Stanford | Department of Classics

AUTUMN NEWSLETTER

2018



Letter from the Chair



As this year's interim department chair, it gives me great pleasure to take stock of the past academic year. I welcome this assignment because it gives me an opportunity to catch up with the many highlights that I missed while I was on leave. Let me start by thanking Grant Parker for his steady leadership. He just finished his first three-year term as our chair and, thankfully, will soon return for another round.

Our two new faculty hires are the biggest news. Latinist Hans Bork, an expert on Plautus who just received his PhD from UCLA, started teaching this fall. Sarah Derbew, who earned a Yale PhD for her work on theorizations of race and cultural identity in the classical world, deferred her appointment for two years to join the Harvard Society of Fellows as a postdoc. We warmly welcome Hans and eagerly look forward to Sarah's arrival.

This summer, Richard Saller stepped down after eleven years at the helm of the School of Humanities and Sciences (and after close to a quarter-century of continuous decanal and provostial service, initially at the University of Chicago) to return to teaching. Richard has told me about his intention to do so for the last twenty years, and though I never quite believed it, I am delighted that the day has finally come.

Only a single loss is to be set against all these gains, even if it is a bitter one. After five years of stellar service, our administrative assistant Lydia Hailu left for (even) drier pastures in New Mexico. We wish her all the best in her new endeavors. Trinidad ("Triny") Lara swiftly took her place, and we are all looking forward to working with her. As long as our outstanding operations manager and student services officer, Valerie Kiszka and Claudia Ortega, stay put—please be nice to them to make sure they do!—we will continue to be in very good hands.

Distinguished visitors kept passing through this year. Last November, Nicholas Purcell, the Camden Professor of Ancient History at Oxford, visited as our annual graduate-student-selected Webster lecturer, and in April Barry Strauss of Cornell delivered a Lorenz Eitner lecture on Julius Caesar. Stephen Harrison and Tom Recht once again joined us to fill in for faculty on sabbatical.

Giovanna Ceserani organized a conference on digitizing the Grand Tour, inspired by her pioneering work on this topic that reaches far beyond the confines of ancient studies. Rush Rehm piloted a spring break study trip connected to the Classics Majors Seminar: eleven undergraduates traveled to the Peloponnese with Rush to apply on the ground what they learned in the classroom.

Theater also received its due. SCIT, our in-house graduate troupe, wrote and performed "The Good, the Bad, and the Menaechmi," a "cowboy-alien adaptation" (!) of Plautus' play. In the summer, Rush Rehm directed "Nevertheless They Persisted," an adaptation (albeit without aliens and cowboys) of Euripides' Hecuba and Helen.

Scott Arcenas, Simeon Ehrlich, Israel McMullin, Stephen Sansom, Brittney Szempruch and Jon Weiland successfully defended their dissertations. Scott is currently a lecturer at Dartmouth College; Simeon returned to Canada as an assistant professor of archaeology and ancient history at Concordia University in Montreal; Stephen joined Cornell University as a postdoctoral associate; and Brittney was appointed assistant professor at the United States Air Force Academy.

In addition, Federica Carugati (PhD 2015) became the new program director of Stanford's Center for Advanced Study in the Behavioral Sciences. Congratulations to all of them!

Multiple honors were bestowed. Susan Stephens received a much-deserved Award for Achievements in Teaching from the School of Humanities and Sciences, and Justin Leidwanger was selected as a Whiting Public Engagement Fellow. Our PhD candidate Ted Kelting was recognized with the 2018 Centennial Teaching Assistant Award for his exemplary dedication to teaching and pedagogy. Kevin Ennis received our departmental teaching award.

Our majors and minors did exceptionally well. Classics major Josh Lappen—while pursuing an M.S. in Civil and Environmental Engineering—was awarded both a highly prestigious Marshall Fellowship, which will take him to Oxford, and a Dean's Award. James Gross won a Fulbright grant to study the late Roman wine trade along Turkey's coast, and Emma Leeds Armstrong received a Class of 2018 Award of Excellence from our Alumni Association. Madeleine Ota and Nick Burns were chosen to become Hume Fellows at the Stanford Humanities Center to compose their senior theses.

I am sure that I overlooked other exciting accomplishments, but I am already running out of space. In the coming years, Grant will undoubtedly have more to say about why Classics matters. For now, we can rest assured that it is thriving—in one of the least "classical" places on earth. What more does it take to prove its vigor?

WALTER SCHEIDEL

Contents

Welcomes and Goodbyes 1
Faculty News 2
Undergraduate Stories 12
Greek Tragedy in the Argolid 14
Graduate Student News 18
Commencement 24
Alumni Updates 28
Eitner Lecture 29
SCIT 29

Welcomes and Goodbyes

New Faculty



HANS BORK joined the faculty in August after completing his PhD in Classics at UCLA on the sociolinguistic and performative aspects of insult language in Plautus. Hans is broadly interested in the intersection of language and social identity, as well as jokes and humor, which naturally leads to a specific interest in Roman comedy and other Early Latin literature. Other interests include Italic dialects, non-standard Latin texts, and Indo-European linguistics.



SARAH DERBEW completed her PhD in Classics at Yale University. Her dissertation, entitled "The Metatheater of Blackness: Looking at and through Black Skin Color in Ancient Greek Literature and Art," presents an interconnected argument about the capacity for critical and self-reflexive theorizations of race and cultural identity in the "Greek" Mediterranean from the fifth century BCE to the third century CE. Sarah will spend the next two years at Harvard's Society of Fellows and then join Stanford Classics in autumn of 2020.

Staff Transitions

TRINY LARA joined the administrative team in September of this year. She has many years of administrative experience and contagious enthusiasm. Welcome, Triny!

After five years of truly efficient coordination of events, payments, and hundreds of visits, our gratitude goes out to **LYDIA HAILU**. Lydia now resides in southwestern New Mexico, where she plans to open her own business. We wish you continued success in all your endeavors, Lydia.

On Front Cover:
Professor Rush Rehm and undergraduates from the Majors Seminar experience Greek Tragedy in the Argolid on a trip to the Peloponnese in March 2018.

Faculty and Staff

Emeriti:
Marsh McCall, Jr. *(Recalled for 2018-19)*
Susan Treggiari

Chair:
Walter Scheidel

Director of Graduate Studies:
Susan Stephens

Director of Undergraduate Studies:
John Klopacz

Professors:
David Cohen
Andrew Devine
Richard P. Martin
Ian Morris
Reviel Netz
Andrea Nightingale
Josiah Ober
Anastasia-Erasmia Peponi
Rush Rehm
Richard Saller
Walter Scheidel
Michael Shanks
Susan Stephens

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

Assistant Professors:
Hans Bork
Justin Leidwanger

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

Lecturers:
Maud Gleason
John Klopacz
Tom Recht

Research Scholar:
Adrienne Mayor

Administrative Staff:
Valerie Kiszka
Claudia Ortega
Triny Lara

Faculty News

GIOVANNA CESERANI

I spent the last academic year on sabbatical as a fellow at the Stanford Humanities Center, where Stanford faculty and graduate students work on their research projects and share daily lunches and weekly presentations with postdocs from all over the world. Caroline Winterer, our wonderful affiliated professor from the History Department and the current director of the Humanities Center, inspires and fosters a dream setting for scholarly work, with convivial conversations leading to cutting edge and cross-disciplinary feedback on one's own research. I made lifelong friendships at the Humanities Center with a number of scholars studying the history of science, imperialism and slavery, literary theory, and art history. I also benefited from their original insights into my book on eighteenth-century travelers to classical Italy. (See shc.stanford.edu/ceserani, for a discussion of the project.)

This past year allowed me to think in new ways about biographical approaches as well as the entwinement of travel writing and enlightenment cosmopolitanism, topics that have become crucial components of my writing. Midway through the year, in February 2018, I presented my progress in a "Postclassicisms" workshop at Princeton—where the seminar discussion was animated by two recent graduates of our program, Dan-el Padilla Peralta and Ava Shirazi, now assistant professor and Society of Fellows postdoc at Princeton, respectively.

The Grand Tour Project has also made further progress towards publication. We proudly published two articles in the flagship journal *American Historical Review*, created a new project website (grandtour.stanford.edu) and organized a second workshop in September 2017, reconvening world-renowned scholars to experiment with our interactive tool. We now continue our work towards publication of the online digital Grand Tour research resource; we achieved progress on the database this past year thanks to our wonderful Classics major Justin Muchnick, who painstakingly worked to add hundreds of forgotten women travelers to the database.

Finally, in September 2018, I published a paper on the study of ancient Greek women in modern archaeology in a collection celebrating the achievements of Professor Anthony Snodgrass, whose contribution to archaeology in recent decades is impossible to overstate. Among his numerous honors, Professor Snodgrass was one of our recent Eitner lecturers.

I write these lines as I look forward to transferring the intellectual energy of the past year back to the department and sharing it with our wonderful students and colleagues.

ANDREW DEVINE

I have been collaborating with Stanford Classics PhD Larry Stephens on the development of a syntax-pragmatics interface for Latin. Beginning students are often understandably mystified by the variable word order they encounter in Latin texts. Compared to the regular and systematic structures of English, Latin seems to offer just aimlessly jumbled word salad. But each different word order encodes a particular information structure; in this sense, each word order has a different meaning. Larry and I show how the pragmatic meanings matching the different word orders arise naturally and spontaneously out of the compositional process as an integral part of a single semantic derivation covering denotational and informational meaning at the same time. Our preliminary results appeared in *Generative Approaches to Latin Syntax (CJL* 16). The complete project will be published by Oxford University Press at the end of 2018.

JOHN KLOPACZ



Stephen Sansom, Alyson Melzer and John Klopacz in Boston for the SCS annual meeting.

When I feel discouraged by the op-ed pieces lamenting the decline of the humanities in American universities I take hope from the inquiries about our program that Student Services Officer Claudia Ortega and I receive from prospective undergraduates. Over the course of the academic year and even in the summer months we see a steady stream of high school juniors and seniors on the "college tour" who are considering a Classics major and make an intentional stop at Building 110. Their initial answer to my question "Why Classics?" may involve a childhood love of Greek mythology, a family trip to Italy, or an especially dynamic high school Latin teacher. Upon further discussion these students reveal that they possess the curiosity, intellectual depth, and dedication to serious academic work that will produce articulate practitioners and promoters of the liberal arts. Whenever possible I like to pair prospective undergraduates with our current majors and minors, because they are our department's best ambassadors. Six student ambassadors and I visited Los Altos High School at the invitation of my one-time colleague Terri Rodriguez for

a "World Languages Day Celebration." While I enjoyed seeing old friends and being back at one of the few local public school still offering a full program of Latin courses, the most rewarding part of the visit was observing our undergraduates hold the attention of ninth and tenth graders for almost two hours as they described their experiences with classical languages and explained why they chose to major in Classics.

During the spring quarter I taught the second half of "Later Latin: 400-1700 CE," and I became reacquainted with some texts I had not looked at since my own graduate school days. The class was divided equally into undergraduate Classics majors who wanted a change from the canon and graduate students in French, German, English, and history. After some time with Bede, Héloïse, and the anonymous author of *Waltharius*, an epic on Germanic heroes in Vergilian style, we moved into the Renaissance and Reformation periods. We looked at some works of Luther and Calvin, who might have rejected Roman religious authority but continued to write, teach, and pray in Latin. John Mustain in Special Collections provided the students with early editions of Latin authors published by Aldus as a challenge after they had read some of the prefaces in Latin. I must admit that I stretched out the date of 1700 until 1998 with a Latin sermon by Visiting Professor Stephen Harrison. Professor Andrew Laird of Brown directed me to a letter addressed to the Holy Roman Emperor composed in Latin by an Aztec nobleman and an epic concerning Alta California, while Professor Craig Williams of The University of Illinois made suggestions for Latin (and Greek) poems and a letter composed by Native American Harvard students. My undergraduate classmate Martha Browne sent me a copy of a letter by Henry David Thoreau to his sister, written in Latin. The students especially enjoyed translating the Thoreau letter. They were amused to observe that he made at least one glaring grammatical error. As a final project, in lieu of an examination, several students produced a translation of a speech in honor of Vergil delivered to European classicists by the late Pope John Paul II. (With all due respect to the Roman Pontiff, I suspect Father Reginald Foster was the author.) I am looking forward to teaching both the winter and spring quarters of this course in the next academic year while our department chair Grant Parker is on leave.

I have resigned from the board of the California Classical Association—Northern Section, and at the spring meeting in Berkeley I was honored and gently roasted for twenty years of service as vice-president, president, and at-large board member. I am happy that younger classicists from both the schools and the universities are stepping up to serve the wider Classics community. I spent a week in Naples in August with my Castilleja School colleague Constance Richardson to experience firsthand the itinerary for the Vergilian Society tour we hope to lead in early summer 2019. I have proposed this tour as the spring beak culmination of a Latin course in winter 2020. Information about the Bay of Naples tour next year may be found on the Vergilian Society's website.

Finally, while back on campus in late August I joined Susan Stephens, visiting scholar Wilfred Major, and our new colleague Hans Bork in planning a yearlong sequence of pedagogy workshops on teaching classical languages.



Professor Christopher Krebs visiting Caesar's birthplace (pictured here with Julius Caesar at the Forum Romanum).

CHRISTOPHER KREBS

It makes a great difference—does it not?—whether one believes in chance. A few weeks ago at the *Musei Capitolini* in Rome I looked at a third-century inscription ordaining that trash be disposed of properly, and I thought of Juvenal's 'chamber pots' and his suggestion that they shouldn't be emptied simply out of the window. Later that same (by then dusky) day, I had a brief conversation with a ROMAN (he assured me more than once), who pointed out that the true meaning of 'SPQR' was "sporchi questi Romani!" *Coincidence*, I decided, to save myself time and trouble that would be better spent on Caesar, for whose various cultural and political pursuits I was trying to get a better feel in his city of birth. (I also ate some very good pasta.)

Much of last year was devoted to Caesar: work on my commentary on *BG 7* is nearing its end; articles on "Caesar the Historian" (for the *Landmark Caesar*) and "Taking the World's Measure: Caesar's geographies of *Gallia* and *Britannia* in their contexts and as evidence of his world map" (*American Journal of Philology*) appeared; and during two fabulous days at UC Davis I got to discuss my approach to the commentary on Caesar and intellectual life in the Roman republic

more generally. Classics is doing very well in NorCal! I found occasion to reflect on this when, in Boston in the middle of another great winter whiteout, I presided over a lively panel on "Roman Republican Prose and Its Afterlife."

As in previous years, I taught a course on Rome for the admirably run Stanford Humanities Institute, continued my work with the (ever-growing) Paideia Institute for Humanistic Study, and taught three courses in Stanford's Continuing Studies to an eager crowd. During the coming academic year, I am looking forward to delivering the Prentice Lecture at Princeton in the fall, the publication of "Greetings, Cicero! Caesar and Plato on Writing and Memory" (*Classical Quarterly*) and my contrapuntal review of another long book on *Vercingétorix (H-France)*, and to teaching "Great Books, Big Ideas" (which was an unusually rewarding experience last year)—not to mention our third Historiography Jam.



Enjoying the exhibit in Marzamemi—engaging for all ages!

JUSTIN LEIDWANGER

Thanks to a Whiting Public Engagement Fellowship, my 2017-2018 academic year of leave allowed me to work on completing my book on Roman maritime networks and make progress on the public-facing component of our fieldwork in Sicily. The former is nearing final delivery to Oxford University Press, and my co-edited volume on maritime networks will be released this fall with Cambridge University Press. At Marzamemi, we completed another large-scale excavation season on the "church wreck," providing a field school experience for Stanford undergrads and leadership roles for two of our grads (Sarah Wilker and Nick Bartos). Remarkable marble finds included decorative capitals, pilasters, and column bases, all of which unfortunately came to light too late to appear in a feature article about the site in the September/October issue of *Archaeology Magazine*. Most importantly, help from the Whiting Foundation allowed us to stage the first part (the first "boat") of our *Five Boats* project. This immersive multimedia "pop up" exhibit in Marzamemi's town square addresses the diverse faces and facets of seaborne connectivity, from early island colonization to the modern refugee plight. On the more niche academic end, I took the opportunity in the fall to organize (with a colleague at the Austrian Archaeological Institute) a workshop in Athens on regional systems of Roman amphora production. This was wonderful food for thought as I turn toward my next book project on standardization in the Roman economy.

RICHARD MARTIN

My academic year was bookended by conferences of the Network for the Study of Archaic and Classical Greek Song, with meetings in September 2017 at Princeton and June 2018 on Spetses, a verdant island off the coast of the eastern Peloponnese in Greece. At the former I just listened and learned (and chaired a session). At the latter—a veritable feast of offerings by 31 scholars hailing from 11 different countries—I spoke on Pindaric poetry and the sacred. Stanford could boast of a strong presence: two current faculty (Professors Martin and Peponi) and two former students who are now associate professors elsewhere (Don Lavigne, PhD 2005 and Charles Stocking, BA/MA 2002).

Scrolling the calendar backwards: the day before departing for Greece, I had the deeply felt honor and satisfaction of "hooding" two brand-new doctors of philosophy in Classics at Stanford's degree-granting ceremony: Izzy McMullin (who wrote on the construction of intimacy in Homeric poetry) and Stephen Sansom (who carried out a stylometric analysis of the pseudo-Hesiodic *Shield of Heracles*). Both scholars have done splendid dissertations that will surely be turned into important books in the near future.

At least one event per month this past year saw me travelling off campus or connecting virtually to speak to interesting groups. In November 2017 I was the Henry King Stanford Distinguished Lecturer at the University of Miami, where I spent several days partly in the delightful company of Will

"...help from the Whiting Foundation allowed us to stage the first part (the first "boat") of our Five Boats *project. This immersive multimedia "pop up" exhibit in Marzamemi's town square addresses the diverse faces and facets of seaborne connectivity, from early island colonization to the modern refugee plight."*

Shearin (Stanford Classics BA 2000), now an assistant professor in Classics there. In February 2018 I lectured at the University of Roehampton (London) on some cults of Zeus, and in April I offered another chapter of that project at the grand reunion of all past holders of the Biggs Family Residency in Classics at Washington University, St. Louis. Among the dozen or so other lecturers was my Stanford colleague Josh Ober. Tucked into the interstices between off-campus trips were outreach performances of various sorts: on myths of Medea, for the residents of *Vi* in Palo Alto; on hero-worship, for a weekend program on archaic Greece at Humanities West in San Francisco; on mythology and folklore, for students at Amphitheater High School in Tucson, Arizona; and on heroines for the Kosmos Society, a remarkably innovative online Classics community for the general public. Outreach is a never-ending prospect these days, as I get "interviewed" with lists of emailed questions each week (it seems) by middle-school students seeking "expert" help with their mythology assignments. Their first resort—suggested apparently by their teachers!—is the internet rather than a library.

JODY MAXMIN

My new seminars have attracted exceptional students, three of whom achieved distinction in the past year. Kutay Serova (CS and Linguistics) was one of nine freshmen to receive an Introductory Seminar Excellence Award, and Josh Lappen (BA Classics, MS Atmosphere/Energy Engineering) was one of nine seniors to win the Deans' Award for Academic Excellence. Josh will continue his studies at Oxford as a Marshall Scholar. Christina Smith (Classics and Art History) received an MLitt from the University of Glasgow, with distinction and the First Marquis of Montrose Award given to the top dissertation in Scottish Studies. She was offered full scholarships from Cambridge University and Durham University. She will begin her doctoral studies at Durham in the autumn.

ADRIENNE MAYOR

This summer I completed my book *Gods and Robots: Myths, Machines, and Ancient Dreams of Technology* (Princeton 2018) and was invited to give talks about the ancient quest for artificial life at Portland's Science on Tap, Town Hall Seattle, the California Institute of Integral Studies, the Mechanics Institute in San Francisco, and the Chicago Humanities Festival. Chinese and Korean translation rights for my book were sold before I completed the final draft of the manuscript. Podcasts are coming out with the venture capital firm Andreessen Horowitz and the Guardian's Digital Culture series. *History Today* invited me to write about "Tyrants and Robots." And I learned, to my surprise, that the audiobook version of *Gods and Robots* will not be recorded by a professional narrator but by me, a rather daunting prospect.

It was fun to produce the script for the TED-Ed animation "Did the Amazons Really Exist?" based on my book *The Amazons*, working with a talented animator from Peru.

MWM's film/TV option for *The Amazons* was renewed for another 12 months. I wrote "What Can We Know about Amazon Religion?" for *Watkins Mind Body Spirit* magazine and presented talks on ancient Amazons at Dominican University and the College of William and Mary. The producers of "Myths and Mysteries" for the Travel Channel and Meridian Line TV in the UK also consulted with me about Amazon-related archaeology.

NPR's RadioLab interviewed me about "dragons and fossils," and I have been working with a group of paleontologists in South Africa to co-author an article on African fossil geomythology. I was the consultant for illustrations of African and Japanese warrior women for *National Geographic's* forthcoming "Book of Queens." Some other consulting projects included "Eagle Hunting Traditions" for "60 Minutes," bird myths for the National Audobon Society, mythical beasts for the Discovery Channel, and an ongoing project with the producers of Stage Nine's traveling exhibition "Dragons: The Lost Worlds."



TED-Ed Animated Lesson featuring Adrienne Mayor.

I am honored to be selected as a Berggruen Fellow at the Center for Advanced Study in the Behavioral Sciences for 2018-19.

MARSH MCCALL

My academic year has been full of teaching, advising, and writing. I've been occupied with taking thirteen wonderful students through the first two terms of Ancient Greek and introducing forty undergraduates to Greek Tragedy. I also



Susan and Marsh McCall led a study trip to Sicily. Pictured here enjoying Segesta in the rain.

taught an evening class to 70 adults on the *Aeneid*, and led a travel study trip to see the ancient wonders of Sicily with 35 adults. When not teaching I was either advising twenty undergraduate Classics majors and minors assigned to me or working on an introduction to Aeschylus for a Wiley-Blackwell series. I just sent another chapter off to them before leaving for Sicily! All in all a lovely year for me.

IAN MORRIS

I had a fairly quiet year doing my teaching while continuing to work away on a book called *Fog in the Channel*, looking at Britain's relationships with Europe and the wider world across the 8,000 years since the Isles physically separated from the European mainland. I squeezed in some interesting travel, including a trip to Nepal for a conference in Kathmandu on poverty and development; another conference, partly in London and partly in Cambridge, in honor of the late, great anthropologist Jack Goody (which produced some flared tempers and general fireworks); and my final stint as a visiting professor at a business school in Zurich.

Working with the department's excellent graduate students continued to be entertaining. In addition to running a rather strange but—to me, at least—very amusing seminar comparing the post-Mycenaean Greek Dark Age with the post-Roman English one (Achilles meets King Arthur), I had the great pleasure of seeing Shimi Ehrlich complete his dissertation on ancient urbanism and go off to an appointment at Concordia University in Montreal, and Ronnie Shi and Grace Erny both win highly competitive and prestigious Stanford Interdisciplinary Graduate Fellowships.

Last but not least, despite having lived in the US for more than thirty years, I discovered in June during the World Cup that I remain more English than I'd realized.

REVIEL NETZ

In 1995 I applied for a four-year research fellowship at Gonville and Caius College in Cambridge, promising to complete a translation and commentary on the works of Archimedes. Nine years later, there came Volume One (*Sphere and Cylinder*, Cambridge University Press, 2004). Last year—thirteen years later still—I finally published Volume Two, *Spiral Lines*. This is one of the most beautiful works ever written by Archimedes. Only a few more volumes remain, and I fully expect to have everything wrapped up within the first third of the twenty-first century or so.



PhD candidate, Grace Erny and her advisor, Professor Ian Morris at this year's SIGF reception. Congratulations Grace!

In truth, I have been busy these last few years. Last summer I sent a very big monograph to the press, titled *Scale, Space, Canon: Parameters of Ancient Literary Practice*. It is a quantitative sociology of ancient culture as a whole. I do such things as counting how many authors were active in antiquity (I believe about 30,000), *how many books* they wrote (there were certainly millions of books in circulation at the peak—ancient civilization did not lack for writing!), *when* they wrote (in old age—antiquity was a country for old men), and *where* they wrote (Athens and Alexandria, in particular, formed a distinctive pair, and their opposition determined a lot of ancient culture). Finally, I argue that scale, space, and canon explain *why* we have the texts that we have. It's a big book—maybe about 800 pages?—and so it was with some trepidation that I sent it to Cambridge University Press. I was considerably relieved when I learned this summer that the book is indeed to be published. Next year, with any luck, my piece in this newsletter will be made of just a picture: me, smiling, holding the published book!

ANDREA NIGHTINGALE

This was an interesting and challenging year. Mark and I went to Ecuador last summer, and I fell in love with the cloud forest. We did a lot of hiking and birding. We went back to Ecuador over the Christmas holidays. On that trip we went south and hiked in the Podocarpus National Park. That is one of the only places on earth where you can see a Podocarpus tree. I really adore those trees (I should mention that I see gods as intelligent, divine beings—I am an accidental pantheist). I am now back in Ecuador, but we are in the Amazon basin (on the eastern Cordillera). In our ecolodge there are two biology professors from Western Ontario (Greg works on fungi and Nina on insects) and 18 students. So we feel right at home here. There has been a fair bit of rain, and this means that we have to hike in wellington boots and lots of raingear. I am really

hoping to see some spectacled bears (note the lovely Spanish name *osos anteojos*, i.e. bears with eyeglasses).

On the academic front, I took a sabbatical during the winter term, which gave me a chance to make great headway on my book project (*Eros and Epiphany: Plato on Divine Beings*). I will finish the book manuscript by next summer.

Meanwhile, my sister and I have been helping my mother move into a (very high-end) assisted living center in Boulder. She has a huge house, so this is a big move. She is in excellent health at 84 and is editing the Norton Anthology of *Don Quixote* (she is an emerita Comparative Literature professor). I think that her new apartment will be quite lovely. On a less happy side, our entire neighborhood had a woodrat infestation from May to June. One of them was coming into the kitchen at night (they are nocturnal). The rat was amazingly cute—I called him (her?) Xerxes. There were pest control trucks up and down the streets. They put in traps (the murderous kind), but Xerxes was much too smart for this. I bought humane traps, but these didn't work either. I even bought 7 sonar devices that rats are supposed to hate. Again, this did not deter Xerxes. We finally discovered that he was entering from a hole behind the dishwasher. Once we covered that up, Xerxes disappeared. Strangely, our cat showed no interest in this rat. She does bring moles and birds in from outside, but she seemed positively afraid of the rat. Anyway, I think that this infestation is a clear sign of climate change. I see woodrats (and their nests) all the time up in the Santa Cruz Mountains, which are just west of Stanford, but we live in the suburbs. They should not have taken up residence in Redwood City.

JOSH OBER

My book *Demopolis: Democracy before Liberalism*, was published in autumn 2017 by Cambridge University Press. In the summer of 2018 my collection of essays, *Ancient Greek History and Contemporary Social Science*, which grew out of the conference I organized as Leventis Visiting Professor at the University of Edinburgh, was published by Edinburgh University Press. Former Stanford Classics PhD students Federica Carugati and James Kierstead, as well as visiting scholar in Classics Kim Van Liefferinge, were among the contributors. Along with teaching my usual set of courses on ancient and modern political thought and practice, I spent part of the last year preparing to give the Sather Classical Lectures at Berkeley in autumn 2019, on the topic "The Greeks and the Rational."



Professor Grant Parker and undergraduates Sophia Furfine, Annika Nordquist, and Emma Grover at our Halloween party.

GRANT PARKER

It was a pleasure to serve the department as chair for a third year. I'm especially pleased to have played a part in adding new blood in the form of two wonderful new colleagues, Hans Bork and Sarah Derbew. I'm equally indebted to our office staff, led by Valerie, and our faculty colleagues, especially Susan (DGS) and John (DUS), for working closely with me on so many matters.

A book I have been compiling for several years finally appeared this year: *South Africa, Greece, Rome: Classical Confrontations.* In it, I'm one of several contributors trying to make sense of the ways in which classical antiquity has shown up in South African history. The book reflects a wealth of material, some familiar and some surprising, from early European maps of the Cape of Good Hope to 21st-century statues and other artworks. The process of seeking out and collecting these items led me to establish a digital museum with the same name. Though there is much more material that waits to be curated, the existing site (hosted by the library via its cutting-edge resource, Stanford Digital Repository) gives a good taste.

Together with Stephen Harrison, our visiting professor, I co-hosted a conference at Oxford in *June, Metamorphosis: Classical Reflections on a Changing South Africa.* I am most grateful to Stephen and Corpus Christi College for the gracious hospitality.

Among other talks and lectures beyond the department, I spent two fascinating days at a conference on epitomes—mostly about literary fragmentation. I spoke about the *Collectanea* by Solinus, a "compendium" (as its author calls it) of geographic and other information from late antiquity. Its relation to visual maps strikes me as especially interesting, given that so few maps survive from antiquity.

Now that I have a yearlong break from departmental duties in the form of sabbatical, it is high time I returned to my larger project on obelisks as monuments. (I resist all temptation to refer to that project as long-standing, but that is exactly what it is.)

ANASTASIA-ERASMIA PEPONI

Visiting several sites and museums in Greece this summer (mainly Athens, the Peloponnese, and Crete) was a much-needed continuation of quite a few months of working on visual artifacts, especially ancient painting and metalworking. Even for a classicist like me, who works mainly on the verbal evidence from Greek and Greco-Roman cultures, visual artifacts often provide much more than just a complementary testimony. They provide the very point of departure, the initial stimulus. Apart from my research in the area that has been occupying me for several years, dance and aesthetic perception in the ancient world, I found myself looking at ancient artifacts and rethinking more general issues, such as the relationship between decorative art and representational or mimetic imagery. More than in the past, the juxtaposition of the two visual modalities—either in the same artifact or in artifacts that happen to be displayed next to one another in modern museums—struck me as revealing the deep interdependence between the abstract and the representational in ancient cultures, a phenomenon that has much to offer to contemporary discussions about cognition and experience.

Even for a classicist like me, who works mainly on the verbal evidence from Greek and Greco-Roman cultures, visual artifacts often provide much more than just a complementary testimony. They provide the very point of departure, the initial stimulus.

Over the course of the academic year I was happy to teach several classes and especially to share views with some of our graduate students in a seminar on "Pantomime Dance in the Greco-Roman World." Two of my publications came out in the spring: "Against Aesthetic Distance: Ovid, Proust, and the Hedonic Impulse" (in a volume entitled *Life, Love, and Death in Latin Poetry*, edited by S. Frangoulidis and S. Harrison and dedicated to the work of Theodore Papanghelis) and "Lyric atmospheres: Plato and mimetic evanescence," in a volume on *Music, Text, and Culture in Ancient Greece*, edited by T. Phillips and A. D'Angour, both relevant to my broader work on aesthetic perception in antiquity. I was also delighted to present and discuss some of my forthcoming work in the spring and early summer with colleagues at Brown University and at the University of Vienna.

RUSH REHM

I produced and directed my translation of Euripides' *Hecuba and Helen*, adapted as *Hecuba/Helen* with Courtney Walsh, who played the title roles at Stanford and the remount in September at the Michael Cacoyannis Foundation in Athens, Greece. For Classics last year, I taught my freshman seminar "To Die For: Antigone and Political Dissent" and the undergraduate Majors Seminar "Greek Tragedy and the Argolid." I also led the Classics spring break trip to Nafplion, where Stanford students visited archeological sites and worked on tragic choruses with their counterparts at the University of the Peloponnese. My book review of *Tragic Modernities* appeared in *Clio*, and my essay "Antigone and the Rights of the Earth" formed a part of *Looking at Antigone*, edited by David Studdart.

RICHARD SALLER

My eleven-and-a-half year run as dean of Humanities and Sciences came to an end in August, allowing me to return to the rewarding work of full-time teaching in Classics. Before starting a leave I will teach in the fall and winter quarters, including a new course entitled "Slavery, Human Trafficking, and the Moral Order, Ancient and Modern." It promises to be a steep learning experience as I adapt to life after administration.

WALTER SCHEIDEL

I spent the past academic year on sabbatical, mostly in New York as a Visiting Scholar at NYU's Institute for Public Knowledge, courtesy of the Guggenheim Foundation and Stanford's much-appreciated top-up support. This allowed me to complete another book for Princeton University Press, *Escape from Rome: The Failure of Empire and the Making of the Modern World*, which should appear by the end of 2019. My edited volume *The Science of Roman History: Biology, Climate, and the Future of the Past* came out this spring. Meanwhile, the much weightier *Oxford World History of Empire*, which I have been co-editing with Peter Bang and the late Chris Bayly, is slowly but surely lumbering towards publication. This year I delivered named lectures at San Francisco State University, Brooklyn College, the American Numismatic Society and the Netherlands Institute for Advanced Study in the Humanities and Social Sciences. I spoke at Harvard, Yale, NYU, the University of New England, McGill, Vienna, and at academic conferences in Boston, Belfast and Berlin. I also keynoted at finance industry conventions in Boston and Toronto and gave a seminar for the CIA. In my spare time, I toured Cambodia and Uzbekistan and participated in an academic exchange mission to Israel. Now I am back to teaching for our Classics, History, and Human Biology programs, while standing in for Grant Parker as interim department chair.

MICHAEL SHANKS

My main research effort this last year has continued to focus on how we understand the history of urban dwelling. The last few years of looking at cities and towns in the Mediterranean and in the Roman provinces (including excavations of the border outpost at Binchester, UK) has



Prehistoric rock carvings at an unexcavated Romano-British farm in the borderlands north of Hadrian's Wall. Photo by Professor Michael Shanks.

involved constructing a model of the way people build urban communities. This is the basis of my book with Gary Devore, *Greece and Rome: a New Model of Antiquity* (Oxford University Press), as well as the Urban Futures initiative, a network of architects, urban planners, cultural geographers, and experts in performance and design.

In November I was part of a studio in the Graduate School of Architecture at Columbia University, headed by ex-Dean and Professor Michael Bell, exploring post-scarcity futures (imagine copious renewable energy) with a view back to the city of Akhetaten in Egypt's 18th Dynasty of the New Kingdom. My work with the city and port of Rotterdam has continued; I was part of an advisory group reviewing arts and cultural policy in this great Dutch city.

The foundation of much of my work is the *actuality* of the (archaeological) past. Archaeologists and historians work with what remains and with a view to contemporary concerns. The past is all around us, deeply affecting how we achieve insight into where we are while giving us a view of where we wish to go.

I opened the annual meetings of the European Association of Archaeologists in Maastricht in September 2017 with a keynote about the cultural politics of heritage and the past in contemporary Europe. Professor Natalia Pulyavina of Plekhanov Russian University of Economics in Moscow and the Karl Jaspers Centre for Transcultural Studies at Heidelberg University has joined my studio-lab as a Visiting Scholar. We are working on the significance of historical understanding to contemporary businesses and organizations, with links to SAP's NextGen Design Thinking initiative.

There is a growing interest in connections between the fine arts and what I call an archaeological sensibility—exploring collection and archive as well as pasts encountered, conserved, transformed, and ruined. My book *The Archaeological Imagination* was featured as a reference for a marvelous exhibition of artworks I opened in three galleries in Maastricht under the title *Materiality of the Invisible*, timed to coincide with the European Association meetings. A book on *Art/Archaeology* curated with Mike Pearson, Ian Russell, and Connie Svabo will be published by Routledge in 2019.

I have also channeled much energy into teaching and pedagogy. A suite of online classes in design, creativity and innovation for Stanford Continuing Studies has matured over the last year, organized with Tamara Carleton, Bill Cockayne and Larry Leifer of the Center for Design Research. It has been fascinating exploring the growing potential of online

learning. Education technology, EdTech, is quickly evolving, and there's a need to keep a focus on people rather than the tech. Such is a concern of my ongoing collaboration with mediaX and H-Star at Stanford, and with the Future Learning Lab in Norway. In June and September 2018 I contributed to a symposium and World Learning Summit in Norway on learning spaces, tech, and the future of learning in the workplace.

A key mission is to promote creative arts and design-based learning and, with reference to the design thinking so associated with Stanford, project-based experiential learning. Learning through doing, with an emphasis on humanities and arts competencies, was the core of the Stanford Humanities Lab. Current debates center on the future of the arts and humanities in our schools and colleges, with growing challenges to narrow STEM curricula, in spite of the decline of arts and humanities recruitment. I have advised the University of Wisconsin and Elon University on curriculum innovation for a revitalized liberal arts. In January 2018 I gave a talk about experiential design-based learning and the future of the liberal arts to mark the opening of a new university of the applied sciences in the Netherlands—design-based pedagogy for 24,000 students. With Connie Svabo (Professor, Roskilde, and a Fellow of the Stanford H-Star Institute some years back) I made the case that competencies and skills in creative arts and humanities are essential in any learning program in and beyond the academy; our paper for the Journal of *Problem-Based Learning* was titled "Scholartistry."

I made the case that competencies and skills in creative arts and humanities are essential in any learning program in and beyond the academy.

In September 2018 I received an honorary doctorate from Roskilde University in Denmark. The university was founded in 1974 to pursue student-centered education and has become a global showcase for experiential learning. Roskilde masters students pursued an experimental online class in creativity offered by Stanford Continuing Studies in Spring 2018. A team from Stanford and Roskilde are currently preparing a book on the convergence of project-based learning and design thinking and the implications for education policy.

Fieldwork is, of course, a feature and attraction of life as an archaeologist, and I very much cherish my ongoing exploration of the English-Scottish borders. I have mentioned my focus on the edges of the Roman Empire, especially the lands of Hadrian's Wall and beyond. If there is one experience that sticks in my mind from this last year it is exploring upland sites around Rothbury in Northumberland. The haunting prehistoric rock carvings around a Romano-British house and in the middle of an Iron Age fort—swirls, spirals, cups, channels—were clear to make out in the outcropping sandstone during an extraordinary week of winter sunshine.

JEN TRIMBLE

I am sending this update from Italy, where I'm doing research in museums. So far the highlight has been a morning spent at the Vatican Museums, where I had permission to look at objects in several closed areas, including the Galleria Lapidaria. This is an eighteenth and nineteenth-century collection of Roman inscriptions plastered into the walls of a long hallway. I went there to examine an altar found on Tiber Island in 1676. Its inscription reads: *Aisculapio Augusto sacrum. Probus M. Fictori Fausti (servus), minister iterum anni XXXI.* "Sacred to Aesculapius Augustus. Probus, (slave) of Marcus Fictorius Faustus, *minister* for the second time in Year 31 (dedicated this)." Year 31 refers to the 31st year after the emperor Augustus reorganized the city of Rome in 7 BCE. This man, a slave named Probus, was a religious official serving his neighborhood as part of that reorganization. But why did he dedicate an altar? Some slaves had access to money and other resources that they were allowed to manage, called a *peculium*, but why spend that money on something like this instead of, say, buying his freedom? I'm trying to answer this and other questions in my book on Roman slavery and Roman visual culture. This year I'm on sabbatical, and I will be using that time to finish the book.

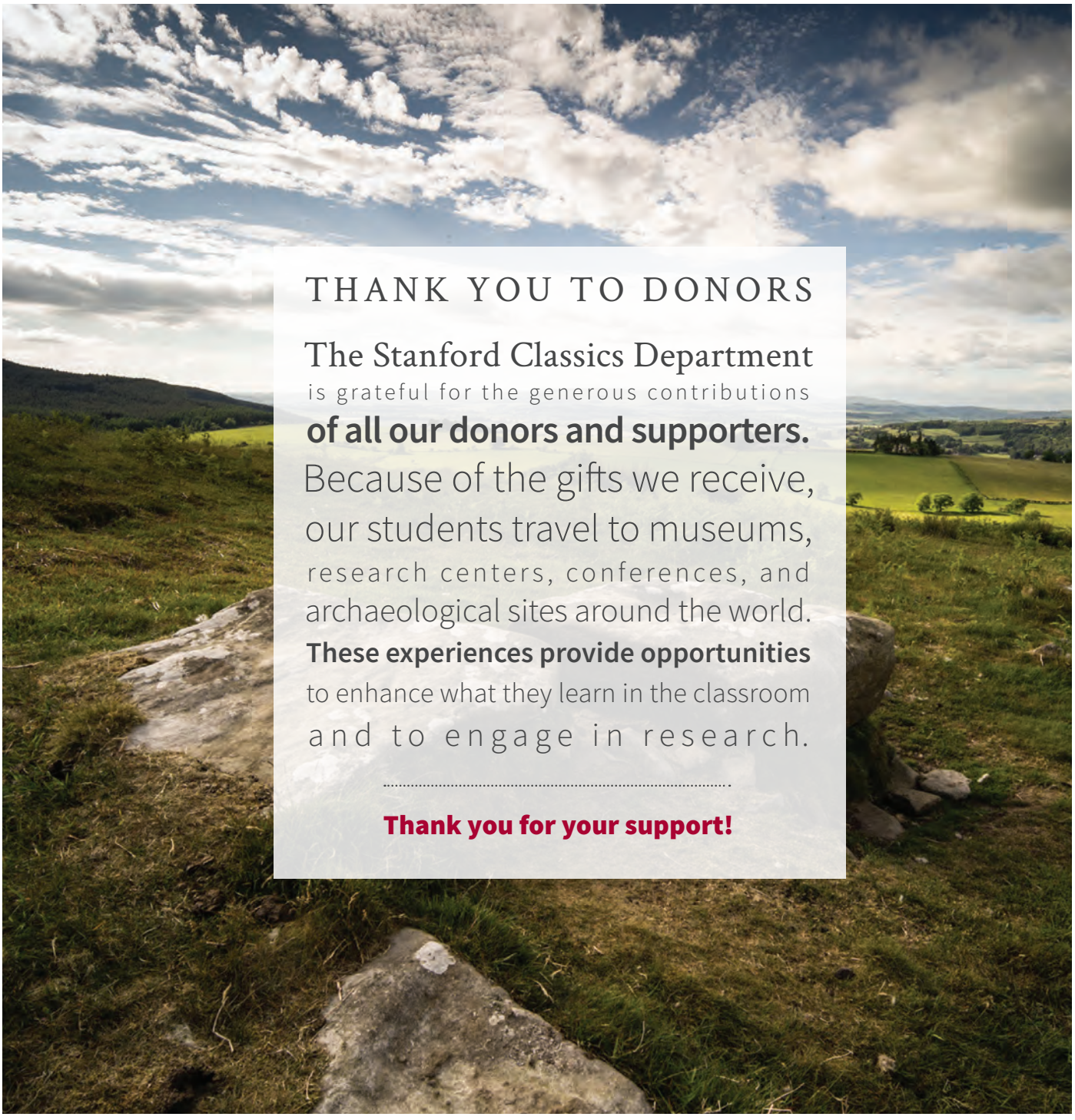
Giving talks and writing articles helps me work out aspects of this complex topic. In the past year I've given talks at Yale, Stanford, and the University of Nebraska, giving first drafts of chapters of the book and receiving valuable feedback from audiences. Meanwhile, I have published several articles on specific objects like the Sleeping Hermaphrodite in the Palazzo Massimo in Rome and the crane relief from the Tomb of the Haterii in Rome. In all of these projects I am trying to figure out the interactions between visual imagery and people's lives.

Teaching is another way to explore compelling problems. This year I taught a graduate seminar, "Roman Art and Visual Culture," as well as undergraduate courses on "Roman Gladiators" (with the able help of David Pickel), "Introduction to Roman Archaeology" (with Kevin Ennis, who took over seamlessly when I had to leave town because of a death in the family), and the Classics Majors' Seminar (with Grace Erny).

Grace and I are both archaeologists, so we designed the Majors' Seminar to address some key questions about Classics through the lens of modern attitudes toward the archaeological record. What is Classics? Why do we study it? For whom

is Greco-Roman antiquity important, and in what ways? What are the ethical issues and possibilities associated with studying Classics today? The class was made up of a lively and engaged group of majors and minors who didn't hesitate to disagree. They wrote fascinating research papers; I'll mention just two to show the range. Cyrus Reza's paper was about the ways in which a classical shipwreck, the *Kyrenia*, has been caught up in the competing visions of Cyprus' past promoted by the Greek Republic of Cyprus on the one hand and Turkish-controlled northern Cyprus on the other. Seth Chambers' paper analyzed the displays at the Rosicrucian Egyptian Museum in San Jose to evaluate the extent to which that organization's particular beliefs about ancient Egypt affects the educational value of their displays.

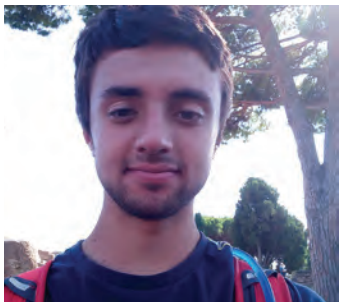
Last but not least, I am proud of Dr. Jonathan Weiland, whose dissertation I advised. He finished his dissertation and his PhD this summer. Jon's research focuses on the Roman poor; to study them, he blends archaeological analysis with the study of human bones. This is a promising way forward, and it brings me back to where I started this essay: the importance of understanding people's lives in the past.



Undergraduate Stories

AUGUSTINE BARRY

This summer I backpacked around Europe to study the fringe religions and cults of the Roman Empire, with a focus on the early monotheistic faiths. My research began in the Roman territorial galleries of the Louvre Museum in Paris. The galleries demonstrated how interconnected the



territories were with both Rome and one another while also highlighting how unique traditions in local cultures led to small yet notable differences in the syncretic processes that are often glossed over. The exhibits showed how monotheism was commonplace throughout Near East provinces and how many tribes, despite nominal adherence to the Roman pantheon, seem to have acknowledged a few deities as influential or supreme.

After Paris, I narrowed my focus to three organized early monotheistic faiths: Judaism, Mithraism, and Christianity. I chose to focus on the first two in London due to the abundance and quality of early Christian artifacts in Italy. To get a better idea of early religious traditions, I witnessed a recreated ceremony at the London Mithraeum and analyzed texts recording standard proceedings. I also worked with curatorial staff at the British Museum to access special collection items. I inspected the make of Jewish jewelry from outside Judea to better understand the non-diasporic spread of the faith, and studied a highly detailed motif of Mithras slaying the bull to see which elements of the event the artist viewed as most crucial to Mithras' character and the religion.

I concluded my travels in Italy. In Aquilea and Ravenna I visited late Western Empire and Byzantine basilicas, where I analyzed early Christian symbolism and portrayals of Jesus and the trinity. I then took the train to Naples, where I visited catacombs and the ruins of Pompeii and Herculaneum. I concluded my research in Rome at the Vatican underground excavations, exploring a pagan third-century cemetery that gradually transitioned to Christian by the fourth century.

My experiences abroad this summer further fueled my interest in ancient religion. I anticipate that ancient religion and the rise of monotheism will become a focal point of my studies for the rest of my Stanford career.

SYLVIA CHOO

This summer I was fortunate enough to be funded by the Stanford Classics Department so that I could travel to Pozzuoli and take the BOSP Overseas Seminar "Volcanoes, Roman Concrete and Archaeology" taught by Professor Tiziana Vanorio of the Geophysics Department. Over the course of three weeks, I learned more than I ever thought possible about



geomaterials, their properties, seismicity, and Roman concrete. "Interdisciplinary" is perhaps one of the biggest buzzwords in academia today, and until this seminar I never really grasped why this idea was so vital to progress. For instance, during the seminar Professor Vanorio explained how modern concrete is strong but not very durable. In an effort to make concrete more sustainable, she looked to the classical world for a solution and used Roman concrete, a weaker but more durable material than its modern counterpart, as a guide.

Another positive aspect of this seminar was the diversity of the students in the class. We were mechanical engineers, geophysicists, chemical engineers, and classicists. It was a great opportunity to interact with students from many other majors and learn what kind of questions they ask.

We spent a significant portion of our time exploring sites like the Macellum in Pozzuoli, the town of Herculaneum, and Mt. Vesuvius. Having only read about these places before the trip, I was struck by how tangible the past felt. In places like the Macellum, we were able to take images of the site using a drone. We also constructed 3D models on our computers using a software called Agisoft Photoscan. Using this program allowed us to manipulate models of these sites and ask interesting new questions like how bivalve boring affects the structural integrity of columns in the Macellum.

Although the class was only three weeks, my way of thinking about classics and how I should learn changed significantly. As I continue my studies at Stanford, I won't shy away from new perspectives. Instead, I'll actively seek them out to broaden my own thinking. Progress is not made through sheer solitary force. It is made of a combination of different peoples' knowledge, effort, and experiences.

CASS PLOWMAN

The ASCSA Summer Volunteer Program at the Athenian Agora provides a lot of opportunities. For students who plan to stay in Classics long-term and conduct research, volunteering with the American School in Athens has a lot of perks. For one thing, there are a lot of valuable connections to be made. Additionally, all of the volunteers



receive access to the American School Volunteers Library, which has an incredible collection of publications—really anything that a researcher in the field of Classics could ask for.

Volunteering at the Agora is a very exciting opportunity for an undergraduate student; at the site, undergrads are given the same assignments as grad students or post-grads. Students are given actual digging assignments from the first day, and supervisors instruct on technique as needed.

Students dig at the center of ancient Athens, looking up at the Acropolis to one side and the Temple of Hephaestus (perhaps the best-preserved Doric temple in Greece) to another, while uncovering foundations of significant and unseen classical structures. Students rotate through several trenches and get to see the whole site. Professors who supervise the site provide tours of the site and teach focused lessons on subjects like pottery and bone to provide further context for the site and classical archaeology in general.

The program has really enriched my study of the classics. Until this program, I was extremely focused on Rome and knew little about Greek culture or language. Being in Greece among the civilization's most important ancient sites was invaluable in teaching me about ancient Greece and making me appreciate ancient Greek culture. Additionally, most of the other diggers on the program were Greek scholars, who self-organized translation groups and taught me about ancient Greek culture and history. Lastly, there is no replacement for actually seeing the sites discussed in ancient literature to inspire the reading of ancient Greek literature.

ABE THOMPSON

The Gabii Project run by the University of Michigan was an extraordinarily enriching and educational experience. It is a very comprehensive field school on an amazingly rich site and employs some of the latest archaeological tools. By housing students in Rome, the program afforded me the ability to see the heart of the old Empire and get up close to the ruins, including tours of various sites around the city by top Classics professors. Seeing and living in Rome while also excavating a Roman site allowed me to appreciate Roman archaeology and how we come to learn about the history of the Empire and the ancient city.



The program reaffirmed my love of Classics and banished any doubt in my mind that I would rather be studying something else. It was one of the best experiences of my life. Little else compares to physically confronting everything I have studied for the last ten years. I am beyond grateful that the Stanford Classics department gave me the opportunity to experience this, and I could not recommend this program enough to other classicists, regardless of their interest in archaeology.

JENNY VO

This summer I spent three weeks studying the material culture and spatial contexts of ancient slavery at the Greek archaeological sites and museums of Delos, Delphi, and Athens for my honors thesis, which will focus on the sources of human trafficking victims in the Roman world.

Slaves, the most invisible members of Greek and Roman society, left few traces immediately discernible at archaeological sites and in museum display cases. So my specific interest in human trafficking during the Roman period in Greece required that I connect with classicists and archaeologists working at these



locations. Members of institutions from the Greek Ministry of Culture to the French and American Schools in Athens shared invaluable insights and inspiration and guided me toward references and resources that I am continuing to study. I found many of these scholars through recommendations and nudges in the right direction from my Stanford professors.

After years of reading, studying, and writing about these sites in significant depth, it was thrilling to actually be present. I had to mentally pinch myself on multiple occasions: on Delos, discussing the political and economic contexts of its urban development and the contemporaneous rise of slave trading with a member of the French School, which oversees the site's excavation; at the Epigraphic Museum of Athens, pouring over manumission inscriptions with one of the museum's epigraphists while surrounded by towering marble stelae on which the democratic charters that inspired America's founders were painstakingly inscribed ; and below Apollo's temple at Delphi, reading inscriptions on the polygonal wall, a long arrangement of marble blocks inscribed with neat, densely-packed statements officiating the freedom of over eight hundred slaves in the presence of the god of light.

I am deeply grateful to the Stanford Classics Department for this opportunity.

Greek Tragedy in the Argolid

CLASSICS SPRING BREAK MARCH 2018

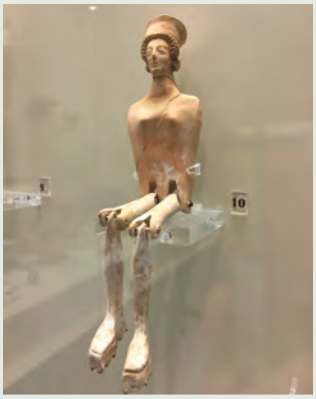
The winter quarter offering of CLASSICS 150 (the Majors Seminar) focused on "Tragedy and the Argolid." Greek tragedies set in Argos, Mycenae, and Corinth, or tragedies in which these locations feature prominently, include Aeschylus' *Suppliant Women* and *Oresteia* trilogy, Sophocles' *Electra* and *Oedipus Tyrannus*, and Euripides' *Electra*, *Orestes*, *Medea*, *Heracles*, and *Sons of Heracles*. The seminar approached these dramatic works from the perspective of place, drawing on the 'spatial turn' in classical theater scholarship. The great tragic themes—the interaction of human choice and fate, the harsh commerce between mortals and the gods, the role of the hero in a democratic age—emerge powerfully with the tragic interweaving of location, place, and environment.

The tragic myths of the Argolid and the Corninthia represent some of the oldest stories in Greek mythology: the great kingdom of Mycenae, the invasion of the Seven Argives against Thebes, the labors of Heracles, the cursed house of Pelops and Atreus, Agamemnon's homecoming from Troy, the murder of Clytemnestra, the story of Medea's sojourn in Corinth, and the saga following Oedipus' flight from that city. How and why the great tragedians forged a link between ancient places (along with their associated myths) and the fifth-century theater of Dionysus in Athens raises important questions about the role that tragic performances played in the Athenian polis.

Students enrolled in the course were given the opportunity to put their studies to work on the ground in Greece in March of this year. The seminar found its natural fulfillment in the Classics Majors study trip, which took place during spring break following the seminar's conclusion. Based in the beautiful waterfront city of Nafplion (first capital of modern Greece, with strong Venetian influences), we continued our exploration of Greek tragedy in the Argolid by visiting the archaeological sites of Mycenae, Tiryns, Argos, Epidauros, Nemea, Isthmia, and Corinth. We walked the road Agamemnon (or some Mycenaean king) took on the way to the ships that would bear him to Aulis, and then to Troy; we imagined (like Euripides' Electra) the festival at the Argive Heraion; we explored several of the places where Heracles performed his famous labors; and we visited the Pirene Spring in Corinth, where news of Medea's exile spread.

In addition to on-site lectures, museum visits, archaeological hikes, and screenings of contemporary tragic performances, we work-shopped choruses from Aeschylus' *Agamemnon*, Sophocles' *Electra*, and Euripides' *Heracles* with students from the University of the Peloponnese.
























STANFORD

I have always been fascinated with ancient Greece. Having the opportunity to set foot on the rocky terrain of Greece and walk in the footsteps of legends was the opportunity of a lifetime. This trip took me on a journey through time and showed me the landscapes and environments that gave rise to my favorite myths and how the landscapes could influence and shape the myths. One of my favorite memories was being at the lake of Lerna and seeing where Hercules fought the Hydra. By being at the actual site you could see how a marshland that chokes the vegetation and prevents farming could be seen as a mythical monster no man could defeat—and how any attempt to block the river gave rise to more "heads" of the beast. Making the connection between myth and reality and seeing how myth could have been born in the eyes of the ancient Greeks is something that only could have been done by being where the myth was born.

—VICTOR OLMOS
(Biology BSH and Classics Minor 2018)



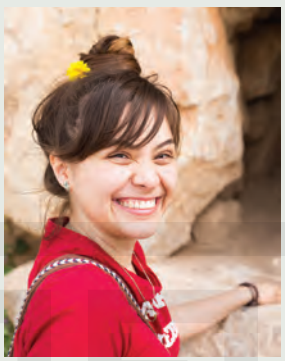














WE WOULD LIKE TO THANK THE FOLLOWING PEOPLE AND GROUPS FOR MAKING THIS TRIP POSSIBLE:

The Stanford University Office of International Affairs, for providing Prof. Rehm with seed funding to explore the Argolid, which allowed him to create this course and the trip.

Professors Eleni Papalexiou and Avra Xepapadakou and the wonderfully welcoming students from the University of the Peloponnese, who helped find theater spaces in which to practice, shared their beautiful town of Nafplion, and traveled and learned with us on our tour of the region.

Mr. Panagiotis Psychas, who was with us almost every minute of every day, served as our knowledgeable tour guide, and shared his love of Greece with us.

Dr. Christopher Pfaff, Director of the excavations at Corinth, for an in-depth tour.

Dr. Stephen Miller, for his lecture on the history of the excavations at Nemea and the chance to race barefoot in the stadium!

And last but not least, the people of Greece for teaching us, feeding us, and taking care of us.

Graduate Student News

NICHOLAS BARTOS

My graduate career at Stanford had an exciting start last fall. Only a month after settling in, I had the pleasure of traveling to Nicosia, Cyprus to attend "Under the Mediterranean: The Honor Frost Conference of Mediterranean Maritime Archaeology," one of the largest forums on the subject convened in the last ten years. After finishing my first year of coursework (highlighted by excellent courses with Grant Parker, Jennifer Trimble, and Michael Shanks), I returned to the Marzamemi Maritime Heritage Project in southeastern Sicily after a personal two-year hiatus from the project. This was my first season with a legitimate Stanford affiliation! It was a productive season both in and out of the water, and thanks to the generous support of the Stanford Classics Department and the Stanford Archaeology Center, I was able to excavate on the Marzamemi II shipwreck and take a leading role in organizing and conducting an underwater archaeological survey to the north at Vendicari. Towards the tail end of the summer, I explored the archaeology of Athens and Naxos before enjoying an extended (but frustratingly fishless) family reunion by the gorgeous lakes of Muskoka, Canada.



Nick Bartos enjoying an off-day breeze in Ragusa, Sicily (second daily round of gelato: not pictured).

Welcome New Grad Students!

OLIVIA ANGSTEN, PHD CANDIDATE
Classical Archaeology

SERENA CROSSON, PHD CANDIDATE
Classical Archaeology

RACHEL DUBIT, PHD CANDIDATE
Language & Literature

BRIAN LE, MA CANDIDATE
Language & Literature

JAMES MACKSOUD, PHD CANDIDATE
Ancient History

UMIT OZTURK, PHD CANDIDATE
Ancient History

LEONARDO CAZZADORI

In my fourth year of work in the PhD program I developed and structured my dissertation project, which is tentatively titled "Knowledge, Nature and Aesthetics in Hellenistic Didactic Poetry" (read by R. Netz, A. Nightingale, G. Parker, and A. E. Peponi). Listing facts of knowledge (about nature, geography, myth and so forth) in poetry may seem a simple, naïve task, which the Hellenistic poets embarked on; my hypothesis, on the contrary, is that it demands clarification in relation to the dynamics of poetic composition, and it may also offer broader cultural implications on the use of knowledge and poetry within Hellenistic culture. In July 2018 I presented a paper related to the aesthetics facet of this project at an international conference in the Netherlands. Lastly, thanks to the department's financial support, I had the opportunity to visit the Free University of Berlin, where I attended seminars and conferences in the fields of classical studies and literary theory that were relevant to my research questions.

ANNE DURAY

I spent the past academic year researching and writing my dissertation at the American School of Classical Studies in Athens (ASCSA) as the Ione Mylonas Shear Fellow. My dissertation project traces the archaeological knowledge production surrounding the Late Bronze Age-Early Iron Age transition in Greece from the early to mid-twentieth centuries in order to contextualize how we still study this important transitional period in the present. In particular, I am examining how certain communities of scholars formed research agendas and how said agendas in turn shaped archaeological practices (and, conversely, how archaeological methods shaped research agendas). To answer such questions, I make significant use of archival materials. During my year in Greece I was able to



Church of Agios Panteleimon on the archaeological site of Prinias on Crete.

Photo by Anne Duray.

consult various archival collections at the ASCSA, British School at Athens, and University of Thessaly in Volos, with a few additional excursions outside of Athens. I also presented my research at the German Archaeological Institute and ASCSA while working on another project about the importance of topography in Aristophanes' Knights. I spent most of June and July working as a trench supervisor at the Sanctuary of Zeus at Mt. Lykaion before returning to Athens to resume writing. This coming year I will be splitting my time between Stanford, where I will teach an introductory thematic course on Greek archaeology, and Athens, where I will (hopefully) be able to finish my dissertation and explore possibilities for future projects.

GRACE ERNY

The 2017-2018 academic year has been a busy and productive one. I finished my final coursework requirements and began laying the groundwork for my dissertation, which will focus on social and economic inequality in Archaic Crete. I was also fortunate to be able to TA for Professor Jen Trimble's Classics Majors Seminar in the spring, which focused on the complex ethical issues surrounding Classics and classical archaeology. As always, I found myself challenged and inspired by the questions and comments of my students. Finally, a Graduate Public Service Fellowship at Stanford's Haas Center supported me as I worked to further develop the Stanford Archaeology Center's public outreach program. Working with a team of graduate students in Classics and Anthropology and using artifacts from the Stanford University Archaeological Collections, I helped to organize outreach events at several local schools, including the Lucile Packard Children's Hospital School at Stanford.

This summer, with the generous support of the Classics Department and the Stanford Archaeology Center, I was able to return to two archaeological projects in Greece: the Western Argolid Regional Project (WARP) in the Peloponnese and the Anavlochos Excavations in east Crete. While on WARP, I began preparing the Bronze Age material from the archaeological survey for publication, and I collected data for an article about archaeological formation processes at an abandoned village in the survey area. At Anavlochos, I supervised a team excavating in the vicinity of a Protogeometric bench sanctuary, where we unearthed deposits of pottery and figurines dating from throughout the sanctuary's long use life. I look forward to continuing to work on both projects in the coming years.



Grace Erny at the Geometric settlement on the Anavlochos mountain, East Crete.

AMANDA GAGGIOLI

This past summer I participated in the Kourion Urban Space Project in Kourion, Cyprus, where I helped excavate destruction levels from an earthquake that destroyed Kourion in the fourth century AD. We uncovered the exterior walls of a large collapsed building, either an elite residence or a public building. Massive blocks were thrown down by the earthquake and covered the floors. The power of the tremor is indicated by the distortions of the walls and the movement of the heavy ashlar masonry. In addition to excavation, I made plans to apply sampling methods of soil micromorphology below, through, and above the destruction level in the stratigraphy of the excavation squares, in order to investigate particular earthquake micro-features in soils. This evidence aids in the interpretation of the natural environmental events surrounding the destruction of the large collapsed building. Further, it aids in determining with chronological clarity the correlation between environmental factors and the technological, social, and political changes observed in the archaeological record. Overall, my participation on

the field project at Kourion contributed to my research interests and future dissertation work on human-environment relationships and urbanism in the classical periods of Cyprus. I am looking forward to demonstrating the potential applications of soil sciences to new research questions in the field of classical archaeology.

DILLON GISCH

In 2017-2018 I successfully wrote and defended my dissertation proposal, carried out pre-dissertation research at a variety of museums in five European cities, and began working with Professor Grant Parker on a project on the museums of South Africa.

Over the past four years, my interests in visual culture, the anthropology of art, social archaeology, and taxonomies have gradually crystallized into a dissertation project that seeks to reassess how we study replication in Roman "ideal sculpture." Specifically, my project uses a database of image data and metadata to reassess how people in the ancient Roman world produced, consumed, imagined, and viewed more than one thousand surviving images that modern scholars have generally interpreted as Venus unclothed and have conventionally described as copies of now-lost Greek masterpieces.

Because of the canonical status of many of these image types (e.g. the Knidian Aphrodite) and particular images (e.g. the "Venus Colonna"), modern scholars have paid comparatively little attention to other uncanonical "copies" in miniature formats, especially those made with materials other than marble or bronze or from areas perceived to be peripheral or provincial. These *lacunae* create both challenges and opportunities for this project. To gain a better sense of what uncanonical Venuses look like, I spent two months in the summer of 2018 travelling in Athens, Berlin, London, Paris, and Rome. This gave me the opportunity to visit large and small collections, to photograph images of Venus for my dissertation, and to supplement my analysis of scholarly narratives of these images and image types with intersecting museum narratives that, unlike scholarly analyses, must often be built around the particular (and often idiosyncratic) constellation of images and image surrogates held in a particular museum's permanent collections or temporary exhibitions.

Funding from the Bing Overseas Program Companion Grant permitted me to spend a month in South Africa visiting museums and attending a weeklong workshop in Cape Town, Johannesburg, and Pretoria. This trip culminated in a daylong symposium in Cape Town called Museums, Media and Memory that Professor Parker and I organized in collaboration with the Stanford Center for African Studies and Iziko Museums of South Africa. This symposium invited a group of academics, museum professionals, and heritage practitioners to reflect on how a variety of museums and heritage sites have (re)presented narratives of South Africa's past, present, and future. At this symposium, I also presented a paper that argued for systematically surveying the landscape of narratives produced by South African museums, each of which selectively refract the multiple and contested identities, ontologies, and epistemologies of the rainbow nation in the twenty-first century.

Finally, while in Cape Town, Dr. Samantha Masters generously extended an invitation to me to present my ongoing dissertation research at Stellenbosch University's Department of Ancient Studies. While there I received stimulating questions and feedback from an audience of engaging students and instructors.

During the upcoming 2018-2019 academic year, I will look forward to learning and writing more about my dissertation and South African museums projects.

THOMAS LEIBUNDGUT

My first year as a Stanford Classics PhD student began early, in June of 2017. Thanks to the generous financial support provided by a Humanities and Sciences prematriculation grant, I was able to spend ten weeks at UC Berkeley's Intensive Greek Summer Workshop. Thus equipped, I started my graduate

Visiting Student Researcher

MARIANA FRANCO - Mariana is a PhD student in Classical Philology at the University of Buenos Aires in Argentina. She is a recipient of a Doctoral Scholarship from CONICET (National Scientific and Technical Research Council, Argentina) for 2015-2020. During her undergrad years, she researched Cleon's figure and its literary representation in Aristophanes' comedies. For the last three years she has been focusing on the first testimonies of demagogia's lexical field and how demagogoi are represented in fifth-century Athenian texts from a linguistic and rhetorical point of view. At present, she is a Fulbright Visiting Scholar researching the testimonies of demagogia's lexical field in the first half of fourth-century Athens. She was with Stanford Classics from February through April 2018 under the mentorship of Prof. Josh Ober.





Kilian Mallon relaxing at the Roman city of Santa Criz de Eslava in northern Spain.

education with three quarters of Greek survey as well as seminars in archaeology, history, and political science. This summer, I spent four weeks at Montclair State University's archaeological field school at the Villa of the Antonines in Genzano di Roma, Italy. During that time I learned the basic methods and techniques of archaeology in a hands-on fashion, including everything from mosaic cleaning to wall restoration, wielding both pickaxes and paintbrushes. I also worked in the lab with finds ranging from stone tesserae and fragile fresco fragments to epigraphic brick-stamps and marble in all forms, shapes, and colors. Now I look forward to my second year, especially to my first teaching assignments as a Teaching Assistant in Ian Morris's "The Greeks" and Walter Scheidel's "The Romans."

KILIAN MALLON

I spent another very successful season excavating at the Roman city of Los Bañales in northern Spain. We uncovered a Roman street, complete with a sidewalk and stepping stones, public and domestic spaces, and incredible finds—including beads and pendants. In addition, the site is continuing to grow as a field school for undergraduates from across the globe and as a focal point for local community heritage. On that theme, I was recently awarded a Haas Graduate Public Service Fellowship for 2018-19 with the goal of organizing events to engage the Bay Area public with Classics. In the year ahead I am also excited for the opportunity to teach my own class on the archaeology of ancient religion in the spring quarter. I also look forward to completing my dissertation on the influence of late Roman economic troubles on the practice of early Christianity.

ALYSON MELZER

My fourth year in Stanford Classics was one of progress and adventure. I successfully defended my prospectus and began work on my dissertation, "The Somatics of Style: Performance, Poetics, and the Body in Greek Literary Criticism." I was able to share some of my research from this project at the January 2018 SCS in Boston in a talk entitled "The Agency of Style: Dionysius of Halicarnassus on Sappho and Pindar." In the fall I instructed Intermediate Greek and led four bright students through Lucian's sci-fi classic The True History. I served as a graduate teaching consultant for the Vice Provost Office for Teaching and Learning. I was also a producer and mustachioed chorus member in my fourth SCIT play, the cowboys-vs.-aliens-themed Menaechmi. I am very grateful to have received the Pigott Scholars Program Fellowship for the 2017-2018 academic year and to have had the opportunity to visit Greece and Italy this summer with the Classics Department's generous Mediterranean Summer funding. While touring through Rome, Athens, Delphi, Bologna, Venice, and Florence, I visited many archaeological sites and museums that have vastly enriched my research and pedagogy (and many trattorias that have vastly enriched my culinary life). I also attended the Moisa Summer Seminar on Ancient Greek and Roman Music in the picturesque Riva del Garda, where I met new colleagues and participated in fascinating discussions about music and performance in antiquity.



Alyson Melzer visited many archaeological sites and museums that vastly enriched her research and pedagogy. Pictured here at the Acropolis in Athens.

DAVID PICKEL

This past academic year I completed my third year in the Classics Department. While I will miss attending seminars with my classmates and professors, I am looking forward to beginning my dissertation. I intend to study the material interactions between humans, disease—especially malaria—and the environment in the central Italian landscape.

In June I returned to Italy to lead excavations at La Villa Romana di Poggio Gramignano, an Augustan villa located near the Umbrian town of Lugnano in Teverina. This was our third season. With a larger team we were able to uncover much more of the villa's storage magazines and the late Roman (ca. 450 CE) infant cemetery contained within. Major discoveries include five new burials of various types, including one older child (tentatively aged 8-10 years), in whose mouth we found a small cement-laden marble stone cut in the shape of a wall cubilium. It appears that this stone was purposefully inserted into the child's mouth. Such a stone is unique in this cemetery context, and skeletal analysis suggests that the jaw would not have opened naturally during decomposition. Moreover, you can still

View of the Tiber river valley, from Lugnano in Teverina, Umbria.



Photo by David Pickel.

see the impressions some teeth left in the cement. This kind of burial practice is often termed 'deviant' and assumed to reflect a superstitious fear of the dead.

In addition to the burials, we found many pre-Roman—perhaps Archaic—impasto ceramics within some magazine rooms, as well as soundings made in the upper villa area, suggesting a much earlier occupation of the site than previously considered. Finally, soundings made on top of Gramignano hill confirm theories of productive activity previously suggested by pedestrian survey, GPR, and aerial photography. We plan to further investigate this next year. I am very grateful for the support and funding offered by the Classics Department, which made this work and other research possible.



Birdoswald Roman Fort—never sheepish about my [Catherine Teitz] love of Roman archaeology!

CATHERINE TEITZ

My second year of graduate school passed in a blur of seminars, teaching sections, and organizing speakers, all while exploring ideas for my dissertation. This summer I shifted my fieldwork towards dissertation research and visited a number of sites that could become case studies. I focused my research on Roman urban areas in Britain, and I spent a shockingly rain-free month studying cities across England (and Wales) with Roman roots.

London provided a museum-rich experience before I struck out east, traveling around England anti-clockwise. My first stop was St. Albans-Verulamium, where the archaeological site is outside the modern town. Colchester, Lincoln, and York allowed me to study how the Roman past influenced the modern city and test what I could learn about each ancient site beyond the museums and dedicated historic places. I spent a few days along Hadrian's Wall, where the question of whether military sites could be considered urban looms large, particularly for Vindolanda. Turning south and west, I continued to look for ancient and modern connections in Chester and Caerleon before visiting the current excavations of Silchester (one of the biggest Roman sites in England, now primarily populated by cows). Stops in Bath and Oxford rounded out my research before I returned to Stanford.

This summer was an incredible opportunity to meet eminent researchers in the field, to make new connections, and to see firsthand the possibilities for a synthesis of urban growth in Britain.



Professor Grant Parker and Scott Weiss at Domus Aureus.

VERITY WALSH

The highlight of my second year in the PhD program was teaching for the first time. In the autumn I served as TA for Christopher Krebs's Humanities Core course "Great Books, Big Ideas." I enjoyed marshaling students through authors from Homer to Augustine. In the winter quarter I assisted Rush Rehm in the Majors Seminar on Greek tragedy and had the great fortune of accompanying ten intrepid students on the first departmental study tour, which we hope will become a tradition. I also successfully finished the Greek survey sequence and my translation exams; enjoyed seminars on the history of evolution, the reception of Latin poetry, Porphyry, and Plato; and produced SCIT's tenth production, an adaptation of Plautus's Menaechmi.

I spent this past summer in Greece taking part in two three-week seminars offered by the American School of Classical Studies at Athens, one on warfare and culture and the other on ancient Greek religion. Back on campus, I look forward to the completion of general exams and my final year of coursework!

SCOTT WEISS

During my fifth year in the PhD program I continued to research and write my dissertation on the grotesque in Neronian art and literature. With the generous support of a GRO award from Stanford and a fellowship from the Lemmermann Foundation, I was able to continue this work in Italy, where I had access to tremendous scholarly resources and archaeological material that has proven vital to my project. I routinely visited the Domus Aurea and many of the museums in Rome as well as the Vesuvian sites and the National Archeological Museum in Naples. I returned to the United States to present some of my research on Seneca and Lucan at the SCS meeting in Boston in January and concluded my time in Italy in June.

This summer I had the true pleasure of teaching the intensive beginning Latin course at Stanford. I consider myself very fortunate to have received a Mellon Dissertation Fellowship, which will provide the funding to complete my project over the coming academic year. I also look forward to returning to Rome in October to participate in a workshop where I will develop a side project that emerged from my dissertation research on the relationship between ornament and rhetoric.

SARAH WILKER

In 2017-2018 I completed my first year of coursework and had the chance to take classes on a wonderfully wide variety of subjects ranging from Roman visual culture to Greek literature. After completing coursework in the spring, I had the opportunity to work on two fieldwork projects, generously funded by the Stanford Department of Classics and the Stanford Archaeology Center. I spent the first part of my summer working as a ceramics specialist on the Marzamemi Maritime Heritage Project directed by Professor Justin Leidwanger. I have worked for the project for several years, and it was incredibly rewarding to continue my research into the collection of transport amphoras found on the wreck site (transport amphoras are a type of ceramic storage jar used on ships to carry a variety of organics). This summer I was able to continue to identify and quantify the materials and gain a better understanding of their role within the broader picture of the wreck. I spent the latter portion of my summer working on an additional fieldwork project, the Burgaz Harbors Project, led jointly by Professor Leidwanger and Professor Elizabeth S. Greene and in collaboration with Professor Numan Tuna of the Middle East Technical University. I have



Sarah Wilker quantifying materials during fieldwork season in Marzamemi.

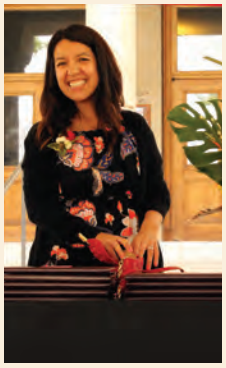
worked on the ceramic material from this project for several years and was able to spend the summer thoroughly researching previously excavated finds with a particular focus on the transport amphoras. My time on both field projects this summer truly enhanced my archaeological research and allowed me to think more broadly about ceramics and trade in the ancient world.















Stanford Classics Commencement

BACHELOR OF ARTS

Emma Leeds Armstrong
Oishi Lucienne Banerjee
Sean Francis O'Grady
Madeleine (Elle) Ota
Kyla Michelle Walker

BACHELOR OF ARTS AND SCIENCE

Jarrod Mock

MINOR

Noah Arthurs
Zachary Birnholz Φ
Bryan Cheong
Tyler J. Dougan
Victoria H. Fan
Sarah Raneath Hay
Yianni Dimitrios Laloudakis
Hali Mo Φ
Victor Olmos
Tessa Jean Smith
Eliseo Valerio

DOCTOR OF PHILOSOPHY

Scott Lawin Arcenas
Simeon David Ehrlich
Israel F. McMullin
Stephen Andrew Sansom
Brittney N. Szempruch
Jonathan A. Weiland

DEPARTMENTAL AWARDS

Senior Prize
Madeleine (Elle) Ota

Junior Prize
Raleigh Ethan Browne Φ

pro Republica Prize for Public Service
Sean Francis O'Grady

pro Universitate Prize for Service to the Stanford Community
Emma Leeds Armstrong





Juno Moneta Prize for Career in Finance
Jarrod Mock

Iris Prize for Ambassadors of Classics to the Wider Community
Sarah Raneath Hay
Victor Olmos

SCHOOL OF HUMANITIES & SCIENCES AWARDS

Dean's Award for Distinguished Teaching
Susan Stephens, Sara Hart Kimball Professor in the Humanities

Centennial Teaching Assistant Award
Edward Kelting

Φ Phi Beta Kappa Society

Classics, the Humanities, and American Higher Education

COMMENCEMENT ADDRESS BY ROBERT M. FRAKES, PH.D.

Dean, School of Arts and Humanities, and Professor of History
California State University, Bakersfield

I sat where you are sitting just 34 short years ago. I remember it distinctly. I was filled with apprehension. Ever since I declared my major, well-meaning people asked me what I was going to do when I graduated…and now I was graduating.

In preparation for today's speech, I did some research on my graduating class of 1984:

Two earned PhDs in Classics and are now professors. Two went to law school and are now attorneys. One earned a PhD in Biology and now directs a research institute. One became an episcopal priest. And one was hired by Sotheby's.

The next year's class included a lawyer, an academic, a sports agent, and three who went on to earn MBAs and work in finance.

And, of course, there was me. I felt I was "least likely to succeed." I went through several twists and turns during and after my undergraduate career.

During the beginning of autumn quarter in 1981, when I started at Stanford, it seemed that my average public high school had not provided me with the same kind of academic training as many of my freshman dorm mates who had gone to elite private schools.

There were some bright spots my first year. I had had a great Latin teacher in junior high, and I remembered enough grammar and vocabulary that Andrew Devine's accelerated introductory Latin went well. I also enjoyed taking Greek Mythology with Bruce Rosenstein, who is now at the University of Illinois.

But I have to admit I was scared of many of the faculty. I remember a couple of classmates recommended I take ancient art with Jody Maxmin, but I knew from elementary school that my own artistic skills were poor, and I feared I would do badly in her classes. I didn't understand that art history is different from studio art.

I have since learned that she is one of the most supportive faculty members at Stanford.

Several other classmates recommended I take classes from Marsh McCall. But all those students were so uniformly well dressed that I was afraid that there was some kind of well-dressed Marsh McCall mafia that wouldn't be a good fit for me. Since then, I have learned that he too is one of the most beloved faculty members on campus.

While those first two years were a bit rocky, I enjoyed and greatly benefitted from two overseas studies experiences. The first of these was the old Stanford-in-Greece program, which I went on with Mark Munn (now a professor at Penn State University). I was asked to drive a rental VW van from Brussels to Athens so that the program would have that vehicle in Greece. Navigating across Europe in a few days by map (back when there were border crossings, different currencies, and no internet or ATMs) was a real adventure. The six-week archaeological program was great and mind expanding, as was experiencing another culture.

A few weeks after that program ended, I went on to the Intercollegiate Center for Classical Studies in Rome, which was still run by Stanford at the time. This was also a great experience. It was fascinating to compare and contrast living in Italy with Greece for an extended period. It was here that I noticed that my academic performance started improving. Maybe it was because I had gained confidence from the summer experience in Greece, or maybe it was because I saw how I stacked up against Classics majors from a variety of colleges.

I remember a wine party at the end of the first week of class, when an Oberlin student pulled me and a Cornell student aside and said that after observing and talking with some of the other students there, he now understood the difference between "most selective," "highly selective," and "selective" colleges. Cruel humor.

When I returned from Italy, I took interesting classes like "Women in the Ancient World" with Susan Stephens and "From Euripides to Shakespeare" with Jack Winkler (and I was happy when he noted that my final essay for his class was "well crafted").

However, although I was doing better in my classes, I wrestled with life plans. Ultimately, my goals and expectations were perhaps not what they should have been. But that's OK. It is natural to continue to grow and develop. And indeed, that is also one of the points of this brief talk.

And so, halfway through my last year as an undergraduate, I came to the conclusion that I should become a high school teacher. I had worked as a lifeguard for a couple of summers at a swim club and had helped with a youth swim team. I enjoyed working with kids, so I thought that might translate well to teaching high school. I had some good teachers in junior high and high school and thought that it might be a pleasant life—especially for the three most important reasons to go into education: June, July, and August.

Since Stanford has one of the best education schools in the country, I enrolled in the Stanford Teacher Education Program and was soon hired to teach part-time in a nearby private high school (so while my Education school classmates were student teaching for no pay, I was earning money). I taught 9th grade history in the morning and took my graduate courses in Education in the evening.

However, after some months I began to feel that this was not a good fit. This came gradually, but with some flashpoints of discernment. The most memorable came after I led a map project in class where I gave blank maps of the home islands of Japan to small groups of students with only the natural resources marked and asked them to tell me where three cities would evolve and why. It was one of my most effective teaching days, I thought, but the parents complained that I should have had the students memorizing facts instead.

And so, when I ran into one of my classics Professors and he asked me how I was enjoying my master's program, I said I wasn't sure whether this was the right direction for me. Meanwhile, a similar conversation with my parents ended with them saying I needed to come to some kind of decision about my future.

I did apply for some teaching positions for the next year. I was even offered one. But I just couldn't see myself doing it. I stopped at a Peace Corps booth on campus on a Saturday, and they didn't want me. Over Spring Break, I shadowed a Stanford graduate who worked in investment banking, and although I could see it might have its moments I didn't see that as my calling either. Through the course of the year I moved from a trailer park on campus to a shared house in Palo Alto and then finally to a shack behind a professor's house. It was a strange, nomadic year.

Meanwhile, via friends of friends, the Roman historian at the University of California, Santa Barbara, communicated to me that I should feel free to visit if I wanted to discuss my plans. After talking about my classes at Stanford, my interests in ancient history, and my overseas studies and high school teaching experiences, he asked me to wait in his office. He left and came back with a graduate school application, which he had me fill out, and then he offered me a fellowship for my first year on the spot (and chastised me for waiting so long—he could have gotten me a six-year offer if I had applied earlier).

Graduate school in ancient history was a great and broadening experience. The ancient Greek historian at UCSB informed me that he was going to tutor me in ancient Greek my first year to get me up to snuff. After that, I started taking more Greek and Latin literature courses from the Classics Department there. Later, I had the wonderful experience of taking a Greek papyrology graduate seminar with Naphtali Lewis.

I also seemed to be having amazing success in my history courses. It was like someone had turned on a light switch. Partly this was due to knowledge and skills I had gained at Stanford as an undergraduate. It was also due to having taught for a year and being able to understand what the professor was trying to impart. And motivation certainly played a role. I knew I had to get serious and focus. In fact, at a reception for History graduate students at the end of my first week at UCSB, Warren Hollister (a Medieval historian) took me aside and asked me if I wanted to know the secret of success in academia. I said "Sure," and he said, "Work hard."

As I worked as a teaching assistant for several years, I came to the growing conclusion that I would really like to teach at the college level. As I delved more and more deeply into the history of Ammianus Marcellinus, I also found that I enjoyed the research process

So, as I was starting what would be my last year of graduate school in 1990, I applied to every tenure-track ancient history position in the country. All nine of them. Of those, I was a finalist for three and was offered two of those three positions: The University of Central Arkansas in Conway, Arkansas and Clarion University in Western Pennsylvania.

The faculty at the University of Central Arkansas were friendly, but the salary was

low. My visit to Clarion was just a few days after my interview in Arkansas, and the faculty were much more reserved, but the offer was very attractive. It was also relatively close to many cities I had always wanted to visit, so I took that position (and my fiancée started planning our wedding). I finished my dissertation that summer and we drove across the country to Pennsylvania in a U-Haul for our honeymoon.

I enjoyed teaching at Clarion. The ancient world was new and fascinating to my students, and I credit the material with the fact that my classes became the most sought after in the university within a few years.

After publishing several articles, I applied for an Alexander von Humboldt Research Fellowship at the University of Munich, which supported a yearlong leave to work on my research. The director of that institute was the editor of the journal where I published my first article, so it was obviously good that I kept that connection alive. This time in Germany led to my first book, and I was invited back for a new project, which led to my second major book.

I was honored when my colleagues elected me Department Chair at Clarion. That experience gave me a wider view of how the department and the university worked. As part of my duties, I had to explain the academic program to potential students and their parents at admissions events, and I found that the parents often wanted to know outcomes (and especially what jobs graduates had gotten).

I knew anecdotally that some of the history graduates were employed, some had gone to graduate school, and some had moved into the non-profit sector, but I had no overview data. As I was asked more and more to play a role in admissions, I thought it would be useful to be more intentional about gathering information. So I began to reach out to graduates and prepare promotional materials about their successes. I also decided to get some more direct information on potential careers for current students and visited the next job fair on campus.

I assumed that "business" majors would have an advantage. But I was happy to see that was not the case. I talked to a variety of recruiters for banks, stock brokerages, and insurance firms, and they said they were happy to hire humanities majors. They would put them through their own training programs and so not have to "un-teach" anything.

This experience crystalized my belief that a humanities major allows the opportunity to learn content a student is passionate about while simultaneously honing skills that would be useful in every field. And I certainly knew classmates from Stanford in Classics and other humanities fields who succeeded in business as well as academia, law, and medicine.

So it really didn't surprise me when I read a recent study by the American Academy of Arts & Sciences showing that humanities majors are indeed employed, usually in supervisory roles—and that they have a higher degree of job satisfaction than many other degrees.

Indeed, because of their critical thinking and communication skill sets, eventually humanities majors seem to make more than professional or business majors at the so-called "peak earning ages" (which I learned are 56-60).

But there is a hostile environment of late for the humanities in many parts of our country. For instance, the University of Wisconsin at Stevens Point recently announced it would eliminate 13 majors—including English, French, German, History, and Philosophy—to focus more attention on job-oriented programs.

Since I started as Dean of Arts & Humanities at California State University, Bakersfield, last summer, I have had several meetings with community leaders and donors who graduated from a variety of universities. It is interesting to find humanities majors who own large multi-state media companies and who direct major real estate development companies. I even met a Stanford Classics PhD who went on to law school and became a judge in Bakersfield. My favorite encounter was with a former drama major who owns two computer companies. He told me, "I can hire a 15-year old to code, but what I really need are people who are intelligent, interesting, and can communicate clearly."

It sounded like he was talking about Classics majors.

I am sure that we will continue to see successful Classics programs at flagship private and public universities, as well as elite liberal arts colleges, for the rest of our lives. I don't think Classics or the humanities in general are in any danger at Stanford. But I do have some concerns for core humanities fields at regional state universities and smaller private colleges in some states.

So, down the road, when you are successful in your eventual careers—and you all will be—I encourage you to reflect on how the study of Classics has stayed with you, not only as a passion but also as a vehicle for valuable skills. If the road is a little bumpy, or if it takes unforeseen twists and turns, stay flexible and keep lines of communication open with faculty, family, and friends. And I encourage you to advocate for the importance of Classics and the humanities not only at Stanford, but also in general in American higher education.

Alumni Updates

Scott Arcenas *(PhD 2018)* accepted a position as a lecturer at Dartmouth College.

Sarah Beller *(BA 2015)* began Stanford Law School in the autumn.

Federica Carugati, *(PhD 2015)* became Program Director at the Center for the Advanced Study in the Behavioral Sciences at Stanford.

Megan J. Daniels *(PhD 2016),* started as Lecturer in Classics and Ancient History at the University of New England.

Simeon Ehrlich *(PhD 2018)* accepted a position as Assistant Professor of Archaeology and Ancient History in the Department of Classics, Modern Languages, and Linguistics, Concordia University in Montreal.



Current graduate students and alumni at the SCS/AIA annual meeting in Boston in January 2018. Pictured: Kevin Ennis, Simeon Ehrlich ('18), Stephen Sansom ('18), Scott Weiss, Sarah Wilker, Verity Walsh, Alyson Melzer, Brittney Szempruch ('18), David Driscoll ('16), and Micah Myers ('08).

Robert M. Frakes *(BA 1984)* has been Dean of the School of Arts & Humanities (and Professor of History) at California State University, Bakersfield since 2017.

Josh Lappen, *(BA 2018),* who won the Deans' Award for academic excellence, also won a Marshall Scholarship. He started at Oxford in the autumn.

Andrew Monson *(PhD 2008)* will take a short break from his duties as chair of the Classics department at NYU to be a guest professor at the École Normale Supérieure in Paris in 2019. He will teach a seminar for four weeks about his current book project on taxation in the ancient world and the comparative history of fiscal regimes.

Stephen Sansom *(PhD 2018)* started as a Postdoctoral Associate in the Department of Classics as part of the Active Learning Initiative (ALI) in the College of Arts & Sciences at Cornell University.

Matt Simonton *(PhD 2012)* received the Anglo-Hellenic league's annual Runciman Award for his book Classical Greek Oligarchy. This prestigious award recognizes exceptional works in English on Greece or Hellenism, with the particular goal of rewarding accessible writing that promotes wider knowledge of the Greek world. League judges praised Matt's book as a "compelling account of an underexplored topic" and "a refreshing change" from studies of Athenian democracy.

Christina E.C. Smith *(BA 2016)* started a PhD in archaeology at Durham University. Her PhD will be the first transnational archaeological study of freestanding high crosses and their context in Britain, AD 600-1200, supervised by Dr. David Petts & Professor Sarah Semple.

Tim Sorg *(MA 2011)* recently began a position at Stanford as a lecturer in Thinking Matters.

Kevin Sun *(BA 2015)* has started a student-initiated seminar at Stanford Medical School called "Being Mortal: Mortality and Caring for Older Adults."

Brittney Szempruch *(PhD 2018)* accepted a position as Assistant Professor, Department of English and Fine Arts, at the United States Air Force Academy.

Lorenz Eitner Lecture on Classical Art & Culture

Julius Caesar as Leader: An Ideal and a Warning by Barry Strauss

APRIL 4, 2018 AT THE STANFORD HUMANITIES CENTER



Lorenz Eitner

Julius Caesar was one of history's greatest leaders and one of its worst. Far from being the blindly arrogant dictator of Shakespeare's play, Caesar was a visionary of mind-boggling versatility who excelled at politics, communications, and war. But then there was his arrogance. He changed the world but nearly destroyed it. For anyone with the ambition to lead, Caesar offers a textbook and a cautionary tale. In this talk we'll learn why.



BARRY STRAUSS is Professor of History and Classics as well as Bryce and Edith M. Bowmar Professor in Humanistic Studies at Cornell University. He is the series editor of *The Princeton History of the Ancient World* and author of seven books on ancient history. Professor Strauss is a recognized authority on the subject of leadership and the lessons that can be learned from the experiences of the greatest political and military leaders of the ancient world, such as Alexander, Hannibal, and Caesar.



Stanford Classics in Theater Presents:

THE GOOD, THE BAD, AND THE MENAECHMI

May 18 & 19, 2018

Plautus's Latin play the Manaechmi famously inspired Shakespeare's Comedy of Errors with its hilarious story of identical twins separated at birth. This year, the players of Stanford Classics in Theater (SCIT) gave the Manaechmi their own high-concept spin, updating this classic comedy with a Wild West setting and a sci-fi twist!

SCIT is a community of Stanford graduate students, undergrads, and peers who translate, adapt, and perform ancient comedy. Learn more at scit.stanford.edu!

Stanford Repertory Theater

SRT's 20th annual summer festival, **Nevertheless They Persisted**, featured an innovative adaptation of two Euripides plays, *Hecuba/Helen.* Combining two tragedies into a single performance, Hecuba/Helen tells the story of the Trojan War through the opposing perspectives of the two titular ancient queens.

Stanford Classics Professor Rush Rehm translated and directed the production, adapting Euripides' passionately tragic and darkly comic sensibilities for the modern theater. Starring Courtney Walsh in the title roles, Hecuba/Helen also included original music composed by Michael Keck and choreography by Aleta Hayes.

Hecuba/Helen played from July 26-August 19 at Stanford's Roble Studio Theater. The production traveled to the Michael Cacoyannis Foundation in Athens, Greece in September. The festival also included a free film series, a symposium on "The Trojan War, Then and Now," and a Continuing Studies course, "Euripides Our Contemporary." Euripides has never been timlier.

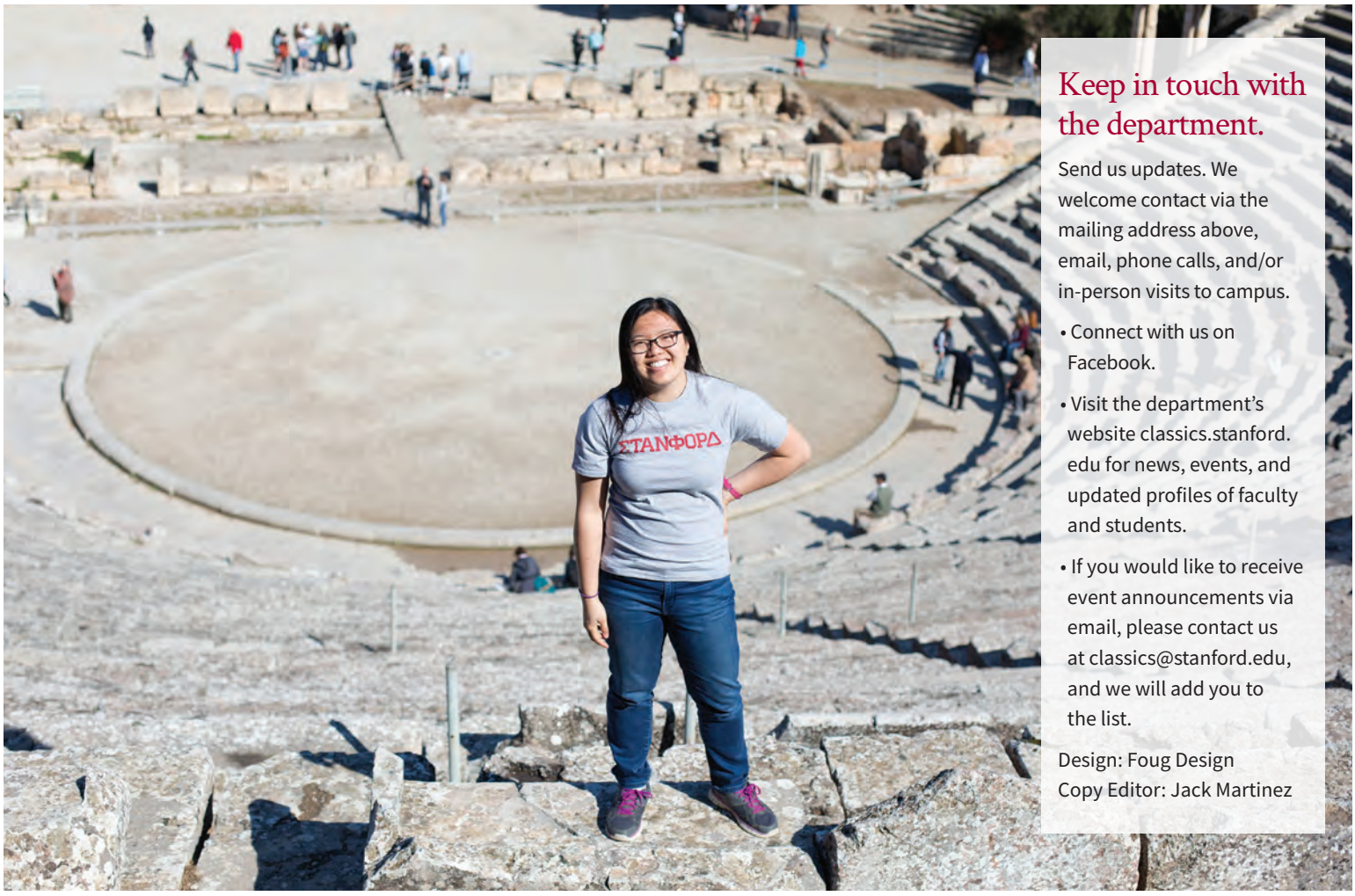
Nota bene: In addition to these events, the department hosted over twenty research talks, conferences, and workshops— http://classics.stanford.edu/events/past-events.

Stanford | Department of Classics

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

650.723.0479

Non-Profit Org.
US POSTAGE
PAID
Palo Alto, CA
Permit No. 28



Keep in touch with the department.

Send us updates. We welcome contact via the mailing address above, email, phone calls, and/or in-person visits to campus.

- Connect with us on Facebook.
- Visit the department's website classics.stanford.edu for news, events, and updated profiles of faculty and students.
- 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.

Design: Foug Design
Copy Editor: Jack Martinez