&M University Press
July 2015



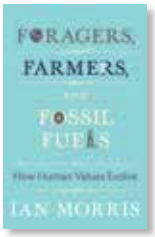
The Rise and Fall of Classical Greece
Josiah Ober
Princeton University Press
May 2015



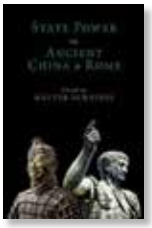
Callimachus: The Hymns
Susan A. Stephens
Oxford University Press
May 2015



Fiscal Regimes and the Political Economy of Premodern States
Edited by Andrew Monson and Walter Scheidel
Cambridge University Press
April 2015



Foragers, Farmers, and Fossil Fuels: How Human Values Evolve
Ian Morris
Princeton University Press
March 2015



State Power in Ancient China and Rome
Walter Scheidel, Editor
Oxford University Press
January 2015



Homeric Effects in Vergil's Narrative
Alessandro Barchiesi
Princeton University Press
November 2014



The Amazons: Lives & Legends of Warrior Women Across the Ancient World
Adrienne Mayor
Princeton University Press
July 2014



Radical Theatre: Greek Tragedy in the Modern World
Rush Rehm
Bloomsbury Publishing
June 2013

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analyses to test the operability of silver processing workshops at the Laurion. In April of 2015 I presented results from this project at the 8th Institute for European and Mediterranean Archaeology conference at SUNY Buffalo. Second, I've begun a project on the social impact of technology in Classical Greece, preliminary results from which I'll be presenting this November at the Leventis Conference at the University of Edinburgh.

Outside of Stanford, I've also been working on a side project about the history of food and drinks together with friend and colleague Annelies Van Wittenberghe. Our first book, a cookbook containing 120 historical recipes forthcoming in March of 2016, sketches the history of flavors from ancient times through the 20th century. This fall I will begin researching recipes for our second cookbook, which will focus on historical drinks rather than food.

Aisthesis: Undergraduate Journal of Classical Studies, Vol. 4

was published in spring quarter 2015.
The selected articles are engaging and informative investigations in the fields of Roman History, Comparative Literature, and Archaeology.
This year's staff included:

Senior Editors
Dominic Delgado
Kevin Sun
Michael Taylor
Eleanor Walker

Editors
Noah Arthurs
Meaghan Carley
Rosemond Ho
Emma Leeds-Armstrong

Faculty Adviser
Prof. Giovanna Ceserani

Reader
Stephen Paduano

classics.stanford.edu/projects/aisthesis-undergraduate-journal

Homer, Abroad



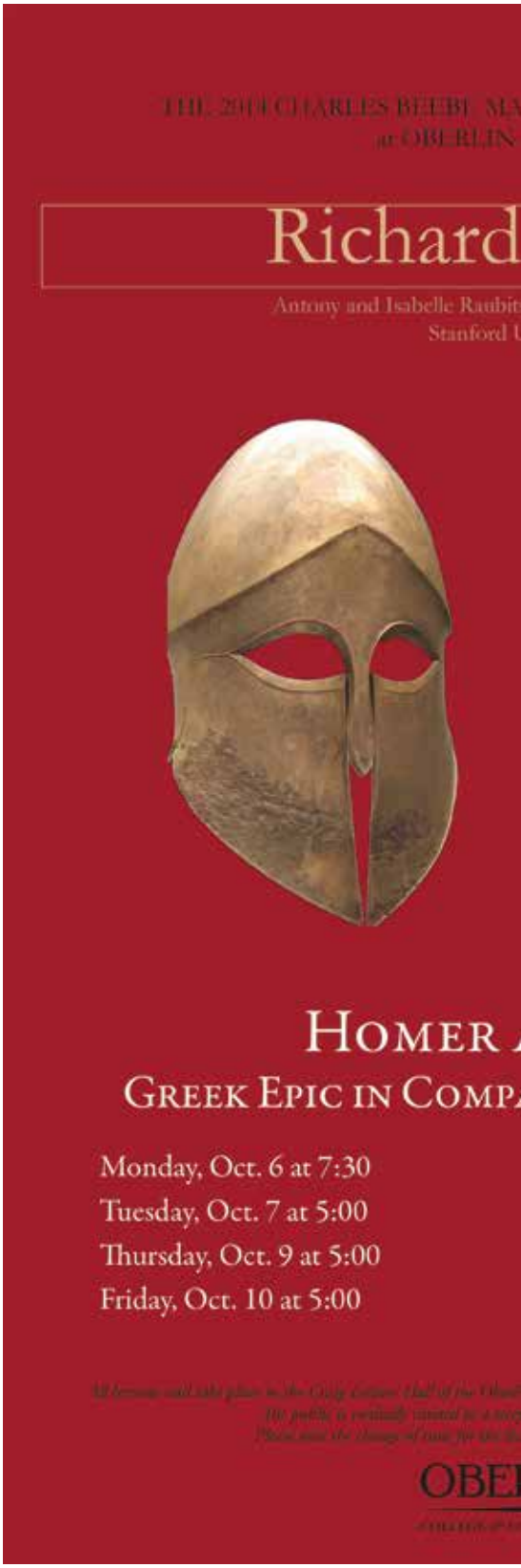
Some scholars may have known from the age of four that they would make a career studying ants (also an object of interest to me at that age). But what sort of pre-adolescent mental incubation hatches a Homerist? Listening to stories from Irish immigrant grandparents on the porch (in Boston dialect, "piazza") of our three-decker? Reading every folktale book in the grammar school library? Devouring Tolkien? Desperately seeking heroes? It's still mysterious to me.

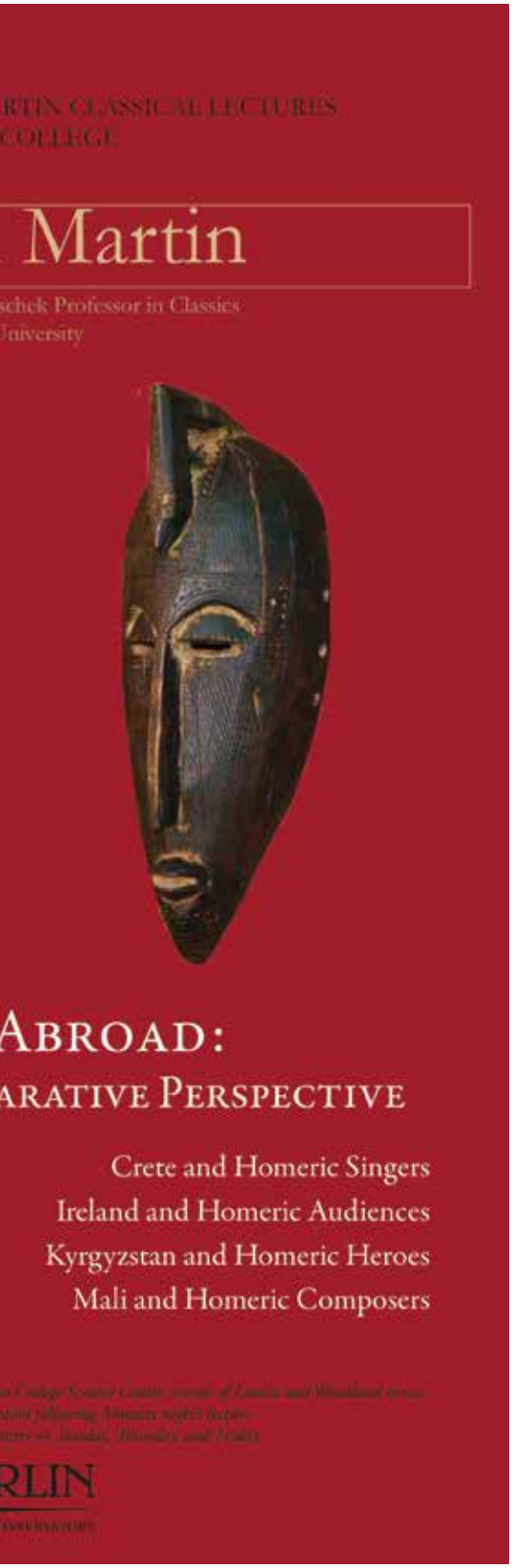
Flash forward 45 years. I am sitting in a small stone house perched on a hilltop in western Crete, sipping raki and listening to the tale of Daskaloyiannis, skinned by the Turks after his failed revolt. Our host sings it with vigor and feeling, as if local events of the end of the 18th century happened yesterday. He learned the 1000-line epic years ago. (He also knows by heart the more famous Erotokritos, ten times as long). I am here—once more gripped by tales from elders—to try to imagine how the art of Homeric poetry functioned.

You don't have to explain the allure of Homeric epic to anyone. It is, to apply Ezra Pound's phrase about poetry in general, "news that stays news." When people queued outside the British Museum in London this past summer in order to hear the Iliad being performed over the course of sixteen hours, it was because the poem means something still (that, and perhaps their curiosity about any communication requiring 15,000 lines instead of 140 characters.) For a country like ours that, unfortunately, keeps producing yet more war veterans every year, the Iliad will always be the most relevant literature. The Odyssey still speaks to anyone on a life's journey. The poems have been with us for some two and a half millennia precisely because they mattered enough to be carefully recopied, from papyrus to parchment, from type into bits and bytes. Doesn't that also imply, however, that all one could possibly say on Homer has been said?

More than my vested interest makes me say "no." It is true that sensitive appreciations of Homeric characters, motifs, and themes have been around since at least the 6th century BC, when itinerant rhapsodes would offer interpretation at the same time as they performed epic recitations. But the medium of Homeric verse was not clearly understood until the 20th century, and part of my research—whether in Crete or in Green Library—is to continue that investigation. I want to discover what Homeric epic meant as an oral-traditional art of composition-in-performance.

Why do we imagine that Homeric poetry was composed orally, rather than through writing? In a word: style. Ninety years ago, a young Berkeley grad, Milman Parry, discovered that Homer's "formulaic" style was unexpectedly economical. Take the system of adjectives applied to the important characters. "Swift-footed Achilleus" is often so called, but at other times is known as "shining Achilleus." There is no perceptible shift in the narrative, but the two phrases feature different metrical shapes (podas ôkus Akhilleus, for example, is two syllables longer than dios Akhilleus). Parry demonstrated that for each and every major hero and god in Homer there exists one epithet per grammatical case per metrical position. Extremely old linguistic forms serve the system, as well. No one poet could have devised this economy. It





had to be created over generations.

In a second phase, Parry and his collaborator Albert Lord found through fieldwork in the former Yugoslavia that similar extensive and convenient phraseological systems were employed by demonstrably non-writing performers of traditional heroic poetry. Lord's landmark presentation of their work in The Singer of Tales (1960) argued the first sustained case that Homeric poetry was the product of "composition-in-performance"—the poet putting together his epic, on the fly, each time it was sung to an audience, using a complete storehouse of metrically-convenient traditional words and narrative templates.

I got to know Lord's work at Harvard (and him, at least slightly). Aside from the solutions it can provide to a number of age-old Homeric questions, the view that epic throve in a live-interactive environment led me to ask what else we might learn from still-vital epic traditions. My work on Cretan epic helps clarify how a tradition ends. Although as late as the 1950s ordinary mountain people could compose and sing long poems about the then-recent Battle of Crete, by the time I arrived, only the older generation knew such poems, and no one I could find was engaged in the art. (Some speculated that it takes new wars to generate new poems.) Cretans can create all sorts of brilliant off-the-cuff rhyming couplets called mandinadhes, and longer after-dinner songs called rizitika. And there are still virtuoso performers of the old epics. But composition-in-performance of epics seems to have died out around the time television invaded.

Yet the Cretan experience can teach us several things. One is how traditional performers mentally catalogue and access their repertoire. The man I remember best, Mr. Hadjidakis, could pull lines out of his head at will depending on the situation—he had the right epic verses for trying to impress young women, introducing a round of drinks, or describing horses (our Stanford fieldwork team went with him to the local races). He would introduce each item with "the poem says," then recite and explain the application. I could not help but be reminded of Plato describing the rhapsode Ion, in the dialogue of that name, as being able to explicate all of Homer and say what it was good for. Another relevant discovery was the way in which, on festive occasions, Cretans away from home would sing the favorite composition not of their own locality but of the one they visited, complimenting their hosts. In the 5th century, Aristophanes staged Spartans and Athenians singing one another's songs at the end of the Lysistrata, but many have thought this was an artificial literacy device. I now doubt that.

While I can handle Greek (with the Cretan dialect still a challenge) my ongoing work could benefit from a prolonged study of Bambara and Kirghiz. That's because, beyond the Aegean, there are still living oral epic traditions, the study of which promises to elucidate much, provided one can dig deep. In the vast Manas epic of Kyrgyzstan, the poet can contact and even impersonate a long-dead hero (something I have argued for in the Iliad). And in Mali, where the Sundiata epic is still vital, a collective group can "compose" an epic by consensus, linking it to secret rituals—a process that sounds more like Orphic poetry, perhaps, but could help explain how our Iliad and Odyssey evolved. Such material occupied my Martin lectures at Oberlin last Autumn; this year I look forward to writing up what I have learned from comparative studies, the voices of distant elders in my head.

RICHARD P. MARTIN IS THE ANTHONY E. AND ISABELLE RAUBITSCHEK PROFESSOR IN CLASSICS.

Undergraduate Stories

JAMES GROSS (CLASS OF 2017)



An Ocean of Knowledge

The Burgaz dig was very well organized and efficient which gave me plenty of opportunities to work and to learn. During work hours I always had work to do so that I was able to really feel like a valued member of the working team in addition to being a student still trying to learn the basics. I was given a good balance of new tasks that I could learn while also spending my time with a select few jobs so I could feel familiar with and in charge of certain tasks.

This project seems unique to me in that I worked with Professor Leidwanger and his team, but also shared a space, had my meals, and worked on the same site as a Turkish team of archaeologists and students. Getting to know students and faculty on that team has been one of the most enriching parts of this season for me, and I think that this project did a good job of facilitating this kind of communication both in terms of sharing archaeological information, and also with socializing during our time off.

Personally, these last few weeks have had a profound effect on me as a Classicist. Last year I worked at Burgaz as well, but, as a student participating in my first field school, I was mostly just caught up in the excitement of being abroad and trying a new experience. This summer I still felt that excitement, but the project was also familiar so I could engage with the work I was doing at a much deeper level. Rather than just focusing on the tasks themselves, I was able to also think about what the artifacts we were finding and the excavation overall was revealing about the nature of the site and the large region. When I was recording the stratigraphy of the trench I had worked in, I found myself analyzing what I had seen in the harbors of Burgaz and thinking about how I could apply that knowledge to other Classical harbors and to maritime connectivity in general. In particular, the excavation gave me an understanding of what makes a harbor suitable for large-scale or small-scale shipping, and also how the use of a harbor site can change over time, as at Burgaz, where the deep commercial port gradually filled with sediment until it eventually ceased to be used for commerce and instead started to be used as a sheltered stopping point for smaller vessels bound for other settlements. This one insight by itself will definitely be useful for understanding what I will learn and have learned in classes. But more than that, this season at Burgaz has helped me begin to develop the invaluable skill of thinking critically about my field work.

MARIE MILLER (CLASS OF 2016)



Diving and Digitizing an Ancient Shipwreck

I am grateful to the Classics department for contributing funds that enabled me to participate in the Marzamemi Maritime Heritage Project's 2015 field season. The project involves cultural heritage and the excavation, preservation and analysis of a sixth-century shipwreck off the southeastern coast of Sicily. This was the second year of my involvement, and each year has contributed significantly to my academics as a Classical archaeology student, as well as the direction of my desired career. This season was especially enriching for me, as I spent the past year working on an honors thesis on the fabrication and transportation of ancient architectural elements from Proconnesian quarries. The topic was sparked by my experience last year examining the shipwreck's marble artifacts believed to be from Proconnesus, an island near modern-day Istanbul. Fieldwork provides a unique setting in which to learn and gain practical skills. Nothing can replace hands-on experience for gaining a deeper understanding of topics studied in the classroom. As various artifacts were recovered, we would learn more about them and their context within this particular wreck from Professor Leidwanger and others with expertise.

In addition to Classical maritime archaeology, I have a particular interest in the ways in which digital methods contribute to the field. After a typical morning of underwater excavation, I spent most afternoons in the lab learning new techniques in conservation and 3-D modeling. The challenges of underwater excavation and skills acquired in the lab always made for interesting and exciting days.

The Marzamemi Maritime Heritage Project encapsulates so many of my interests. I hope to be able to continue this kind of work, not only in my studies, but ideally in a career.

SEAN O'GRADY (CLASS OF 2016)



Conquering Latin

If I were to describe my Latin Summer Workshop experience in one word, I would reply unhesitatingly: "torturous." Now, I consider myself uncommonly comfortable with discomfort: perks of my previous life. However I do not consider myself particularly fond of pain or agony. I accept it when necessary, but do not welcome it without cause. And for ten weeks I found myself encased within four white walls where I willingly subjected myself to psychological and spiritual beatings. My days of anguish transitioned into extended tutoring sessions, followed in the evenings by nightmares of conjugations, declensions, and types of clauses. I enjoyed speaking with military psychologists about my mental state and seeing their utter disgust when I openly divulged that any PTSD-like symptoms were likely a direct result from the Latin Summer Workshop and not from combat. I guess they do not share my sense of humor.

Yet, for as much as my experience was indeed torturous, the outcome was as unquestionably rewarding as it was revealing. I find there to be a profound sense of self-realization and individual discovery that comes with pushing our own limits and testing our own boundaries. Having high expectations for oneself is rarely a destructive quality. Nonetheless, as I have come to realize, it is as easy to overestimate one's capacities as it is to underestimate them. Because of this I found myself in quicksand quite quickly, and spent the bulk of my time struggling to prevent my own dismay. My personal desire to learn the language of the works that interest me helped me to persist through the struggle, although battered and bruised. Moreover, I learned as much about myself as I did about the introductory concepts of the Latin language and the authors Cicero and Virgil. Let it be known, if I made it, so can you.

Luckily the Latin Summer Workshop had two fantastic instructors who were accessible and open to helping a struggling student. While many unique aspects of the program were fantastic augmentations to a fantastically organized program, such as the weekly convivium and lectures by an assorted group of famed classicists, I found myself most thankful for the unrelenting efforts of Berkeley professor Stephanie Dixon. The program has a famed history, but I believe the reputation is a reflection of the teaching staff utilized during the workshop. Not any less important were the kind words of encouragement and motivation from Professor Andrea Nightingale, which kept me from losing the remainder of my sanity, as well as our wonderful Student Services Officer Lori Lynn Taniguchi, who helped find available tutors for this particular struggling student. Even when their students are elsewhere, Stanford's Classics Department demonstrated the reason why they are the best department in academia. I am thankful for their support in all my endeavors this summer and am grateful for the chance to accomplish my desire to read the original texts in the original language.

MAY PETERSON (CLASS OF 2017)



In Touch with the Medieval

This summer I had the privilege of participating in the Marzamemi Maritime Heritage Project. Though I was originally nervous, the season went so smoothly (despite loss of equipment and the occasional jellyfish!) that I soon learned that I had nothing to fear. The two great strengths of the excavation at Marzamemi, from the perspective of an eager undergraduate, were the weekly meetings about the big picture (questions like "What are we doing here?"; "What do we know so far?"; or overviews of the historical context of our site), and each person's freedom to choose her or his role in the project. I was an enthusiastic registrar of artifacts, and also made drawings of diagnostic ceramic rims. Through this choice of role I was able to tailor my experience to what would be the most useful for myself and the team, and the result of that was an unforgettable five weeks in Sicily.

I first wanted to join Marzamemi at the end of my freshman year, in 2014, but I had already missed the application deadline and lacked the necessary scuba expertise. At that point I was a fresh-faced Classics major with a curiosity about archaeology and no idea what period I wanted to focus on. With Professor Leidwanger's encouragement, I kept Marzamemi in mind, working on my scuba certifications and taking his maritime archaeology course in my sophomore year. By the time I was packing up my fins and mask, along with the hefty equipment loaned to me by

Professor Leidwanger, something amazing had happened: my academic interests had inclined towards Marzamemi as though of their own free will. The site is an early Byzantine shipwreck, carrying elements of Justinianic church architecture; since my initial contact with Professor Leidwanger, my coursework and passions had inadvertently directed me later and later in time, towards the late antique and the medieval. I'd declared a Medieval Studies minor, read the poetry of Dante, and become enamored of Byzantine art and architecture in a medieval art history course. My experience in Sicily became a literal diving into the late-antique, early-medieval world that I had been tentatively flirting with in my courses. The opportunity to engage with that time, and its material history, in such a tangible way was like nothing I've ever experienced. It has plunged me into a deeper appreciation of what is physically left behind, the material history of a time—the art, architecture, and goods. I am endlessly grateful to the generous encouragement of Professor Leidwanger and the entire Stanford Classics Department for this opportunity to immerse myself in a new interest, an opportunity which I know will resonate into future study of the same materials I held in my hands this summer.

AMANDA REEVES (CLASS OF 2017)



Living Greek

This summer I had the privilege of traveling to Greece to participate in The Paideia Institute's Living Greek in Greece program. This two-week language intensive for ancient Greek produces as close of an immersion into the Classical world as any Classics major could ever dream of experiencing. The program deftly combines speaking and translating exercises with textual analysis and site visits to give one the experience of being a Greek in ancient Greece. From reading Plato at Delphi to singing an ancient paean to Apollo in an ancient theatre, the program really strives the make the ancient world come alive, and from my experience, they succeed. At the beginning of the program, the instructors told us that we were to care less about what ancient Greek sounded like than what it felt like. This was the guiding principle for the program that permeated every activity and conversation, and the reason why I think it was such a valuable and enriching experience for me as a Classics major.

The Paideia Institute's greatest strength is its ability to make a "dead" language live and breathe. After my experience with them, I can no longer view ancient Greek as a set of grammar rules and paradigms. Seeing its idiosyncrasies and intricacies up close allowed me to see connections between the words and language and the culture that they built in a way that no traditional classroom could ever recreate. Having completed the program, I am inspired and reinvigorated to delve into my studies of Greek from the standpoint of a child first acquiring language, eager to try combinations of sounds and words and make mistakes as necessary.

My experience at The Paideia Institute perfectly complemented my experience as a Stanford Greek and Latin major. While my language classes here at university taught me the eta-filled paradigms of the subjunctive mood, The Paideia Institute taught me that in the Greek language etas can feel like subjunctives just as shoulds and woulds do in English. My Greek mythology class taught me about the significance of the River Acheron in underworld lore, but swimming in it with my peers at the institute really made it abundantly clear why the icy-cold and pointed-rock filled water was aptly named the "river of woe." In the fast-paced, future-driven culture of Silicon Valley, it's easy to treat Classics as a set-in-stone foundation of civilization, rather than as the fluid and dynamic world that it once was. The Paideia Institute shattered my comparatively stodgy and dusty approach to the classical world, and brought to light a richness that I had been missing out on in my studies. In setting out for the institute, my goal was to meet Socrates and Herodotus and other such authors on their own turf, rather than settling for meeting them solely in my own context. My goals and expectations were met and exceeded by this program. The Paideia Institute augmented my study of Classics by taking my esoteric knowledge of the ancient Greek world and breathing life into it in a way that invigorates and inspires a new, more dynamic approach to my love of the ancient world.

DAN RUPRECHT (CLASS OF 2018)



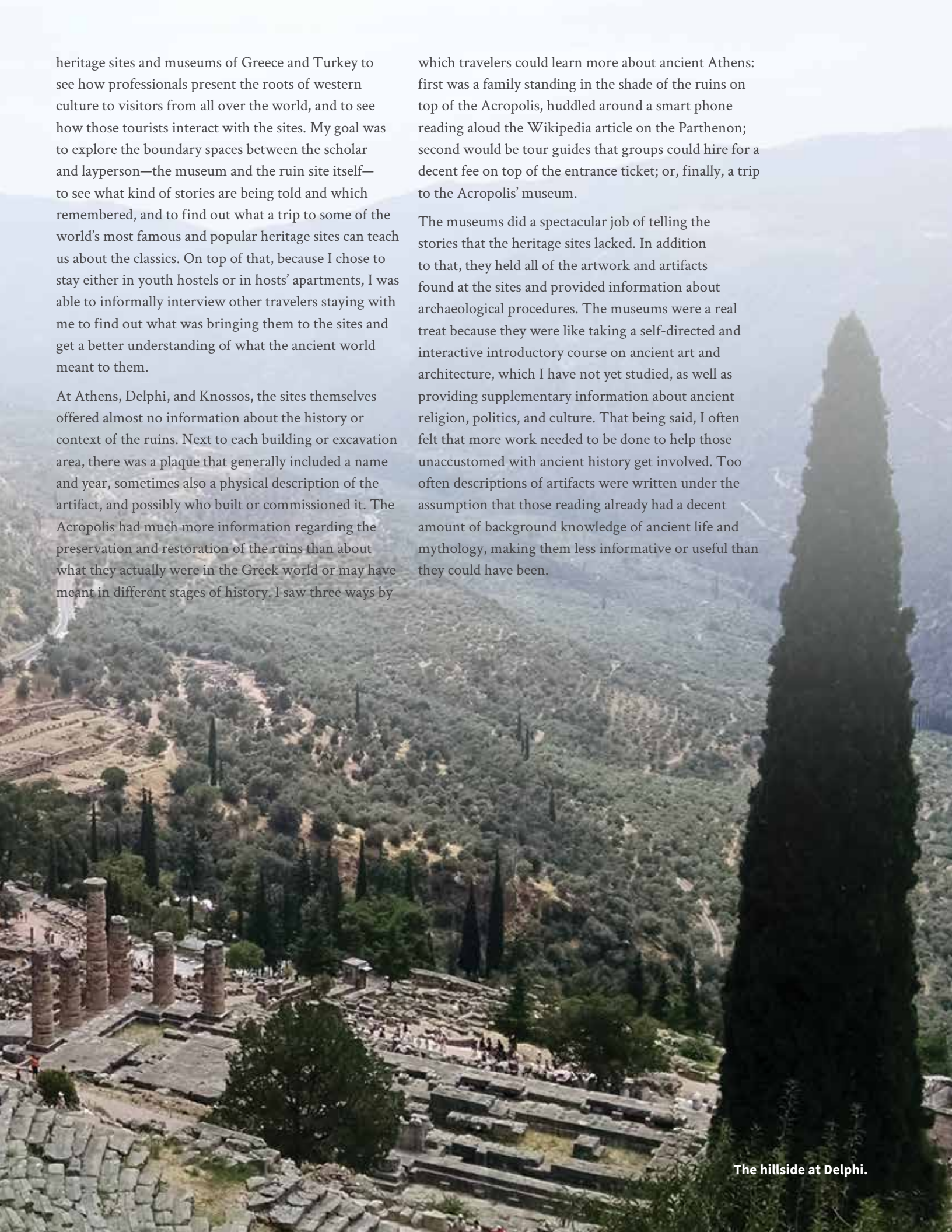
The Tangible Past

Greece and Turkey are two of the most popular tourist destinations in the world, and that is a distinction not built or maintained by traveling historians and classicists. In fact, few of the visitors to the Acropolis in Athens or to the ruins of Ephesus have devoted their lives to studying the past, and fewer still concentrate on antiquity. Yet there exists a strong drive to see what we consider the roots of western culture—and to travel thousands of miles to do so. I cannot say for certain what motivates us to visit the ruins any more than I could endeavor to explain tourism as a phenomenon, but I can, at least, explain my own motivations. I traveled to the

heritage sites and museums of Greece and Turkey to see how professionals present the roots of western culture to visitors from all over the world, and to see how those tourists interact with the sites. My goal was to explore the boundary spaces between the scholar and layperson—the museum and the ruin site itself—to see what kind of stories are being told and which remembered, and to find out what a trip to some of the world's most famous and popular heritage sites can teach us about the classics. On top of that, because I chose to stay either in youth hostels or in hosts' apartments, I was able to informally interview other travelers staying with me to find out what was bringing them to the sites and get a better understanding of what the ancient world meant to them.

At Athens, Delphi, and Knossos, the sites themselves offered almost no information about the history or context of the ruins. Next to each building or excavation area, there was a plaque that generally included a name and year, sometimes also a physical description of the artifact, and possibly who built or commissioned it. The Acropolis had much more information regarding the preservation and restoration of the ruins than about what they actually were in the Greek world or may have meant in different stages of history. I saw three ways by which travelers could learn more about ancient Athens: first was a family standing in the shade of the ruins on top of the Acropolis, huddled around a smart phone reading aloud the Wikipedia article on the Parthenon; second would be tour guides that groups could hire for a decent fee on top of the entrance ticket; or, finally, a trip to the Acropolis' museum.

The museums did a spectacular job of telling the stories that the heritage sites lacked. In addition to that, they held all of the artwork and artifacts found at the sites and provided information about archaeological procedures. The museums were a real treat because they were like taking a self-directed and interactive introductory course on ancient art and architecture, which I have not yet studied, as well as providing supplementary information about ancient religion, politics, and culture. That being said, I often felt that more work needed to be done to help those unaccustomed with ancient history get involved. Too often descriptions of artifacts were written under the assumption that those reading already had a decent amount of background knowledge of ancient life and mythology, making them less informative or useful than they could have been.



The hillside at Delphi.

The story was different at ancient Patara on the southern Turkish coast, the head of the Lycian League and a major port city through the Byzantine era. There is no museum to present the ruins, so all of the available information is right there beside the ruins. Ephesus and Istanbul were also special cases, the former by giving much more context at the site itself (as well as having a great museum) and the latter because the sites *were* the museums. All three had undergone extensive restoration already to make the sites more accessible and to impart a sense of the scale of the ancient cities. This kind of work is currently in progress at the Acropolis, and I am excited to see pictures of its completion!

While generally the sites themselves did not offer very much context or information for the ruins, seeing the monumentality of ancient buildings and settings in person is a completely different experience than reading about them or looking at digital images, and it gave me an understanding of antiquity distinct from what can be learned in books. The Acropolis, for instance, dominates the Athenian skyline. The hill and the Parthenon on top are visible from most of the city, and standing on top, overlooking the modern sprawl of Athens, makes the temples feel literally and figuratively like a world apart and above. It was a similar feeling taking a bus from Athens to secluded Delphi, isolated in the Greek mountains. The physicality of Greek mythology made sense in an immediate way when I stood on a precipice above the Temple of Apollo with a clear view of the imposing landscape of mountains around and the valley below that stretched all the way to the Gulf of Corinth. That in another time this was a holy place was comprehensible based not on the stories that I knew of the Oracle, but rather the feeling I had of being on top of (and, according to the story, at the center of) the earth.

Nothing, however, affected me more than visiting Ephesus. I walked down the ancient city's main drag, the Curetes Street, from Heracles' Gate past Hadrian's Temple and (what may have been) a brothel. As I moved past the terrace houses, public latrines, and colonnades flanked by sculptures, to the massive entrance to Celsus Library, and saw the 50,000-person theater dominating the horizon, I finally understood the meaning behind the cliché "making the past come to life." While this may be a difficult thing to describe, for the first time, the Roman world felt to me as though it had really existed for millions of people, people who had walked the same way through the town, who had lived in these homes and visited this theater or gone down the massive road to the port. All of a sudden, the past was a tangible place rather than an abstraction, and I cannot think of history the same way again.

CHRISTINA E.C. SMITH (CLASS OF 2016)

Celts, Classics, & Caius: Christina's Coracle to Cambridge*

By means of a generous Stanford Classics program grant, I had the privilege of studying at the University of Cambridge's Medieval Studies Summer School in August 2015. The two-week program brings in students from throughout the world and gives them close access to some of Britain's finest medievalists. I first found out about the program due to my ardent desire to study under Michelle P. Brown, Professor Emerita of Medieval Manuscript Studies at the University of London. Prof. Brown is one of my academic heroes, and a definitive source on the early Middle Ages in the British Isles (what is termed the "Insular" period, c. 400-900 CE).

Though I resided in Gonville & Caius College, my classes—two seminars and two plenary lectures a day—were held on the other side of the River Cam. This resulted in many a beautiful (if not hurried!) excursion across the river and through throngs of selfie stick-bearing tourists. (The latter bears striking resemblance to a palm tree-lined campus I know quite well). During dinners in the great hall, I would chat (and debate) with students from Poland, Nigeria, Israel, and Italy. We would discuss our various programs of study at "uni" or the paleographic difference between a Rustic Roman capital and its Uncial successor.

One of the Cambridge program's strengths is that it manages to balance the broad with the particular. In a given day,



The chapel of King's College, Cambridge.

I would go from a program-wide plenary lecture on medieval law and justice—in keeping with Magna Carta's 800th anniversary this year—to a small seminar on the prehistoric and early historic Celts of Britain and Ireland. Like the rhythm of Benedictine monasticism, what the day begins with also characterizes its ending. At 8pm, we headed into evening lectures which played counterpoint to the morning's proceedings. All plenary lectures were given by different professors, whilst specific seminars were held by the same professor each day.

As I head into my final year at Stanford, and prepare my thesis on northern Britain's artistic debate with Rome on the eve of iconoclasm (c. 650-787 CE), I am thankful for the department's faith in this Insular medievalist-in-training. Cambridge further instilled in me the need for dialogue across cultures and temporalities—even if that divide is "only" a couple decades apart, or few dozen miles to the north. Like its Roman and Greek predecessors, the early medieval world was anything *but* insular (with a small 'i'). Thus, to approach study of such worlds through the oft-narrow (and certainly limiting) oppositions of "pagan" or "Christian," "Anglo-Saxon" or "Pictish," is to overlook a vastly more interesting and nuanced story being told. Like Cambridge's Summer School ceilidh—in which my traditional West Highland Scottish fiddling jumped in to join the tunes of Irish musicians—the dance can only begin when the polyphonic is united in song.

*Alliteration is a nod to another highly alliterative early medieval work— *Beowulf.* (cf. *ferdon folc-togan feorran ond nean*; "chieftains came from far and near").



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is grateful for the generous contributions
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Because of the gifts we receive,
our students travel to museums,
research centers, conferences, and
archaeological sites around the world.
These experiences provide opportunities
to enhance what they learn in the classroom
and to engage in research.

Thank you for your support!

Graduate Student News

Welcome New Graduate Students!

BRANDON BARK, PhD Candidate
Language & Literature

GRACE ERNY, PhD Candidate
Classical Archaeology

TYLER "SANDER" GONZALEZ, MA Candidate
Language & Literature

DAVID PICKEL, PhD Candidate
Classical Archaeology

CHENYE "PETER" SHI, PhD Candidate
Ancient History

IAN TEWKSBURY, PhD Candidate
Language & Literature

MATTHIEU ABGRALL

My summer 2015 was devoted to the Summer Session of the American School of Classical Studies at Athens. Thanks to the generosity of our department, I was able to embark on an adventure ranging from the Neolithic period to the most current politics of modern Greece. Traveling with a group of diverse graduate students from American universities, I visited more than a hundred sites and about fifty museums, according to the counts of the Summer Session director. From the Minoan court-centered buildings (a.k.a. palaces) to Late Classical and Hellenistic fortresses to the famous painted grave stelae at the Volos museum to an open-air tragedy performance at the ancient theater of Epidaurus, this summer was one of rich opportunities and of intense discovery. As for the coming year, it is already filled with projects, including a collaboration with French researchers and a series of workshops about the trending issue of data scarcity in ancient history.



Matthieu inside the Parthenon.

JACQUELINE ARTHUR-MONTAGNE

The past academic year was a whirlwind of writing and travel for me, and through the department's generous travel grants, I was able to connect and collaborate with a number of my peers both continental and stateside. In November, I returned to Venice for the second session of the Advanced Seminar in the Humanities, where I enjoyed listening to some riveting papers by fellow graduate students and junior scholars. In January, I shared gumbo with Stanford grads at the Society for Classical Studies (SCS) Meeting in New Orleans and found the bayou a perfect setting for our department's festive inclinations. This March, I ventured to Miami for a conference on Medicine and Poetry. Greek medical writers are emerging as a new interest of mine, and it was a privilege to get an inside look at how classicists are including physicians and medical practices in more traditional literary and cultural studies. Heading into next year, I'm looking forward to finishing up this dissertation and getting my first taste of the job market.

LEONARDO CAZZADORI

My first year at Stanford has been a special experience. Even though I was far from my native country, pomegranates, olive trees and the shining grass of the Stanford campus and elsewhere in the Bay reminded me of some of my favorite Italian landscapes, unlike the inspiring otherness of the fierce ocean and of the electric Californian streets. Throughout the year I chose to attend seminars according to the principle of variety: I took classes in papyrology, archaeology and ancient philosophy, while Latin was indeed the dominant tone of my class work. I produced papers on Ptolemaic military reports that were written on papyri, on the intra-textual and literary meaning of the ending in Lucretius' *De Rerum Natura*, and on the role of nature and the environment in Plato's *Phaedrus*. During my breaks, I visited the Egyptian collections of Italy (in Turin and Florence) and Florence's Renaissance monuments in the winter; in June I attended an international congress at Mannheim (Germany) on Hellenistic Athletics, with a paper on the athletic imagery in Callimachus' *Aetia*. Now, I look forward to spending more time on Greek literature in the academic year 2015-2016 and to serving as a TA in Latin seminars.

MEGAN DANIELS

This past year has been devoted primarily to researching and writing several chapters of my dissertation, to be defended in the spring of 2016. I did partake in a few side projects, of course. In the fall of 2014 I had the pleasure of co-teaching Introduction to the Archaeology of Greece with Dr. Michael Shanks and Thea De Armond. This endeavor provided the invaluable experience of designing and delivering our own syllabus

that focused on placing the archaeology of Greece in its wider historical, cultural, and geographical contexts.

I presented and co-presented several conference papers as well. In November 2014, I co-presented a paper with the Burgaz Harbors Project team at the American Schools of Oriental Research conference entitled "Regional Production and Maritime Exchange in the Southeast Aegean: Ceramic Analysis at Burgaz, Turkey." I presented my dissertation research at two conferences: The Society for American Archaeology Annual Meeting in San Francisco in April and The Classical Association of Canada Annual Meeting in Toronto in May. I also presented a paper on the state of cultural heritage in Tunisia at the University of British Columbia's Archaeology Day in March. Finally, I co-organized a panel at the Archaeological Institute of America (AIA) Annual Meeting in New Orleans this past January on the topic of alternative careers in academia. Following this panel, one of the co-organizers and I wrote a contribution to a journal forum on this topic, to be published in the *Journal of Eastern Mediterranean Archaeology and Heritage Studies*.

I also completed my contribution to *Cargo Culture: Literary and Material Appropriative Practices in Rome*, a volume edited by some of my Stanford peers. My chapter, entitled "Hercules and Symbolic Power in Roman Hispania: Appropriating a Globalized Discourse," examines how the longstanding cross-cultural usage of Hercules functioned as a vital symbolic language of power and legitimacy in Spain under the Roman Empire. I am also preparing a chapter-length version of my conference paper delivered at the Society for American Archaeology Annual Meeting on the topic of the cross-cultural importance of Aphrodite in Naukratis, to be published in an edited volume under the University of Colorado Press.

Finally, I returned to my current fieldwork project, The Burgaz Harbors Project in Turkey, run by Justin Leidwanger and Elizabeth Greene, to manage the incoming finds and continue working on pottery analysis. I also hope to do more scientific analyses with ceramics back at Stanford this fall, based on samples taken from Burgaz finds and from local pottery workshops around the Datça peninsula. Other than that, it is full steam ahead in finishing my dissertation and taking the next steps to life beyond graduate school.



Anne Duray recording at Malthi with another member of the team (Donna Nagle), who is holding the DGPS unit.

DAVID DRISCOLL

Though my fifth year at Stanford was largely taken up with work on my dissertation, which explores the surprisingly common presence of Homer in fictionalized evening conversation during the early Roman Empire, I had the opportunity to co-teach Intermediate Greek in the fall, where we had a great time reading large chunks of Lucian's *True Histories*, and to co-organize a Geballe Research Workshop, "Oral Literature and Literate Orality," where we productively explored ideas blurring the boundary between writing and oral literature. I also gave talks related to imperial Homeric reception at the Classical Association for the Middle West and South (CAMWS) in Boulder, CO, and at the "Homer and the Good Ruler" conference in Ghent, Belgium, and spent a productive spring at the Blegen Library at the American School in Athens through the department's generous Edwin J. Doyle Memorial Fellowship. I will finish the dissertation during the next academic year as a fellow at the Stanford Humanities Center on a Geballe Dissertation Prize Fellowship.

ANNE DURAY

This year was one of the busiest yet! I started the academic year by passing my general examinations, and then moved on to wrapping up my last year of coursework. I also co-ran a Geballe Research Workshop through the Stanford Humanities Center ("Biography: Interrogations, Observations, Studies"—BIOS for short) with Thea De Armond throughout the course of the year. During this workshop, we hosted a range of speakers in order to explore both conceptual and methodological questions surrounding biography through topics ranging from human skeletal analysis to documentary-making. Over the summer, thanks to the generous funding of the Classics department, I participated in a re-investigation of the Bronze Age site of Malthi in southern Greece, and conducted archival research for my dissertation at the American School of Classical Studies at Athens and the British School at Athens. This coming academic year, I will be a Regular Member and the Michael Jameson Fellow at the American School of Classical Studies at Athens.

SIMEON EHRLICH

Year three was busy as ever on campus—I passed my PhD exams, completed my coursework, and fulfilled my teaching requirements. Thanks to the generous

funding of the department I was also able to take part in several programs further afield.

Some very accommodating scheduling on the department's part, together with funding from the department and the Harvard Semitic Museum's Leon Levy Expedition, allowed me to return to Ashkelon for a month in the fall to supervise an Israel Antiquities Authority (IAA)-mandated salvage excavation on behalf of the Israel Nature and Parks Authority. This project revealed a near-continuous sequence of occupation spanning from the Hellenistic period to the Third Crusade on a part of the site previously thought unoccupied. While in Israel I was also able to spend some time doing research at the IAA's National Treasures Storerooms.

In January, I co-chaired a panel at the AIA in New Orleans with Maryl Gensheimer of the University of Maryland, College Park and Renee Gondek of the University of Virginia.

In the spring, I enrolled in the British School at Athens' postgraduate course in prehistoric, Greek, and Roman pottery at the Stratigraphic Museum at Knossos.

In the summer, I returned to Ashkelon to excavate Roman, Byzantine, and Islamic occupations of the urban core. I also instructed students in the Harvard University, Wheaton College, Wesleyan University, and Troy University field schools, as well as lecturing on Ashkelon and the Near East in the Roman and Byzantine periods and leading a study tour to Masada and Qumran.

As year four begins I am hard at work on my prospectus. Then there's just the small matter of writing the dissertation…

NOLAN EPSTEIN

This year Nolan continued to pursue new interests in the field of ancient medicine. Primarily, this resulted in a paper on ancient theories of epilepsy entitled, "Memory and the Hippocratic 'Aura,'" presented at the University of Buffalo's Mind Over Matter Classics conference. The summer was spent studying for generals, as well as pursuing pre-dissertation research on issues of Archaic performance and the poetic persona in Greek poetry.

DILLON GISCH

In 2015, I completed my first year of PhD coursework on the Classical Archaeology Track. This marked a significant shift from my previous adventures, which most recently included working as Director of Antique and Modern Works on Paper at Davidson Galleries in Seattle, WA.

I found my return to schoolwork to be challenging and stimulating, and I was able to take many courses in the Classics and Anthropology departments that were invigorating. Among these I number two as particularly outstanding: Professor Giovanna Ceserani's autumn course Humanities + Design: Visualizing the Grand Tour, which combined humanistic research on the subject of the Grand Tour with in-depth exposure to technologies and theories of visual communication, and Professor Jen Trimble's spring course Reception and Literacy in Roman Art, in which I found grappling with the conjunctions and disjunctions between visual and literary paradigms of reception studies to be challenging and rewarding.

This summer I received generous support from the Stanford Archaeology Center, Stanford's Classics Department, the American Institute of Archaeology, and the Etruscan Foundation in order to travel to London to see the British Museum's exhibition *Defining Beauty: the Body in Ancient Greek Art*, and to Rome to visit numerous excellent museums and sites that afforded me the opportunity to see in person many of the objects about which I spend my days and nights at Stanford writing. Afterwards, I traveled north in Italy to excavate with Stanford alumnae Cara Polisini (MA, 2014) and Kate Kreindler (PhD, 2015) at the Orientalizing and Archaic Etruscan site of Poggio Civitate in Murlo. There I gained experience digging an Etruscan site and conserving Etruscan material. I also had the tremendous opportunity to co-curate the exhibition *Vinum: the Goddess of Wine at Poggio Civitate* at the Antiquarium di Poggio Civitate—Museo Archeologico in Murlo, Italy. This exhibition was well received by both the *comune* and the *soprintendenza* and was favorably reviewed by regional press.

Next year, I look forward to continuing to make progress on my coursework and to refine my own research interests. I am also thrilled to be co-organizing the Stanford Archaeology Center weekly workshop entitled *The Practice of Interactions* with fellow Anthropology graduate student Camilla Mazzucato as well as a Stanford Arts Institute workshop entitled *Art + History: an Experimental Approach to Ancient Art* with fellow Classics graduate student Gabrielle Thiboutot, and I am excited to serve on Stanford's Humanities Graduate Student Advisory Board.



Ted Kelting on Mt. Cynthus in Delos.

TED KELTING

My second year in the program was another year of enjoying the California sun and appreciable intellectual growth. In addition to surveying, I thoroughly enjoyed taking a class with Thomas Schmitz, whose presence in the department was particularly welcome. In addition to being taught I began my teaching career on auspiciously high notes, first by TAing an Advanced Latin class on Livy, and second, by teaching Homer in an Intermediate Greek class. Both were fantastic experiences; the

undergraduates in the department always kept me on my toes and at my best. I continue to climb to higher heights (or lower lows) in Stanford Classics in Theater (SCIT), for which I was Secretary, translator, and actor. I very much look forward to continuing my involvement and self-debasement next year, both on campus and at the SCS performance. With generous support from the Mediterranean Fund I traveled to Greece in the summer, where I did a thorough tour of Athens, Delphi, and Delos, all of which were extremely fruitful as I move toward my prospectus in the coming year. Visiting the Isis and Serapis temples on Delos were particularly helpful as I think about the ways in which Egypt became embedded in Greek life of the Hellenistic and Roman periods.

ANJA KRIEGER

Once again, thanks to the generous funding of Stanford's Classics Department, I was able to spend about three months in the Mediterranean to do further research for my dissertation on shipwrecks in the Eastern Mediterranean from the Late Bronze Age to the Hellenistic Period.

The first five weeks I spent at the Institute of Nautical Archaeology (INA) in Bodrum, Turkey. There I worked on the Canaanite jars of the Uluburun Wreck (14th century BCE) under Professor Cemal Pulak from Texas A&M. The ship carried about 140 Canaanite jars, among many other goods. The task for this summer was to further refine their typology and fabric types and to assess the question of potential reuse. Therefore each jar was examined carefully for marks that could indicate reuse, such as rubware and pre-wrecking damage. In addition, intentional marks and pre-firing marks were also recorded to address questions of shipping organization and manufacturing techniques.

Prof. Pulak also kindly allowed me to read unpublished material from shipwreck surveys conducted by the INA from 1973 to 2003. The information from these surveys will allow for a better assessment of the volume of maritime transport.

The remainder of the summer, about seven weeks, I spent at the Cyprus American Archaeological Research Institute (CAARI) in Nicosia, Cyprus. Using the Institutes excellent library, I assembled additional material for my dissertation.

I did not spend all my time in libraries, labs and museums, but also took the opportunity to visit several important archaeological sites, such as Ephesus, Hierapolis, Stratonikeia and Lagina in Turkey and Kyrenia, Kition and Salamis in Cyprus.

EUNSOO LEE

I spent my summer as a research travel season. Thanks to the Stanford Graduate Research Opportunities Grant, I was able to spend two months at the Max-Planck Institut für Wissenschaftsgeschichte (MPIWG) in Berlin. As a pre-doctoral visiting fellow there, I joined a research group led by Dr. Vincenzo De Risi, and the research of the group on the birth of a concept of space as an object of geometry helped me to broaden my research range. I also presented my research on the medieval diagrams of the Greek editions of Euclid's Elements manuscripts. The Lane Research Grant in the History of Science allowed me to visit Japan and finish my first chapter of my dissertation with Professor Ken Saito at Osaka Prefecture University. Then I did archival research in Vienna, Paris and London to collect data for the Latin and Printed versions of Euclid's Elements. This research trip was funded by a departmental summer research grant. Based on this set of summer research, now I'm finishing two papers which I will be presenting in the upcoming annual meeting of the History of Science Society this November in San Francisco.

MATTHEW LOAR

In March I defended my dissertation, "Hercules at the Crossroads of Augustan Literature and Art," and I graduated in June. In May I returned to Stanford as the first Fellow of the incipient Text Technologies project, directed by Elaine Treharne, during which time I commenced work on an article about ancient graffiti from the House of Marcus Lucretius in Pompeii. I was also fortunate enough to receive funding from the department to trek to Naples at the beginning of May to conduct research in Pompeii and the archives of the Naples Archaeological Museum in preparation for this fellowship. In August I spent a week at the Center for Hellenic Studies as part of a workshop on Greek graffiti put on by the Ancient Graffiti Project, and I'm now happily ensconced at the University of Nebraska-Lincoln as a Lecturer in the Department of Classics and Religious Studies.

KILIAN MALLON

I had a wonderful and productive second year. I continued availing of coursework in Latin, Greek History, Digital Humanities, and Archaeology. I had a fantastic time TAing for two classes: Ten Things: An Archaeology of Design in the Fall, and Greek Mythology in the Spring. Working with Stanford undergrads was a pleasure and I can't wait to continue next year. I presented a team-written paper about the ceramic studies at Burgaz in November at the American Schools of Oriental Research annual conference in San Diego. In January I attended my first AIA/SCS conference in the great city of New Orleans. I spent the first half of the 2015 summer doing fieldwork in Spain. I joined the Duke/UNC excavation of a Roman Republican military camp overlooking Numantia, the settlement famously destroyed by Scipio with the help of Marius and Polybius in 133BC. For the second half of the summer I returned to the US to study for my General Exams. I am very excited to move forward to my final year of classes and the development of my dissertation prospectus in the coming year.

Graduate Student News



Alyson Melzer on a day trip to Hamburg.

ALYSON MELZER

My first year at Stanford was rewarding and challenging, filled with many new things to learn and really great people to get to know. My year started before classes had even begun with a summer in Berlin, where I was fortunate enough to take German classes at the d.i.d. deutsch-institut, and to enjoy the many wonderful cultural and historical sights of the city. During the academic year, I spent my time working carefully on my language skills in the Latin literature survey series and Greek and Latin prose composition classes. I also had time to explore topics in Greek literature through seminars on aesthetics, comedy, and prose, each of which encouraged me to expand my interest in Greek poetry and performance. I was also very excited to join the grand institution of SCIT, in which I helped translate and produce our interpretation of Aristophanes' *Birds* as The *Nerds*. I'm looking forward to my second year here, when I'll be able to continue my language training and exploration of new literary topics, and will also begin TAing for undergraduate Classics classes.

STEPHEN SANSOM

My third year in the program saw several milestones. I finished both general exams and coursework and served as a Teaching Assistant to large-scale courses (Ancient Athletics and Myth). I presented two papers that stemmed from my interests in ancient performance and competition, one on sound patterns and lyric poetry at CAMWS in Boulder, CO and the other on the depiction of athletic festivals in Hellenistic documentary papyri in Mannheim, Germany. As this year's president of Stanford Classics in Theater, I helped translate, act in, and co-produce The Nerds, our Silicon Valley adaptation of Aristophanes' *Birds*. If you missed it, fret not: it's online at SCIT's website (**scit.stanford.edu**), and you can also see it for yourself live at the January 2016 meeting of the SCS in San Francisco! Finally, with generous support from the Mediterranean fund, I spent several weeks of the summer in Athens working at the American School of Classical Studies. This upcoming year, I am excited to submit a dissertation prospectus on Hesiod, work on various digital projects and teach Homer's *Iliad* in the spring.

ALAN SHEPPARD

2014-15, my fifth year at Stanford, has proved to be as busy and enjoyable as ever. I have continued to work on my dissertation, studying the generic development of inscribed epigram in archaic and classical Greece as well as co-organizing a Stanford Humanities Center workshop entitled "Oral Literacy & Literate Orality."

Away from Stanford, I presented a paper at the Classical Association in the UK entitled "Classical Historiographers' Use of Inscribed Epigram," arguing that fourth-century BCE historiographers increasingly paid less attention to the material context of epigram and were more likely to encounter these texts in book collections. I then traveled to Greece where I spent a fascinating month in Athens (along with side-trips to Delos and Thessaloniki) conducting research. This concluded with the British School at Athens' Postgraduate Epigraphy Course, an excellent introduction to the more practical aspects of epigraphy and a course which is already proving extremely useful for my own work. The course included both epigraphic site tours and projects in the Holy of Holies, the Epigraphic Museum. I thank the department for its generous support through the Doyle Memorial Fellowship for these activities.

The summer has proved no less busy. I have enjoyed teaching Greek Mythology in the Stanford Summer Session and am currently preparing to close the academic year with a trip to the Netherlands where I will present a paper on inscribed hymns and Callimachus' *Hymn to Apollo* at the Groningen Hellenistic Workshop.

RONNIE SHI

I joined Stanford's Classics department in Fall 2014 after having completed degrees at Princeton (BA 2011) and Oxford (MPhil 2013). Much of my previous training in classics has been in Greek and Latin literature, but as of May 2015 I have been a member of the Ancient History track—a switch inspired in part by a fantastic experience in Josh Ober and Ian Morris' seminar on Ancient Greek Economic Development. Some other highlights of my first year have included publishing an article in the SCS journal, *TAPA*, on topographical allusions in Virgil (co-written with a former Oxford advisor, Llewelyn Morgan); test-driving a new edition of Archimedes' *Floating Bodies* with Reviel Netz and a few other devotees of ancient science; and diving into the topic of slavery and its role in ancient Greek economic growth. The latter is still an ongoing endeavor, and I look forward to presenting some of its results in a conference on "Power and the Mediterranean" in Ann Arbor, Michigan, in November 2015.

One outstanding aspect of my experience thus far at Stanford has been the constant novelty of intellectual life, and being pushed and encouraged to do things one has never come across or thought of doing. This coming year will be no different: I look forward to honing my chops in history ancient and modern; branching out into law and politics; taking a crack at learning Arabic; and (maybe)

charting the waters for a dissertation on social development and the evolution of scientific thinking in antiquity. But Latin and Greek will undoubtedly remain big parts of my intellectual life; at this January's SCS conference in San Francisco, for instance, I will be speaking about the poet Rhianus and the fragments of his epic about the ancient Messenians. And more than anything else, I look forward to teaching Stanford undergraduates for the first time ever this year, as a TA for The Greeks and in my own advanced Latin course on Cicero and Pliny's letters.

BRITTNEY SZEMPRUCH

In June, I finished my third year—and my classes at Stanford—with a conference: the Symposium Cumanum (Revisiting Vergil and Roman Religion) in Italy. I presented in Cumae on the performance of Callimachus' *Hymn to Delos* in Vergil's underworld, and was then able to visit the island of Delos itself, thanks to the department's generous funding. Along the way, I was also able to explore various ancient religious sites in Italy and Greece, including those at Rome, Athens, and Delphi. The sites I visited—and the hymns about those locations—will be areas of focus as I work on my dissertation this year, in which I will investigate how elements of the hymnic genre developed in Latin poetry.

This year I also had the opportunity to teach an intermediate Greek class on Herodotus and to TA for the Majors Seminar. It was wonderful to have the Majors Seminar as my final class, as many of the students I'd had over my past two years of teaching were completing their majors and minors and taking the class. This upcoming year brings dissertation research and some exciting research travel. I look forward to participating in the Advanced Seminar in the Humanities in Venice in November, and on campus, working as a writing tutor at the Hume Center.

During the winter and spring of 2015, **Mark Pyzyk** and **Thea De Armond**, PhD candidates, taught a course on the history of ancient Greece at San Quentin State Prison through the Prison University Project (PUP). PUP is a non-profit organization that provides volunteer-taught higher education (with the possibility of an Associate Degree through Oakland's Patten University) to those incarcerated at San Quentin State Prison. PUP also aims to stimulate discussion about education and criminal justice in California. See www.prisonuniversityproject.org for further information and to get involved.

John O. Neblett, a long-term student in PUP, was one of two dedicated auditors of our ancient history course—so dedicated, in fact, that, when students taking the course for a grade turned in essays, he turned in several brilliant, classics-inspired poems. We've chosen to showcase our favorite here.

Neblett writes: "The multidisciplinary approach Mark Pyzyk and Thea De Armond used to construct our curriculum freed my imagination and inspired this poem. From archaeology to classics to historiography we were given readings and lectures that immersed us in the culture of Greece. From the gold ore given to me, this poem came. A subversive use of modern literature theory paid the ferryman's fee and allowed me to channel a heretofore unheard voice from the Symposium."

The Symposium Blues

John O. Neblett

Somewhen, making an I statement,
the author will find his death
and what lies beyond...

Will it be as Plato related,
a place invented by Morpheus
or some other maker he curses?

Their mortal views mutually opposed
and precise like Atropos' shears:
one blade Eris, the other Eros
are more alike than one supposed.

Sophisticated lovers understand this fact
philosophers fail to grasp; they grip
reason in the mind's vice tight, argue

Thanatos can't be little,
Aphrodite's girdle a madness
imagined by a mind under the influence.

Blessed relief promised in theogonies
Help relieve the agonies of living.

Graduate Student News

ELIZABETH TEN-HOVE

My year has been a busy and productive one, full of opportunities inside the department and out. The fall quarter set the tone with a seminar on the Second Sophistic from visiting professor Thomas Schmitz; it was my first introduction to the period, and I became particularly fascinated with Lucian's playful use of genres. I also took courses on such varied areas as papyrology, Aristophanes, and ekphrasis, as well as the three-part Latin Survey. Outside the classroom, I had the chance to present my paper "Stop Being Tragic! Performer and Performance in Lucian's *Zeus Tragoedus*" at the Classical Association of Canada's 2015 conference in Toronto—a lovely first conference experience.

I was delighted to be involved in Stanford Classics in Theater's production of Aristophanes' Birds (or "*The Nerds*," as it swiftly became), first as a co-translator with the rest of the graduate community, and later as the show's director. I am much looking forward to the return of The Nerds next January at the SCS in San Francisco. In addition, February brought an unexpected theatrical opportunity: the chance to sing in the chorus of *Die Fledermaus*, along with our incoming chair Grant Parker.

Over the summer, thanks to generous funding from the department, I was able to take part in the American School of Classical Studies at Athens' six-week Summer Session. The program was a fantastic experience, providing me with an in-depth introduction to Greek topography and archaeology, as well as Greek history after antiquity. Highlights included seeing *Trojan Women* and *Ajax* at Epidauros, going behind the ropes at the Parthenon, and a gorgeous hike from the Corycian Cave to Delphi.

I am looking forward to an equally exciting year in 2015-16, with my first teaching assignments and my first general exams.

SCOTT WEISS

My second year in the PhD program was as exciting and rewarding as the first, but with the added thrill of teaching thrown into the mix. In addition to the Latin survey sequence, I took a number of stimulating seminars: the Second Sophistic (with visiting professor Thomas Schmitz), Horace (with Alessandro Barchiesi), Ekphrasis (with Natasha Peponi and Reviel Netz), and Reception and Literacy in Roman Art (with Jen Trimble). These courses provided me with many opportunities to think through critical issues of cultural history of the imperial Roman world as I move closer towards specializing in that area.

The year included two teaching assignments that allowed me to engage with Stanford undergrads about some of the most important and fascinating concepts in classical studies. In the fall, I served as a TA for Maud Gleason's course on gender and power in ancient Greece, and in the winter I was a TA (along with Stephen Sansom and Boris Shoshitaishvili) for Susan Stephen's course on ancient athletics. It was a true pleasure discussing the gender dynamics of Greek texts and rituals in the fall with students who routinely impressed me with their thoughtfulness and enthusiasm. The athletics course in the winter introduced me to many new pedagogical possibilities as we took full advantage of the multimedia available in our innovative and technologically sophisticated classroom. I look forward to putting many of the ideas and experiences I gained from these courses into further use as I pursue a career in teaching Classics.

This summer, with generous support from the department, I traveled to Rome where I was able to see many important museums and archeological sites, including the Domus Aurea, which was briefly open to the public as it undergoes conservation efforts. This opportunity allowed me to see firsthand the material I had recently analyzed in Jen Trimble's Roman art seminar and afforded much more to consider in my development of incipient dissertation ideas about cultural production in the Neronian period. I look forward to refining these ideas further and drafting a prospectus in my third year as well as another round of interesting courses to take and teach!



Scott Weiss in the Domus Aurea.

2015 Alumni Updates

Sarah Beller *(BA, 2015)* accepted a job at Palantir. She will spend the first few months in Palo Alto and by Thanksgiving will be in New York.

Jeffrey Choi *(BA, 2013)* has begun the MD program at Washington University School of Medicine, St. Louis, MO tells us that the program is excellent and has an emphasis on research training that aligns with his academic interests.

Nicholas Cofod *(PhD, 2001)* is now Assistant Headmaster and Director Upper School at the Town School for Boys in San Francisco.

Robert Eisner *(PhD, 1971)* is writing the biographical entry for TBL Webster in the online Directory of Classical Scholars, edited by War Briggs at the University of South Carolina. Prof. Webster was the advisor for Robert's dissertation.

Robert Frakes *(BA, 1984)* is the Chair of Social Sciences at Clarion University in Pennsylvania.

Justin Glenn *(BA, 1967)* published *The Washingtons: A Family History, Vols. 1 and 2* in 2014 and Vols. 3 and 4 in early 2015. He's expecting Volume 5 to be available in late 2015 and *Vols. 7-10* in 2016.

Allen Huang *(BAH, 2010; MA, 2011)* now works as a law clerk at the United States Attorney's Office, Criminal Division.

Jacob Kovacs-Goodman *(BA, 2013)* returned to Hong Kong for the year to teach Latin and Classics at the Independent Schools Foundation Academy.

Nicholas Macaluso *(BA, 2010)* received a JD with a concentration in tax law from the University of California, Hastings College of the Law.

Adam Kolman Marshak *(BA, 2001)* has been extremely active since graduating. He earned a PhD in Roman history at Yale in 2008. He has published several articles on Herod, the Hasmoneans, the Herodian Dynasty, and Roman Judaea, as well as a number of entries in ancient encyclopedias and dictionaries. He recently revised and published his dissertation as a full-length monograph, The Many Faces of Herod the Great, which is being published by Wm B. Eerdmanns Publishing Company. He just finished filming a documentary on Herod, which should be coming out in Spring of 2017.

He currently lives in the Boston area with his wife Melissa and two children Yaira and Ophira. He teaches history at Gann Academy, a non-denominational Jewish high school and has been at this current job for nine years.

Morgan McCluskey *(Classical Studies Minor, 2014)* was sworn in August 2015 as a volunteer with the Peace Corps in Malawi. She will be working as a science teacher and English language mentor at a Community Day Secondary School in a small village in Mulanje district of southern Malawi, near the border with Mozambique. She will blog her experiences while there: **morganandthepeascore.blogspot.com**.

Carey Perloff *(BA, 1980)* published B*eautiful Chaos: A Life in the Theater* which looks at the many challenges facing American theater in the 21st century.

Ben Radcliffe *(BAH, 2013)* and John Tennant *(MA, 2013)* received Graduate Research Mentorships (GRM). They are PhD candidates at UCLA. John will be working with Prof. Kathryn Morgan on Plato, and Ben will be working with Prof. Alex Purves on Homer.

Emma Sachs *(BAH, 2008)* has begun a graduate curatorial internship at the Getty Villa. Last year she held a Bothmer Fellowship at the Metropolitan Museum of Art for research on her dissertation at the University of Michigan, Ann Arbor.

Mary Timbang *(BA, 2009)* is now a Resident in the Department of Otolaryngology at UC Davis.

Thomas Van Nortwick *(PhD, 1975)* has for many years been in charge of the Martin Lecture series at Oberlin, next in importance after the Sather Lecture series at UC Berkeley. The most recent holder was Prof. Richard Martin; others from Stanford have been Mark Edwards, Michael Jameson, John Winkler, Josiah Ober, Ian Morris, and Alessandro Barchiesi. In April 2015, Prof. Van Nortwick was honored on the occasion of his retirement after over 40 years of distinguished teaching and scholarship at Oberlin College.

Bella Vivante *(PhD, 1982)* is now Emerita from the University of Arizona Classics Department. Dr. Vivante has started her own company, ARIELA, LLC, Educational Travel, Performance, Consultancy, http://wingedariela.com, and she's been giving dramatic readings on Helen in Tucson.

Johannes Wietzke *(PhD, 2015)* is a Visiting Assistant Professor of Classical Studies at Trinity University in San Antonio, TX.

Events 2014-15

Ruth Webb (Lille)*
The Body of the Pantomime Dancer: Between Presence and Representation
October 7, 2014

Lorenz Eitner Lecture: Suzanne Marchand (LSU)
The Great War and the Ancient World
October 17, 2014

Rebecca Langlands (Univ. of Exeter)
Roman Exemplary Heroes and Cultural Memory
November 10, 2014

Ian Morris (Stanford)
From Early Athens to the History of Everything
December 2, 2014

David Pritchard (Queensland)
Public Spending and Democracy in Classical Athens
January 13, 2015

Donna Zuckerberg (Paideia Inst.)
The Clothes Make the Man: Euripides, Aristophanes, and the Evolution of the Ragged Hero
January 20, 2015

Thomas Schmitz (Bonn)
Aristophanes' Frogs and the Emergence of Reading-Culture in Fifth-century Athens
January 28, 2015

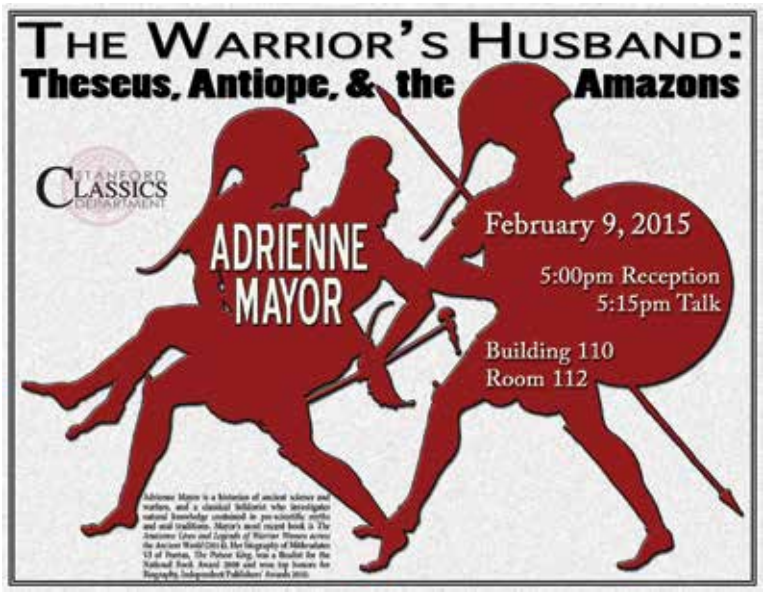
Andrej Petrovic (Durham)
Divine Bondage and Greek Ritual
February 4, 2015

Adrienne Mayor (Stanford)
The Warrior's Husband: Theseus, Antiope, and the Amazons
February 9, 2015

Emma Blake (U of Arizona)
Networks, Path Dependence, and Regionalism in Pre-Roman Italy
February 19, 2015

Justin Leidwanger (Stanford)
Commerce, Connectivity, and Cultural Heritage at Marzamemi
March 4, 2015

Webster Lecture: Richard Hunter (Cambridge)
Imagining the Symposium: From Homer to Plutarch
March 9, 2015



Christoph Lundgreen (Dresden)
Degrees of Stateness: A New Model for the Ancient Greek World
March 31, 2015

Mary Lefkowitz (Wellesley)
Piety and Impiety in Euripides' Heracles
April 2, 2015

Lorenz Eitner Lecture: Michael McCormick (Harvard)
The Fall of the Roman Empire: How Should We Study it in the 21st Century?
April 6, 2015

Andrea Rotstein (Tel Aviv)
Literary History in the Parian Marble
April 15, 2015

Conference: The New Antiquity
Organized by Jennifer Trimble (Stanford)
April 24 & 25, 2015

John Schafer (Northwestern)
The Art of the Page in Catullus and Vergil
May 5, 2015

Early Career Visiting Fellow: Kyle Harper (Oklahoma)
The Environmental Fall of the Roman Empire
May 13, 2015

David Cohen (UC Berkeley)
Sexual Violence in War and Internal Conflict in Greece and Beyond
May 27, 2015

Josh Ober (Stanford)
The Rise and Fall of Classical Greece
June 1, 2015

*Lecture supported by the University Seminars Program of the Onassis Foundation (USA).

Michael McCormick Spring 2015 Eitner Lecturer

The Fall of the Roman Empire: How Should We Study It in the 21st Century?

April 6, 2015 at the Stanford Humanities Center

Rome's fall has excited impassioned debate for centuries, as historians and archaeologists have filled libraries with volumes on the subject. What more could possibly be learned or said? Plenty, for the last decade or so has spawned revolutionary new approaches to long-familiar evidence and to totally new sources, especially thanks to the sciences: natural, life, environmental and computer. Michael McCormick was born on the banks of the Erie Canal, earned his degrees at the University of Louvain, Belgium, and has held appointments at Dumbarton Oaks, Johns Hopkins and Harvard University, where he leads a new Initiative for the Science of the Human Past. He's authored seven books, including *Eternal Victory, 500 Unknown Glosses from the Palatine Virgil, Origins of the European Economy, and Charlemagne's Survey of the Holy Land.*

The **Lorenz Eitner Lectures on Classical Art and Culture** publicize classics and classical scholarship. The series has been endowed by Peter and Lindsay Joost, great friends and benefactors of Stanford Classics, in honor of the late Lorenz Eitner, Director of Stanford's art museum, now known as the Cantor Center. Prof. Eitner was a distinguished expert of French Romantic painting, and the author of a dozen books on art and art history. In naming these annual lectures after him, we honor the memory of a renowned scholar, teacher and writer who oversaw the expansion of our art museum to a leading regional art collection.



Photography: Jose Mercado / Stanford News

Professor Lorenz Eitner

The New Antiquity IV: The Embodied Object

Jen Trimble organized a conference on ancient art history, bringing to campus a high-powered group of art historians from different parts of the US as well as Europe.

April 24 & 25, 2015

Participants and topics:

Milette Gaifman, "*Phialai* as Embodied Objects"

François Lissarague, "Body and Armour: Making it Alive"

Guy Hedreen, "Artistic Self-Definition in Archaic Greece: The François Vase as the Shield of Achilles"

Nathan Arrington, "Orientalizing Vases and Poor Bodies"

Benjamin Anderson, "How to Do Things with Boars"

Ruth Bielfeldt, "The Island's Sun—Embodied. Thoughts on the Colossus of Rhodes"

Jennifer Trimble, "The Sleeping Hermaphrodite and its Roman Viewers"

Michael Squire, "Embodying the Dead on the Attic 'Kallithea Monument'"

Jas' Elsner, "The Embodied Object: Sarcophagi and Portraiture"

Verity Platt, "Orphaned Objects: Pliny's *Natural History* and the Phenomenology of the Incomplete"

Patrick Crowley, "The Incredulity of Thomas and the Matter of Impassibility"

Richard Neer, "Small Wonders: Oil, Amber, Fire and the Like"

Francesco de Angelis, "Balancing Artifacts: Furniture and Ponderation in the Etruscan World"

SCIT presented Aristophanes' The Nerds

May 23 & 24, 2015

An adaptation of Aristophanes' *The Birds*. What happens when two ex-Wall Street goons try to wet their beaks in the lucrative nerd-culture of Silicon Valley.



Geballe Research Workshops

The Theodore and Frances Geballe Research Workshops bring together Stanford faculty, advanced graduate students, and visiting scholars to present research and explore topics of common intellectual concern.

Oral Literature | Literate Orality

This workshop explores how oral literature stands alongside and engages with texts in literate societies. While the study of oral literature has transformed many disciplines in the last century, the label of "true" orality was originally granted only to pre-literate traditions. We bring together a variety of perspectives as to how different disciplines have bridged the perceived gap between verbal art and artistic text. This workshop builds an ongoing conversation on topics such as the transmission and textualization of folk literature, the interplay between spoken word and written text, and the sociology of reading and performance.

Faculty Sponsors: Profs. Richard Martin and Grant Parker

Student Coordinators: David Driscoll, Sienna Kang, Israel McMullin and Alan Sheppard

Biography: Interrogations, Observations, Studies (BIOS)

This workshop interrogated biography genealogically, as a genre and a tradition. We thought about – with apologies to Raymond Carver—"what we talk about when we talk about biography." We were interested in the theoretical and the methodological—e.g., the defense and offenses of biography, self-reflexivity in biography, biography as microhistory, and so on—as well as the historical —whence biography? Biography itself, as a method of constructing a narrative, one with its own particular history and concomitant significations, with its own advantages and pitfalls, is only rarely discussed between disciplines. Our workshop attempted to make the implicit explicit by bringing representatives of multiple disciplines and backgrounds into dialogue on these issues.

Faculty Sponsor: Profs. Giovanna Ceserani and Michael Shanks

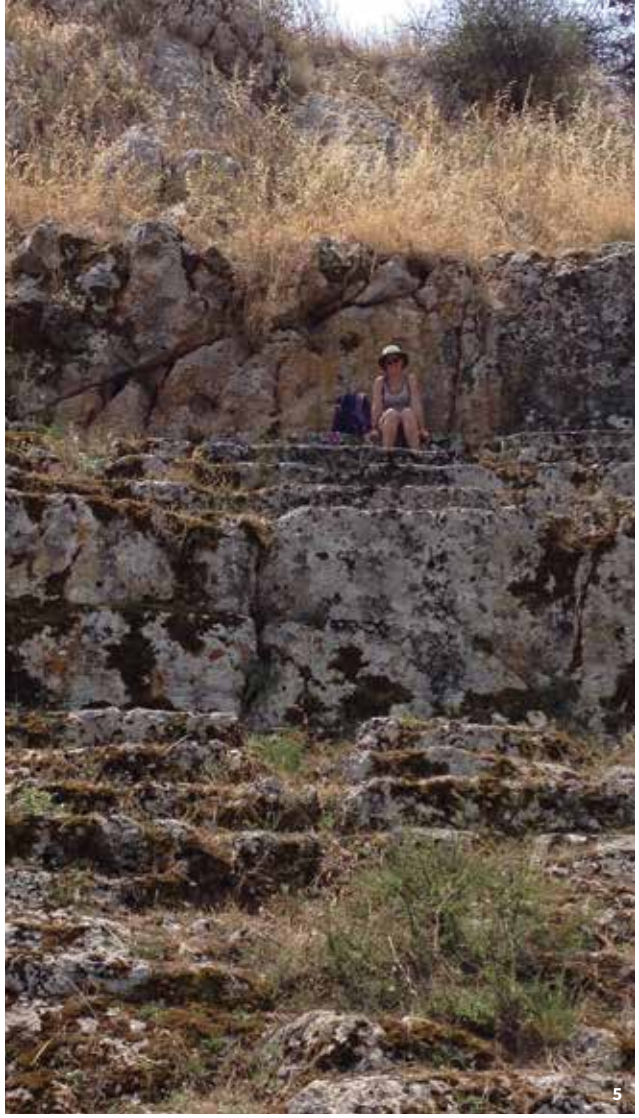
Student Coordinators: Thea De Armond and Anne Duray



















1. Selfie during Ancient Athletics.
2. Prof. Robert Royalty (Wabash).
3. Dr. Christoph Lundgreen (Dresden).
4. Visit from Liceo Classico Nolfi.
5. Lizzy at the Theater at Chaeronea.
6. The 2015 Marzamemi team.
7. Kilian filmed for Spanish news.
8. Dr. Kim Van Liefferinge (Stanford).
9. Shimi resting at Ashkelon.

Stanford | Department of Classics

Stanford University
Classics Department
450 Serra Mall, Building 110
Stanford, CA 94305-2145

650.723.0479

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- If you would like to receive event announcements via email, please contact us at **classics@stanford.edu**, and we will add you to the list.

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