



DEPARTMENT OF
Classics

NEWSLETTER
2012

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ORBIS:
 STANFORD CLASSICS
 REDRAWS THE MAP
 OF THE ROMAN WORLD
 PAGE 16



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From the Chair

CLASSICS KEEPS GROWING. Last year our deans approved two searches, an exceptional commitment to a moderately sized department and a gratifying sign of recognition of our outstanding record in teaching and research. We were able to hire Christopher Krebs, formerly at Harvard, to shore up our Latin program and build new strengths in the areas of historiography and rhetoric. The second appointment allowed us to expand our archaeology program by adding a third classical archaeologist. A recent Penn PhD and NYU postdoc and already an established scholar of underwater archaeology and heritage management, Justin Leidwanger will add whole new areas of expertise to our department. While he is completing a second postdoctoral fellowship in Toronto, his place is being filled for the current academic year by Alicia Jiménez, a specialist in ancient Iberian archaeology. As the icing on the cake, the noted Latinist and reception scholar Andrew Laird has joined us from Warwick as this year’s Webster Visiting Professor.



WALTER SCHEIDEL

In July, the time had come to say goodbye to our most outstanding department manager in living memory, Ryan Johnson, who was very deservedly promoted to run a much bigger department on the engineering side of campus. During the previous four years he had made an enormous contribution to our program, for which we remain in his debt. Luckily for us, this position was recently filled by Valerie Kiszka, the multiple-award-winning former student services administrator of Stanford’s

sprawling Biology Department, where she used to handle hundreds (and hundreds) of students. Her outstanding track record, and the continuing presence of our enterprising student services officer Lori Lynn Taniguchi and our surefooted administrative associate Margo Keeley, leave no doubt that we are once again in good hands.

Recent years have witnessed unprecedented growth in the number of Classics majors, and we are doing our best to keep it this way. Maud Gleason has kindly agreed to step in as Director of Undergraduate Studies while Giovanna Ceserani enjoys her New Directions Fellowship from the Mellon Foundation (the second time our department has won this award). John Klopacz remains a pillar of strength for our undergraduate Latin pro-

gram, and we are grateful to our tireless emeritus Marsh McCall for his continuing contribution to undergraduate Greek. The replacement of the Introduction to the Humanities courses for freshmen with a new program, Thinking Matters, has given us an opportunity to redesign our offerings. We have launched new “gateway” courses on ancient athletics and ancient Egypt and are in the process of developing entire series of core courses that will help undergraduates pursue their interests in a reliably structured format.

Commencement witnessed the invention of what I hope will become a new tradition, as our alum Carey Perloff, artistic

FROM THE CHAIR — FROM PAGE 1

director of the American Conservatory Theater in San Francisco, kindly accepted our invitation to be our first departmental commencement speaker and shared her own Classics experience with our graduating students and their families.

Under Grant Parker’s leadership, the graduate program is likewise doing well. An unusually large cohort entered the program last year, and we were once again able to welcome most of our top candidates this fall. Several of our new and recent alums defied the sluggish job market by securing tenure-track positions: Al Duncan at the University of Utah, Sarah Levin-Richardson at the University of San Diego, Darian Totten at Davidson College, Brett Rogers at the University of Portland, and Lidewijde de Jong in her native Netherlands. Melissa Bailey took a postdoc at Northwestern. But this was also the year when the debate about the nature and the future of the PhD in the Humanities finally

heated up, and Classics should have much to offer in the process of rethinking this format: What is a Classics PhD for? Should the requirements for all candidates be the same? Questioning apparent certainties will pose challenges but also open new opportunities. Classics, after all, does not merely prepare students for academic positions; it can do much more than that.

In order not only to survive but to prosper, Classics must make its voice heard well beyond the Ivory Tower: outreach is essential. Mary Beard’s visit as our 2011-12 Lorenz Eitner Lecturer (once again sponsored by our generous benefactors Peter and Lindsay Joost) brought to our campus one of the world’s leading promoters and popularizers of Classics in electronic media old and new. And we just continued in this vein with this fall’s Eitner lecture by Peter Meineck of NYU, who has made a name for himself with his innovative productions of ancient plays. Our colleague Rush Rehm continues to be active in the same area: his *Wanderings of Odysseus* was just

staged in Athens and here on campus. Speaking of drama, last year’s performance of a heavily updated version of Aristophanes’ *Assemblywomen* by our graduate students set new standards for raucousness, which would surely have pleased the author. ORBIS, our new interactive simulation of connectivity in the Roman world, attracted hundreds of thousands of visitors and global media coverage within weeks of its launch in May, reminding us of the size of the potential audience for classical matters. The challenge lies in reaching this audience. Digital Humanities approaches are already a crucial means to this end and are bound to grow further in importance. Our unique location in the heart of Silicon Valley puts our program in a superb position to contribute to the fostering of Classics in this rapidly changing world. Help from many sources will be necessary. If you support Stanford Classics, you invest in the future of the field.

Walter Scheidel
Walter Scheidel, Chair

Classics Department Faculty and Staff

EMERITI:

Mark Edwards
Marsh McCall, Jr.
(Recalled for 2012-13)
Edward Spofford
Susan Treggiari
Michael Wigodsky

CHAIR:

Walter Scheidel

DIRECTOR OF GRADUATE STUDIES:

Grant Parker

DIRECTOR OF UNDERGRADUATE STUDIES:

Maud Gleason

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

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Steven Weitzman
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John Klopacz

RESEARCH SCHOLAR:

Adrienne Mayor

ADMINISTRATIVE STAFF:

Valerie Kiszka
(Department Manager)
Lori Lynn Taniguchi
(Student Services Officer)
Margo Keeley
(Administrative Associate)



Spotlight on New Faculty

Christopher B. Krebs Associate Professor

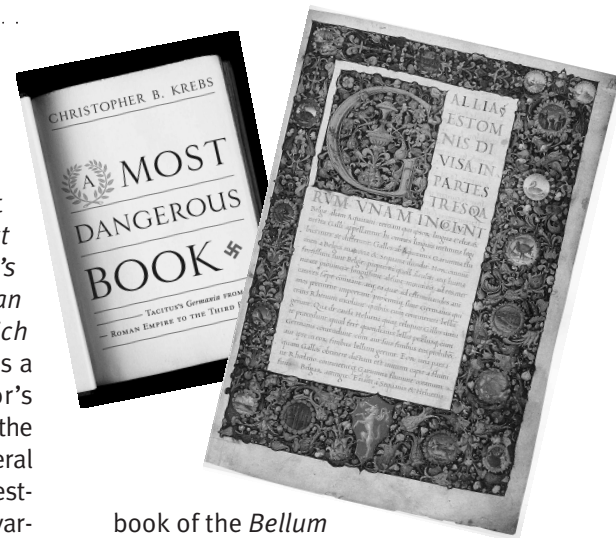
WHEN CHRISTOPHER chose Latin as his first foreign language at primary school in Berlin, he did not foresee that he would one day teach Classics at Stanford. But, happily, that's what happened, and he is very much looking forward to working with students and colleagues on Greek and Roman literature and its afterlives. He previously held positions at Harvard and Oxford and at the Thesaurus Linguae Latinae in Munich, where he worked on words starting with P and R for "probably the most scholarly dictionary in the world" (Encyclopaedia Britannica), and—for those curious about the project—wrote an article for the *TLS* entitled "You Say Putator." He was also a visiting professor at the École Normale Supérieure in Paris, where he lectured on Cicero, Sallust, and Livy.



KREBS

also, along with the Classical Tradition, his primary field of interest. His most recent monograph, *A Most Dangerous Book: Tacitus's Germania from the Roman Empire to the Third Reich* (with W. W. Norton), was a *NYT Book Review Editor's Choice* and a *TLS Book of the*

Year; it has been translated into several languages and has led to many interesting discussions about the long and various afterlife of the *Germania* and classical culture more generally. He has also co-edited a volume, *Time and Narrative in Ancient Historiography: The 'Plupast' from Herodotus to Appian* (with CUP), which studies references to the past in narratives of the past—a phenomenon comparable to references to the stage on the stage. He is currently working on Caesar as a man of letters in the *Cambridge Companion to Caesar* and an edition and commentary of the seventh



book of the *Bellum Gallicum*, which is quite colorful under its seemingly monochrome surface. But he also hopes to continue pursuing his interests in the classical tradition and the history of ideas.

Among the courses he will teach this year are a graduate seminar on Sallust and Vergil and a freshman seminar on Cicero and rhetoric, another important classical heritage, as the speeches during the recent election revealed. □

Greek and Roman historiography is

Andrew Laird

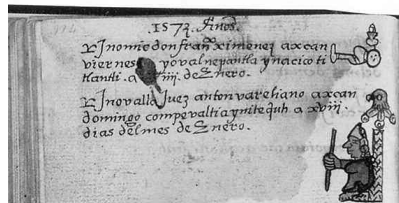
Visiting Professor and Webster Distinguished Lecturer, Autumn 2012

ANDREW LAIRD is Professor of Classical Literature at Warwick University, and he has recently held visiting positions at UNAM and the University of Salamanca. His books include *The Role of Latin in the Early Modern World: Linguistic Identity and Nationalism, 1350-1800*, edited with Alejandro Coroleu and Carlo Caruso (Aarhus and Copenhagen 2012); *Ancient Literary Criticism* (Oxford 2006); *The Epic of America: Rafael Landívar and the Rusticatio Mexicana* (London 2006); *A Companion to the Prologue of Apuleius' Metamorphoses* (Oxford 2001), co-edited with Ahuvia Kahane; and *Powers of Expression, Expressions of Power: Speech Presentation and Latin Literature*

(Oxford 1999). At Stanford he is contributing to the survey of Latin literature for graduates and teaching a further course, Aztecs, Romans, Spaniards, on classical learning and the mediation of native traditions in sixteenth-century colonial Mexico. □



LAIRD



Alicia Jiménez Acting Assistant Professor

ALICIA recently was a postdoctoral research fellow working at University College London (Institute of Archaeology) and Glasgow University (Archaeology, School of Humanities) as part of the Material Connections: Mobility, Materiality and Mediterranean Identities project, jointly directed by Peter van Dommelen, Bernard Knapp, and Michael Rowlands. She is author of *Imágenes híbridae: una aproximación postcolonialista a las necrópolis de la Bética* (Madrid, 2008) and editor of the session Colonising a Colonised Territory (Proceedings of the 17th International Congress of Classical

CONTINUED ON – PAGE 8



Commencement

2012 Presentation of Graduates



DOCTOR OF PHILOSOPHY

Nicholas Owen Boterf
Sarah Katherine Janda
Elizabeth Miriam Jones
Matthew Scranton Simonton

DOCTOR OF PHILOSOPHY, CLASSICS AND HUMANITIES

Alexander Colin Duncan

MASTER OF ARTS

Julie Anne Baleriaux
Camille Vimal Gandhi

BACHELOR OF ARTS WITH HONORS

David Alan Domingos
Stephen Patrick Miranda
Kelly Nguyen*

BACHELOR OF ARTS AND SCIENCES, CLASSICS AND BIOLOGICAL SCIENCES

Camille Vimal Gandhi

BACHELOR OF ARTS

Nicholas Wilkerson Dugdale
Sarah Anne Alison Falconer
Taylor Allison Goodspeed
Kimia Ellen Habibi
Cassidy Karen Horn
Jilliane Ann Jackson
Hyo Jin Kim
Alexis Ann Luscutoff
Brian Joseph Mendoza
David Leon Rosenthal*
Margaret Anne Ranck Schwartz

* Distinction

MINOR IN CLASSICS

Elaine Alexandra Ballinger
Monica Jean Coughlan
Melissa Lynn Hesselgrave
Erin Maria Olivella-Wright
Dylan Maxwell Plofker
Kathryn Millicent Vanderboll

AWARDS:

Senior Prize in Classics:

David Rosenthal (2012)

Junior Prize in Classics: Ben Radcliffe (2013)

*Asclepius Prize for Senior Combining
Excellence in Classics with Pre-Medical
Preparation:* Stephen Miranda (2012)

*Iris Prize for Senior Excelling as
Ambassador of Classics to the Wider
Community:* Cassidy Horn (2012)

See all 2012 Commencement photos on our Facebook page, <http://www.facebook.com/stanfordclassics>.

Stanford Classics Commencement Speech

The following are prepared notes for Carey Perloff's commencement speech, delivered on Sunday, June 17, 2012

I am thrilled to be here today with all of you, thrilled to celebrate your success, and especially thrilled that you chose to major in classics during your time at Stanford. Who would ever have thought that the true mavericks of contemporary education would be those who chose to study the ancient world? And how fascinating that what we now call the study of classics was at one time considered the basic foundation of *any* contemporary person's understanding of their world.

I majored in classics and comp lit at Stanford in the era just preceding the computer revolution, so we Greek scholars were accorded some modicum of respect because we were privy to a strange and mysterious language represented by letters and codes most mortals couldn't comprehend. I had dreamed of becoming a classical archaeologist since being introduced to the ancient world by my second-grade teacher, Mrs. Dawson, who for some unknown reason spent most of the school year teaching us about Sir Arthur Evans' excavations at Knossos, which captivated me utterly and induced me to want to spend my childhood and teenage years doing excavations wherever I could find a pit of dirt. Even when I discovered that Evans had rearranged his finds to suit the fancy of his own imagination, I was not deterred—I intuitively felt that the exploration of the ancient world invited a leap of the imagination and an act of faith to crack the code and discover the secrets buried within. Of course, as soon as I took the requisite courses in radiocarbon dating and geological archaeology and realized how highly scientific the field had become, I understood that my particular aptitudes might better be applied elsewhere. Thank god for my genius Greek instructor, Helene Foley, who taught us first year Greek via the theater. Indeed, my first class at Stanford involved learning the Greek alphabet and then proudly reading BREKEKEKEX KOAX KOAX, the Chorus of Frogs in Aristophanes' comedy, which thrilled me to death and was probably responsible for moving me towards a lifelong career in the theater. I know many of you here today participated in Stanford Classics in Theater, so you know exactly what I mean. Over the course of my four years at Stanford we worked our way through the AGAMEMNON and ELEKTRA, through HECUBA and ANTIGONE, staging dramas in the backyard of Helene's Palo Alto home, where the intrepid and flamboyant expert in the Hellenistic novel, Jack Winkler, would come shooting down her chimney as the *deus ex machina* in any number of the plays. Ancient culture was our touchstone for endless debates about our own culture, as we struggled to create our own narratives, endure our own collegiate dramas, and carve out a path for ourselves.

So it was more than kismet when I arrived back in California in 1992 to run the American Conservatory Theater, whose gorgeous home, the Beaux Arts Geary Theater, lay in ruins from the Loma Prieta earthquake. Being an archaeologist at heart, I was

totally at home running a ruined theater. There's nothing like a classical education to give one perspective. We once staged ANTIGONE using the rubble of our damaged theater as scenery, and every night as Kreon combed his hands through the dirt, actor Ken Ruta would find artifacts he remembered from the theater's glory years before the destruction. Our Chorus were dressed as bewildered subscribers, having returned to a destroyed building in search of a play to hold them together. Over and over again in my theatrical career I have thought about the way in which drama MATTERED to the Greeks, as a living metaphor to show a city its own fate, its own story. The fact that drama, to the Greeks, was the occasion for civic celebration and civic introspection seems hugely important, more important now than ever as we live in an era of isolation and individual destiny in which there are precious few occasions for a *polis* to come together to explore its own mythology, its own contradictions, its bad behavior, its lies, its aspirations.

All of you sitting here today have explored the classical world from your own perspectives as contemporary people: I loved reading about your thesis topics, your areas of focus, your passions, from Greek lyric to Euclid's diagrams to representations of ugliness in ancient drama, you have covered it all. I do think that one thing all classicists have in common is a love of narrative. Because everything to the Greeks was, in a sense, new, they excelled in creating narratives to explain their own history and to imagine their own future. Once when I was rehearsing Euripides' HECUBA with the actress Olympia Dukakis, the rehearsal ground to a halt; it was just after Hecuba had managed to put out the eyes of her enemy Polymestor and was then confronted by Agamemnon, who asked her what she had done. Olympia couldn't understand why she had to recount her deed of revenge; having accomplished her vendetta, what was the point of talking through it again for Agamemnon? What we came to understand was that this was Hecuba's chance to write her own history. That in itself is a powerful act. It is one thing to rush through time, accomplishing the tasks before us. It is another thing to record our thoughts, our behavior, our deeds, for history. He or she who writes history controls the imagination of the future. The Greeks were highly suspicious of the manipulative power of words, but also reverential about language when it was used to advance the law, to illuminate the past, to remind its citizens of where they had gone awry as they struggled to determine the best course of action for the future.

Classicists have been exposed to the modern world in the making. Our sense of ourselves, our democracy, our role in the culture, the nature of justice, the essence of gender, and the fickle nature of fate—all of this is the fertile ground in which classicists toil. As you have watched the Middle East erupt over the past

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2011-12 Lectures & Seminars

Lorenz Eitner Lecture: Mary Beard (Cambridge University)
Mistaken Identities: How to Identify a Roman Emperor
September 29, 2011

Workshop: ***Modern Journeys and Ancient Lands:
Traveling to the Past***
Organized by Giovanna Ceserani (Stanford)
September 30, October 1, 2011

Brooke Holmes (Princeton)
***Disturbing Connections: Mind, Body, and Sympathy
from Hippocrates and Plato to Galen***
November 2, 2011

Christopher B. Krebs (Harvard University)
***Tacitus's Germania 4: A Brief History of
a Most Dangerous Book***
November 9, 2011

Emily Gowers (Cambridge University)
Chasing Pangolins: The Idea of Maecenas in Augustan Culture
November 16, 2011

Darius Arya (American Institute of Roman Culture)
***Old Stones—New Media: Leveraging Video and Social Media
for Cultural Heritage Sustainability***
January 9, 2012

Jas' Elsner (Oxford University)
Art and Rhetoric in the Arch of Titus
January 12, 2012

Martin Devecka (Yale University)
***In Praise of Small Creatures: Elephants, Beavers,
and Juvenal's Twelfth Satire***
January 23, 2012

Justin Leidwanger (New York University)
***Defining Economic Regionalism: An Archaeology of Maritime
Networks in the Roman East***
January 30, 2012

Lauren Ginsberg (Brown University)
Reading the Aeneid in Octavia's Rome
February 2, 2012

Luca Grillo (Amherst College)
Power, Rhetoric, and Irony, or The End of the Roman Republic
February 6, 2012

Christopher B. Krebs (Harvard University)
***Stepping Out from His Own Shadow: Caesar
as a Man of Letters***
February 9, 2012

Felipe Rojas (Brown University)
***Gergas, Nannas, Semiramis: Picturing the Past
in Roman Asia Minor***
February 13, 2012

Alicia Jiménez (University College London)
***Original Copy: Imitation and Colonialism
in Roman Hispania***
February 16, 2012

James Rives (University of North Carolina)
***Animal Sacrifice and Social Relations in
Judaea and Rome***
March 7, 2012

Nicholas Purcell (Oxford University)
Sale in Antiquity: Problems and Prospects
March 12, 2012

Anthony Snodgrass (Cambridge University)
Statics and Dynamics in Greek Agriculture
April 4, 2012

Guy Hedreen (Williams College)
***The Portrait of the Artist as a Symposiast, or
The Iambic Art of Euphronios***
April 12, 2012

Workshop: ***Mathematics as Literature,
Mathematics as Text***
Organized by Reviel Netz (Stanford)
April 13, 2012


Robin Osborne (Cambridge University)
Seeing Slavery in Ancient Greece and Rome
April 16, 2012

Deborah Steiner (Columbia University)
***Chain Reactions: Pindar, Callimachus, and
the Poetics of the Reed***
May 1, 2012

Sylvian Fachard (Lausanne)
***Confronting Settlement Patterns, Resources,
and Population: A Territorial Analysis
of the Chora of Eretria***
May 8, 2012

Geoffrey Kron (University of Victoria, BC)
***Democracy, Social Justice, and Economic Development:
Comparing Greco-Roman Antiquity
and Early Industrial England***
May 14, 2012

Lorenz Eitner Lectures on Classical Art & Culture

The **LORENZ EITNER LECTURE SERIES** was founded to publicize Classics and Classical scholarship to a wider public. The series has been endowed by Peter and Lindsay Joost, great friends and benefactors of Stanford Classics, in honor of the late Lorenz Eitner, director of Stanford's art museum (now known as the Cantor Center) in the 1960s-80s. Eitner also chaired what was then the Department of Art and Architecture and was a distinguished expert on French Romantic painting and the author of a dozen books on art and art history. In naming these annual lectures after him, we honor the memory of a renowned scholar, teacher, and writer who oversaw the expansion of our art museum into a leading regional art collection. 

Full-length videos of the Eitner Lectures can be accessed through our website, <http://classics.stanford.edu>.




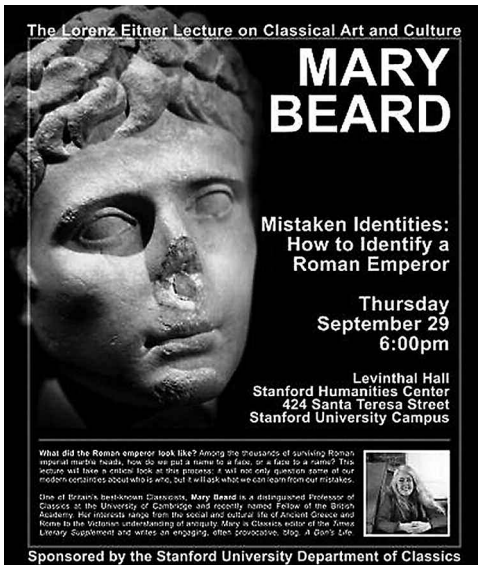
MARY BEARD:

Mistaken Identities: How to Identify a Roman Emperor

–September 29, 2011

What did the Roman emperor look like? Among the thousands of surviving Roman imperial marble heads, how do we put a name to a face, or a face to a name? This lecture took a critical look at this process: it not only questioned some of our modern certainties about who is who, but it asked what we can learn from our mistakes.

One of Britain's best-known classicists, Mary Beard is a distinguished Professor of Classics at the University of Cambridge and a recently named Fellow of the British Academy. Her interests range from the social and cultural life of Ancient Greece and Rome to the Victorian understanding of antiquity. Beard is Classics editor of the *Times Literary Supplement* and writes an engaging, often provocative blog, *A Don's Life*. 



The Lorenz Eitner Lecture on Classical Art and Culture

MARY BEARD

**Mistaken Identities:
How to Identify a
Roman Emperor**

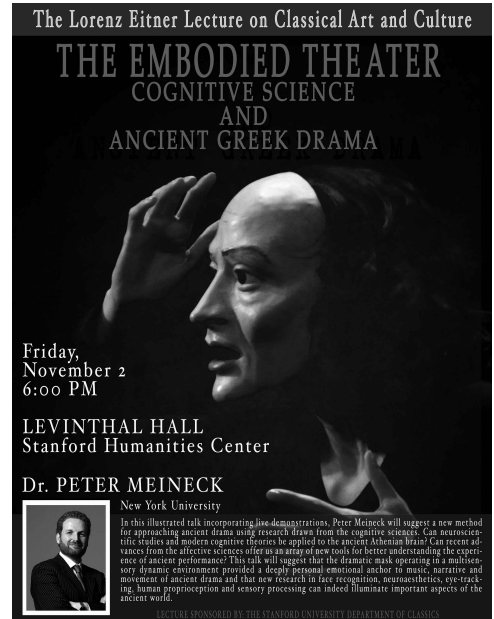
Thursday
September 29
6:00pm

Levinthal Hall
Stanford Humanities Center
424 Santa Teresa Street
Stanford University Campus

What did the Roman emperor look like? Among the thousands of surviving Roman imperial marble heads, how do we put a name to a face, or a face to a name? This lecture will take a critical look at this process: it will not only question some of our modern certainties about who is who, but it will ask what we can learn from our mistakes.

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Sponsored by the Stanford University Department of Classics



The Lorenz Eitner Lecture on Classical Art and Culture

THE EMBODIED THEATER COGNITIVE SCIENCE AND ANCIENT GREEK DRAMA

Friday,
November 2
6:00 PM

LEVINTHAL HALL
Stanford Humanities Center

Dr. PETER MEINECK
New York University

In this illustrated talk incorporating live demonstrations, Peter Meineck will suggest a new method for approaching ancient drama using research drawn from the cognitive sciences. Can neuroscientific studies and modern cognitive theories be applied to the ancient Athenian brain? Can recent advances from the affective sciences offer us an array of new tools for better understanding the experience of ancient performance? This talk will suggest that the dramatic mask operating in a multi-sensory dynamic environment provided a deeply personal emotional anchor to music, narrative and movement of ancient drama and that new research in face recognition, neuroaesthetics, eye-tracking, human proprioception and sensory processing can indeed illuminate important aspects of the ancient world.

LECTURES SPONSORED BY THE STANFORD UNIVERSITY DEPARTMENT OF CLASSICS

PETER MEINECK:

The Embodied Theatre: Cognitive Science and Ancient Greek Drama

–Friday, November 2, 2012

In this illustrated talk, which incorporated live demonstrations, Peter Meineck suggested a new method for approaching ancient drama using research drawn from the cognitive sciences. Can neuroscientific studies and modern cognitive theories be applied to the ancient Athenian brain? Can recent advances from the affective sciences offer us an array of new tools for better understanding the experience of ancient performance? This talk suggested that the dramatic mask operating in a multi-sensory dynamic environment provided a deeply personal emotional anchor to the music, narrative, and movement of ancient drama, and that new research in face recognition, neuroaesthetics, eye-tracking, human proprioception, and sensory processing can indeed illuminate important aspects of the ancient world.

Dr. Peter Meineck is Clinical Associate Professor of Classics at New York

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Commencement Speech . . . continued

– FROM PAGE 5

few years and seen cultures of oligarchy and autocracy struggle with fledgling democracies, you are the ones who have had access to the original and best thinking about the nature of democratic government and the threat of tyranny and abuse of power. You are the ones who have charted the rise and fall of empires, and climbed into the dirt to find shards of evidence of human behavior and belief thousands of years ago. You are the ones who have watched the Trojan women mourn, who have followed Aeneas' struggle to found a new city, who have seen what happens when religious fanaticism drives a group of maenads to destroy their own king. So it is you who will bring perspective to contemporary crises, and who have learnt the art of persuasion from the original masters of rhetoric. You are fully armed to take on the world.

And now you are, to move from a Greek to a *Latin* reference, at a *liminal* place. I love that word. It comes from the Latin word for threshold: *limen*, *liminis*, meaning “a lintel, a threshold, entrance, beginning, starting gate.” As a root word it still permeates our own language: we talk about an idea or a feeling being *subliminal* when it has traveled below the threshold of our consciousness; we say *eliminate* when we mean to take away from the threshold and *preliminary* when we are at that place before we arrive at the threshold. The notion of threshold was hugely important in the ancient world; for example, the borderline between the worlds of the living and the dead involved a river and a dog, and a crossing point fraught with peril and the giving of coins. The passage of waking to sleep was similarly marked with images of the threshold, with those who could cross that threshold easily being those least likely to remember their dreams, as opposed to those who wrestled with consciousness at the threshold before becoming fully awake to the world. So today you are liminal beings on the threshold, ready to step through a door into a new world. Everyone responds slightly differently to thresholds. Some of you will glide through that threshold easily and fluidly, and hardly look back; others of you will linger in the doorway like Orpheus and be tempted to look back at the beautiful Eurydice you have left behind... many of you will linger on the threshold looking out at the fearsome world ahead of you and wondering whether if you had studied something practical like computer science or engineering (and I know some of you here today have done both), your march through the threshold might be more assured. But you have a secret weapon which will serve you no matter what you choose to do: you have widened the lens of your own 21st-century lives by an immersion into the best and most fertile moments in cultural history. In a culture obsessed with short-term profits, with apps that give us instant access to whatever we are seeking and attention spans that have become concomitantly shorter with each passing year, you classicists are the true mavericks. You're the ones with the long view, the big picture, dialectical perspective that has been taught to always argue from both sides. You who have watched great civilizations rise and fall, who have memorized spectacular epic poetry and unearthed coins that began international trade, will not be fazed by a momentary blip on your life screens. When all else fails, remember Winnie in Beckett's HAPPY DAYS, buried up her to her neck in sand. “One loses one's classics!” she laments. And then she takes a deep breath and assures herself “Oh, not all. A part. A part remains. That is what I find so wonderful, a part remains, of one's classics, to help one through the day.”

Congratulations to all of you! ☐

—*Carey Perloff*, Classics (BA, 1980)

NEW FACULTY (JIMÉNEZ)

– FROM PAGE 3

Archaeology, Rome, 2010). Her research interests include archaeological theory and the transition between the Iron Age and the Roman period on the Iberian Peninsula, with an especial interest in topics such as social change and colonization, mimetic material culture in the Roman provinces, and the interaction between the past and the present in the creation of contemporary origin myths in Spain. Alicia has done fieldwork in Spain and Sicily and has been visiting scholar at UC Berkeley, Stanford University, Yale University, Eberhard Karls Universität Tübingen, and University College London.

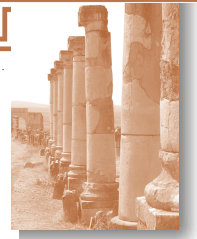
She is thrilled to be part of the Classics Department as Acting Assistant Professor and of the Archaeology Center in the academic year 2012-13, where she will be teaching four courses: The Archaeology of Roman Imperialism, Hispania: the Making of a Roman Province, To the Gods of the Underworld: Roman Funerary Archaeology, and Lost and Found: Roman Coinage. ☐

EITNER LECTURES (MEINECK)

– FROM PAGE 7

University, Honorary Professor of Classics at the University of Nottingham and Founder of Aquila Theatre (www.aquilatheatre.com). He has published several translations of ancient plays with Hackett and is currently completing a new book on cognitive science and Greek drama. He has directed and produced over 60 professional theatre productions and written several stage adaptations of classical works from Homer to Rostand. He created the NEH funded Ancient Greeks/Modern Lives program that brings Classics-based outreach programs to 100 communities across America, focussing on the veteran community (www.ancientgreeksmodernlives.org). He is also a New York State Emergency Medical Technician. ☐

Faculty NEWS



ALESSANDRO BARCHIESI – My recent activity includes editing the fifth volume of a commentary on Ovid's *Metamorphoses* (in Italian, but an English version will come out for Cambridge UP), and writing up the 2012 Martin Lectures on divine councils in the literary tradition: I thank a number of students and colleagues for hints about this ramified topic.

GIOVANNA CESERANI – The year 2012 started well when, at the OUP stand at APA, I got to hold a printed copy of my book, *Italy's Lost Greece: Magna Graecia and the Making of Modern Archaeology*, for the first time. That experience also signaled that it was time to move forward with my new project, which treats the emergence of narrative histories of ancient Greece in modern Europe. I dove straight in by teaching this project as a graduate research seminar, a most satisfying and enlightening experience. I also taught a new course on ancient historians, starting with Herodotus and ending with Eusebius' *Ecclesiastical History*. But I may have learned most of all from serving as Director of Undergraduate Studies for the first time. It was greatly rewarding to get to know so many of our majors and minors better and to see them and their families at graduation.

This year I continued my Digital Humanities work on the eighteenth-century Grand Tour of Italy for the Mapping the Republic of Letters project, which included presentations at Oxford and at Davidson College. I gave a talk on my book at Berkeley, and one on my new project at Yale; and I also completed an article on eighteenth-century antiquarianism for a world history of antiquarianism to be published by the Getty. In March I received word that I had been selected as a New Directions Fellow for 2012-13. This gives me a year off from teaching to gain formal training in a discipline other than Classics, which will assist with my future research. Just last month I started two seminars in the History Department at Berkeley, on early modern intellectual history, and I look forward to being able to report back on what I learn!

ANDREW DEVINE – My new book *Semantics for Latin* is due out in December 2012 (a perfect stocking stuffer for the dedicated Latin student!). It was co-authored with Stanford Classics PhD Larry Stephens.

MAUD GLEASON – Among my enjoyable off-campus professional activities last year was a visit to Cornell, at the invitation of our recent PhD Courtney Roby, where I spoke about medical metaphor. I also visited the University of Wisconsin at Madison where I spoke about the health anxieties of affluent men in the Roman world. I am continuing to broaden my knowledge of ancient medicine as background for my book project, and last year I taught

a new course, Ancient and Modern Medicine, to a group of Stanford pre-medical students.

JOHN KLOPACZ – During the past academic year I continued to teach the entire sequence of beginning Latin, an assignment I value for the opportunity to work with and get to know students over a longer period of time than a single quarter. Beginning Latin attracts both majors and new students considering a major in Classics, as well as students from other departments, and I have attempted to make it a welcoming gateway to other courses in our program. I incorporated my interest in Roman North Africa into the introductory literature class through readings by Nepos and Eutropius relating to Hannibal and the Second Punic War. Patrick Hunt kindly accepted my invitation to deliver a guest lecture to this class on the Carthaginian's Alpine crossing. Caesar (selections from *de Bello Gallico*) and Vergil (*Aeneid II*) were the featured authors in my other intermediate course. An unexpected treat and challenge came in the form of a request to teach the advanced Latin course on Horace. I enjoyed the seminar format of this class and the enthusiasm of our undergraduate Latinists, many of whom were inspired by Horace's Epicureanism to enroll in Laura Jansen's Lucretius course.

Outside the classroom, I served as a member of our undergraduate majors committee and advised freshmen pre-majors. During the spring I contacted a number of newly admitted students who had expressed an interest in Classics, and met with them when they were on campus. I have been in touch with secondary-school colleagues throughout the country to encourage them to recommend Stanford and our department to their best Latin and Greek students. In my role as a California Classical Association board member I invited Ian Morris to speak to a well-attended fall 2011 meeting. On this board I work with Stanford Classics alumni Ben Schalit and Holly Cotty.

Once again, in June, I was able to read the final set of AP Vergil exams, this time in Salt Lake City. Next year I hope to participate in the first reading of the new Caesar and Vergil exam. In the beginning of the summer, I travelled to Rome, Lazio, and Tuscany, where Alessandro and Elena Barchiesi were my gracious hosts in Arezzo.

RICHARD MARTIN – I returned to the real world (if that is the proper term) in September 2012, after a blissful year spent at the Stanford Humanities Center, where the only requirements were to think, write, and eat lunch. I was especially good at the third.

This extended time off (the first in some seven years) gave me a running start on my latest book, tentatively titled *Talking Gods*, which is about the religious thought embodied in Homeric poetry. For better concentration, I managed to restrict conference-going this past year to one event in Argentina and one in DC. To celebrate my return to teaching, this autumn I undertook a new Introductory Seminar on medieval Irish literature, hoping to lure students into the Cattle Raid of Cooley and other delights.

ADRIENNE MAYOR – I took a break from my book manuscript on ancient Amazons to investigate the possibility of recovering non-Greek names of Amazons and Scythians from so-called “nonsense” inscriptions on Greek vases. My co-authors, linguist John Colarusso (McMaster) and vase specialist David Saunders (Getty Museum), and I have posted the paper online at the Princeton-Stanford Working Papers in Classics. Another Working Paper co-authored with a toxicologist, on the mysterious Styx poison suspected of killing Alexander the Great, was reported on in *Der Spiegel*; we are consulting with German TV’s Taglicht Media for a possible documentary. This year I appeared in two History Channel shows, *Civilization Lost* and *Ancient Aliens*, and wrote five articles for the history of science website Wonders & Marvels, on ancient UFOs, classical puppy chow, fake fossils, monkeys with guns, and Talos, the world’s first robot. I was interviewed for a forthcoming National Geographic children’s book about my Griffins/dinosaur research, and gave a lecture titled “Ancient Biochemical Warfare” for Robert Proctor’s History of Science Course at Stanford in February. I also gave a talk on Mithradates for the Classics Students Association at SFSU in April. I agreed to serve on the International Board of Advisors for the International Cryptozoology Museum. My most exciting research adventure this year was in China, where I met with paleontologists David Varricchio (Montana State University), Professor Jin Xingsheng, and Curator Wenjie Zheng at Zhejiang Museum of Natural History, Hangzhou, to view hundreds of fossil dinosaur nests and eggs from all around China.

MARSH MCCALL – I have continued this year to work on the Aeschylus book that will appear in the fullness of time with Wiley/Blackwell. My teaching as an emeritus is concentrated intensively in winter term, and this year I again taught Greek 2, Greek 102, and Inventing Classics in the last offering of IHUM, which now has been replaced by TM (=Thinking Matters) as the university lurches forward with a diminished freshman humanities requirement. I have about ten undergraduate advisees in our thriving department. And I’ve led three alumni travel/study programs, the last one a thrilling circumnavigation of the Black Sea.

IAN MORRIS – I spent the last year in the usual round of teaching, writing, and traveling. 2012 was the last year of the

IHUM program, so it was also the last time I taught my two-quarter sequence Human History, which looked at the human story from its beginnings into the future. But it does mean that I’ll have more time to teach other things.

I finished writing a book called *The Measure of Civilization: How Social Development Decides the Fate of Nations*, which will be published by Princeton in February 2013, and carried on working on a book on the history of war, which will come out from Farrar, Straus & Giroux in late 2013 or early 2014. I also carried on writing more specialized papers for journals, one of which appeared in the *Proceedings of the National Academy of Sciences*.

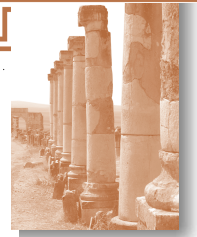
In addition, I spent quite a bit of time traveling to give talks about my last book, *Why the West Rules—For Now*. I was delighted to hear that the book had been awarded three literary prizes, and that I’d been elected as a corresponding fellow of the British Academy.

REVIEL NETZ – We classicists care about TEXT. It is not a simple object fixed for eternity. Rather, it is like a slowly growing organism, a sprawling empire, adding new provinces every century or so. An intricate network of places, names, and dates stands for this story of growth and the classical scholar has such combinations fixed in her mind: *Basel 1543* (the first printed edition of the works of Archimedes), *Torelli 1793* (the first scholarly edition), *Heiberg 1910-5* (the critical edition of Archimedes still in use). All, monuments that will outlast brass.

Netz, Noel, Tchernetska and Wilson 2011, published last December, was the major event of my academic year. Titled, simply, *The Archimedes Palimpsest*, this massive two-volume publication contains, in volume I, a detailed introduction to the texts found in this strange manuscript, its codicology and the digital techniques that were employed in its decipherment; and, in volume II, a complete facsimile and transcription. The transcription, in particular (compiled together with Nigel Wilson of Oxford), represents much of my labor over the last decade. Critical reception refers to the remarkable beauty of the publication; in the *TLS*, it was referred to, quite simply, as the most important work in Classics of the year. For, you see, we classicists care about text.

ANDREA NIGHTINGALE – I served as a member of the Undergraduate Studies Committee; I was also a reader for the Lurcy, Pigott, and Kwok Fellowships, and I was a screener for applications to the Stanford Humanities Center. I served as a Harvard Senior Fellow of the Hellenic Center. I was on the editorial boards of *The American Journal of Philology* and of *Society*. I also read and ranked the applications for graduate fellowships in Classics. Finally, I worked closely with nine dissertation students (in Classics, Philosophy, and Comparative Literature); five of these students completed their dissertations in 2011-12.

Faculty NEWS



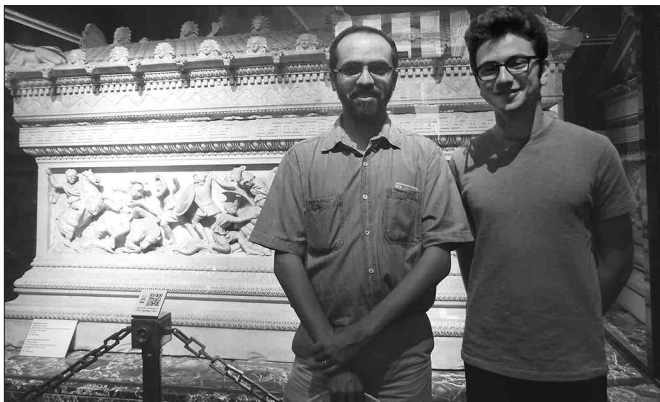
JOSIAH OBER – I continue my double life as Professor of Classics and Professor and Chairman of Political Science, attempting, in my spare time, to produce work that could be of interest to both classicists and social scientists. High points of the year included lecturing in China (Shanghai and Hangzhou) on civic dignity and democracy, and meeting with Chinese classicists and political scientists, many of whom are passionately interested in the history of democracy and citizenship. The recent publication of which I am most proud is an article in the *American Political Science Review* (November 2012) called “Democracy’s Dignity.” I was also proud to hood my first Stanford PhD, Matt Simonton. Among other ongoing projects, I am working with Stanford graduates and undergraduates on a database of persons, based on the *Oxford Classical Dictionary*. We hope that when it is completed, we will be able to say more about patterns of movements of well-known people around the Mediterranean world.

GRANT PARKER – The year brought what has become the usual mix of teaching, research, and administration, with perhaps more of the last than I’ve ever had to do in one year.

On the teaching front, I especially enjoyed putting together a new introductory (I emphasize *introductory*) course on ancient Egypt. It would be good if Egypt could again feature regularly among the Classics offerings.

I also presented papers at a number of small conferences: on long-term links between Iran and India (at Irvine), on the Hellenistic writer Megasthenes (at Kiel), on monumentality (Buffalo, NY), and on heritage and human rights (at SAC on campus).

I also gave a noon talk for Stanford’s Center for the Comparative Study of Race and Ethnicity, on the “discovery” of Classics by one of Nelson Mandela’s fellow prisoners on Robben Island. In recent times I’ve been putting together an edited volume on Classics in South Africa: I’ll write about that, DV, closer to the appearance of the book.



Grant Parker and Jacob Kovacs-Goodman
Archaeology Museum of Istanbul


ANASTASIA-ERASMIA PEPONI – Among the most fulfilling events of the past year was the chance to discuss two different aspects of my recent work on dance and aesthetics in Greece with broader audiences at two invited talks: the first at the American Philological Association meeting in Philadelphia in January 2012, and the second as a keynote speaker at the Twelfth Annual Meeting of the Ancient Philosophy Society in San Francisco, in April. In the first case, the very pleasant discussion was necessarily limited in time, but in the latter a full hour-long discussion with an audience consisting almost exclusively of philosophers resulted in a new and extraordinarily fruitful experience. In addition, teaching a graduate seminar in the spring on a related set of issues was extremely rewarding, with the exchange of views and ideas reaching the highest level.

Finally, my book, *Frontiers of Pleasure: Models of Aesthetic Response in Archaic and Classical Greek Thought*, was published in July 2012 by Oxford University Press.

RUSH REHM – I spent the past year working on several productions, beginning with Stanford Summer Theater’s 2011 Memory Play Festival, including productions of Harold Pinter’s *Old Times* and Seneca’s *Oedipus* (in Ted Hughes’ translation). For the Poetics of Aging Conference in San Francisco, I directed scenes from Euripides’ *Suppliant Women*, Sophocles’ *Oedipus at Colonus*, Shakespeare’s *Henry IV* and *King Lear*, and Beckett’s *Happy Days*. For Stanford’s Center for Ethics in Society, I directed Michael Frayn’s *Copenhagen*, followed by a new play by Richard Rhodes, *Reykjavic* (in which I was type cast as Ronald Reagan). In the spring, I began working on SST’s fourteenth season, dedicated to Sam Shepard, directing *Curse of the Starving Class*. While the Shepard Festival was in full swing (productions, film series, a symposium, and a Stanford Continuing Studies course), I began rehearsing and remounting *Wanderings of Odysseus*, which SST performed in Greece (under the auspices of the Michael Cacoyannis Foundation), and then had a two-week run at Stanford.

I also worked on various articles and reviews and taught seven courses during the year, including two Stanford Introductory Seminars (*Antigone: From Ancient Democracy to Contemporary Dissent*, and *Noam Chomsky: The Drama of Resistance*) and two Continuing Studies courses (*Great Plays in Performance*, and *Sam Shepard and American Realism*).

RICHARD SALLER – In spring 2011 I taught an introductory seminar entitled *The Roman Empire: Its Grandeur and Fall* and completed the text of an essay, “Human Capital in the Roman



Imperial Economy,” to appear in Walter Scheidel’s *Companion to the Roman Economy*. My wife and I had the pleasure of leading a Stanford Alumni Travel/Study group to Turkey over the summer.

WALTER SCHEIDEL – The third year of my first term as department chair turned out to be busier than the previous ones. Throughout the fall and winter, two searches generated files, interviews, presentations, and way too many dinners, and Ryan Johnson’s departure and Valerie Kiszka’s appointment provided some excitement for what might otherwise have been overly sedate summer months. To my great relief, everything went as smoothly as it possibly could, a smoothness that helped ease me into a second and surely final term of chairing our great department. On the academic side, much of the previous year was taken up by the creation and launch of ORBIS, which is described in more detail in this issue. This project would have been unthinkable without close collaboration with our IT experts and graduate students, an experience that was as novel as it was rewarding. I was able to move two edited volumes through the production process, *The Cambridge Companion to the Roman Economy* (Cambridge University Press) and, with my co-editor Peter Bang, *The Oxford Handbook of the State in the Ancient Near East and Mediterranean* (Oxford University Press). Both of them should be out by the time you read this. I also put together a third collection of essays, *State Power in Ancient China and Rome*, which is currently under review. Together with John Bodel, I co-organized a conference at Brown marking the thirty-year anniversary of the publication of Orlando Patterson’s path-breaking book *Slavery and Social Death*, and I was a member of the organizing committee of a two-part conference on the future of ancient history initiated by William Harris and held at Columbia and in Cambridge. I had the honor of delivering the Hyde Lecture at the University of Pennsylvania and the Roberts Lectures at Dickinson College; I also presented at the World Economic Forum in Tianjin, China (the snowless summer version of the annual Davos gatherings), at the International Symposium on Ancient World History at Nankai University (also in Tianjin), and at the World Economic History Congress in Stellenbosch in South Africa. I gave talks in San Francisco, Los Angeles, and Merced; at the Santa Fe Institute, Columbia, and Brown; and in Cambridge, Nottingham, Freiburg, Cologne, and Bonn. A somewhat surreal visit to North Korea rounded off my travel schedule. Now I am trying to catch up with various editorial obligations, including a volume on premodern fiscal regimes (with our alum Andy Monson) and *The Oxford World History of Empire* (with Peter Bang and Chris Bayly).

MICHAEL SHANKS – My research and teaching continue to combine three topics: the reception of the archaeological past—heritage, the history of antiquarianism and museums, and what I call the archaeological imagination; material culture studies, design research and history, rooted in my interest in ancient ceram-

ics; and regional studies, particularly involving a combination of cultural geography and landscape study.

Underlying all three is an interest in the way people creatively take up and work on the remains of the past in the present, interest in what gets called human agency as the motor of history, including creativity, innovation, social and cultural change, and personal efficacy.

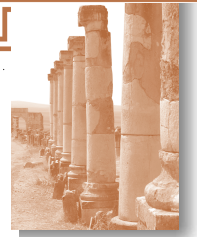
A couple of long-term projects in heritage and the reception of the past came to fruit in publication. This past year *Archaeologies of Presence*, edited for Routledge’s Performance Studies Series with Nick Kaye and Gabriella Giannachi, capped our five-year project *Performing Presence: From the Live to the Simulated*, which was largely funded by the Arts and Humanities Research Council in the UK. In this book – as well as a set of papers, a web site, open-access videos, and an art installation in the online world Second Life – an interdisciplinary team of academics from the humanities and computer sciences, along with more than a dozen contemporary artists, explored how the past today is mobilized through its presence and absence, in everyday life, heritage, and the arts.

Archaeology in the Making, again from Routledge, is a series of conversations from the last ten years with colleagues Bill Rathje, Chris Witmore, and nearly twenty other archaeologists about the experience of archaeology. Bill and I set out to take a little more seriously a kind of oral history of the discipline, but the collection became much more, and amounts to an in-depth survey with quite a different view of the workings of archaeology and heritage management. Far from the picture given in textbooks, we uncover the human face of the discipline, while some of our contributors took the opportunity to be rather frank about their careers and experiences. Bill – inventor of garbology, the scientific study of garbage, and a great friend – died just as the book went into production. He was larger than life and will be sorely missed.

My three-year membership on the International Advisory Board to the City and Port of Rotterdam ended in 2011. On the basis of my work in heritage management I was part of a diverse group of politicians and businesspeople looking at the economic and cultural challenges facing the biggest port in Europe. My links with the city will continue in a column I write in the ambitious and appealing websites of the Museum Boijmans van Beuningen.

I delivered two series of lectures on the future of heritage as a visiting professor at the Humanities Institute of Ireland and at the University of Gothenburg. I also delivered the Reinwardt Memorial Lecture in Amsterdam (School of the Arts), commemorating one of the great figures in Dutch heritage management. All drew on my new book, *The Archaeological Imagination* (Left Coast Press), an exploration of the eighteenth-century roots of our contemporary fascination with the remains of the past.

Faculty NEWS



Archaeology: The Discipline of Things (University of California Press) pulls together my work on ancient Greek ceramics and the cities of the Mediterranean and Western Roman Empire in a survey of the way archaeology deals with material culture and design. Writing it collaboratively with three colleagues, Bjørnar Olsen (Tromsø), Chris Witmore (Texas Tech), and Tim Webmoor (Oxford), was a considerable challenge (we managed it mostly through a wiki), but it did mean that we could cover considerable ground and range of examples in what we aim to be an advanced textbook for archaeology.

Heritage issues and design research come together in a remarkable new interdisciplinary program launched at Stanford in 2011. The Revs Program, funded by a generous gift to Stanford, aims to promote research and teaching in everything to do with the past, present, and future of the automobile—automotive heritage and design. I head the Humanities team. This is one of those opportunities that happen at Stanford—extending the reach of your work into fields you might never imagine. Classical source criticism and connoisseurship—complementary paradigms for the car collector!

My work on the borders of the Roman Empire, including the excavations of the town of Binchester, continues. The site itself is unexpectedly throwing up all sorts of puzzles, not least because it clearly prospered well past the end of imperial control in the fifth century, with buildings being modified well into medieval times. The excavations will last a good number of years, and should throw up the rich finds typical of such sites. Meanwhile I am working on a broader survey of the borders with my colleague in Durham, Richard Hingley, running the length of Dere Street, on which Binchester stands, from York in the south up into the lowlands of Scotland—a remarkable archaeological landscape.

SUSAN STEPHENS – It has been a busy and productive year. My colleague Benjamin Acosta-Hughes (chair of Classics at Ohio State University) and I completed two projects. Our edited volume, the *Brill's Companion to Callimachus* appeared last year and our co-authored book, *Callimachus in Context. From Plato to Ovid* (published by Cambridge University Press), appeared in March. My next projects continue to focus on Callimachus—I just finished a draft of a text, translation, and commentary on all six of his hymns, which is under contract at Oxford Press. The Stanford website on Callimachus' *Aetia* continues to be a work in progress. It still has some distance to go before it is fully functional, however. Working on the Callimachus commentary while teaching material from the Second Sophistic has made me aware of how few of the texts of later Greek have adequate (or any) commentaries. I know a number of you share my frustration and are further along, perhaps, in ways to solve the problem. It would be great to get a conversation going about this. Do e-mail (susanas@stanford.edu) if you have comments or advice.

JENNIFER TRIMBLE – My book, *Women and Visual Replication in Roman Imperial Art and Culture*, came out in the fall of 2011 with Cambridge University Press. I have an article in press on the apparent mismatch between Suetonius' physical descriptions of the emperors in his *Twelve Caesars* and what we see in the portrait statuary of the same rulers. I also gave papers in Munich and Berlin. On the teaching side, I taught a new course on the history and reception of Julius Caesar, as well as the Majors Seminar for the first time, and revamped my Ancient Urbanism course as a comparative look at Greek, Roman, and Islamic cities. I taught a graduate seminar, Reception and Visual Literacy in Roman Art, and those readings and discussions are directly relevant to the project I am working on while on leave in 2012-13.

MICHAEL WIGODSKY (Emeritus) – I continue to work on the Herculaneum papyri; writing was slowed by my illness in the first half of 2012, but I am now recovered and back at work. ☐



Peter O'Connell Mellon Fellow in the Humanities

PETER O'CONNELL

– I have had an enjoyable and productive first year at Stanford. The Classics Department has been welcoming and supportive since the day I arrived, and it has been a pleasure getting to know the undergraduates, graduates, and faculty. My research has continued to focus on the language of sight in Athenian forensic oratory, and I expect to have my book manuscript complete by the end of the academic year. My article, "Hyperides and Epopteia: A New Fragment of the Defense of Phryne," has been accepted by *Greek, Roman and Byzantine Studies*. I am also working on projects about Orestes and the Anthesteria and the language of appearance in Athenian honorific decrees. I am teaching two courses this quarter, the first part of the Beginning Greek sequence and a graduate seminar, Narrative, Persuasion and Emotion in Classical Athens. ☐



Peter O'Connell

Thanks to the generosity of its donors, Stanford Classics is able to facilitate student research and field work by supporting student travel. These are stories by some of the department-sponsored students who attended courses, conducted independent research, joined archaeological dig teams, and undertook other scholarly pursuits during the summer recess.

THANKS TO THE GENEROSITY OF THE DEPARTMENT,

I spent a few weeks this summer pursuing Archimedes through Europe. My trip began in...Copenhagen. There I spent a few days looking through the private letters and working papers of Danish philological great Johan Ludvig Heiberg, who edited the Teubners of Archimedes and other Greek mathematicians around the turn of the last century. I was investigating Heiberg's process for drawing up the diagrams for his editions and found some intriguing materials, but I was also surprised and delighted by a few discoveries from his correspondence during and after WW1. It seems Heiberg, at home in neutral Denmark, served as a middleman passing letters and money between scholars in England and their family members in Germany. I also found a series of memos from Teubner bemoaning the dismal sales of German-produced books in the international market following the war.

These discoveries made me excited to continue researching the impact that geopolitical shake-ups have on both the personal networks and the economics of scholarship (and to continue visiting archives: the stimulation I felt on this trip made me lament how little we Classicists get to dig around in their unassuming manila folders, occasionally opening them to find a secret bonanza).

From Copenhagen I flew south, south to Sicily, intent on exploring as much of the island and its history as I could in ten days. This was my "Med Summer" trip, generously funded by the department, and my choice of Sicily was not only so that I could visit Archimedes' hometown of Syracuse. In recent years the island has loomed Cyclopean on my horizons while I've been writing papers and presentations on the sublime wonder of Lucretius' Etna and early modern travelers' accounts of southern Italy. Studying for the Greek history general exam last summer, too, made me keen to see for myself the scene of so much political drama. Starting in Palermo, I made a more-or-less complete circuit of the island by car and ferry, calling in at Himera, Tyndaris, Stromboli, Etna, Syracuse, Noto, Noto Antica, Modica, Agrigento, Heraclea Minoa, Selinunte, Marsala, and Segesta. I wanted to see for myself the sights and landscapes that so impressed travelers and poets I've studied, and the road trip evolved into a spree of wonders: temple ruins, Baroque altar

pieces, a cathedral that absorbed Doric columns into its construction, red-domed mosques forcibly converted into churches, museums with their archeological troves, Norman fortifications, cows lazing on the slope of smoldering Etna, medieval towns barnacle-clustered on steep hilltops, and one relentlessly booming volcano. In Syracuse, too, I picked up Archimedes' trail: the sleek new Arkhimedeion was unfortunately closed, but I visited an older museum with an excellent exhibition on his intellectual accomplishments and even saw his empty tomb (at least that's what all the guidebooks call it).

Also memorable were my encounters with Sicilians, some of whom embraced the island's past with surprising passion. So the young Syracusan guy working my hostel's front desk: "Doubtless! Doubtless! Dionysius was a tyrant—but he also did great things for Syracuse!" Well, a point for discussion. But while my time in Sicily and Denmark allowed

me to explore standing academic questions and discover new ones, it also illustrated, always unexpectedly and sometimes poignantly, the impact these academic matters can have on everyday life. ☐

—Hans Wietzke

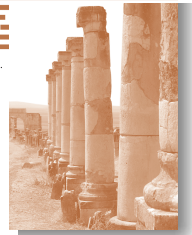


Arrivederci Gela – Hans Wietzke

THANKS TO GENEROUS FUNDING FROM THE CLASSICS DEPARTMENT, I was able to spend three months in Europe. I began the summer by staying ten days in Bodrum, Turkey where I earned an Open Water Diver certificate. During that time I stayed at the Institute of Nautical Archaeology (INA). While there, I was able to observe the remains of several shipwrecks and gain insight on current research projects, thanks to the courtesy of Dr. Cemal Pulak and the students of Texas A&M working there. I also visited the Museum of Underwater Archaeology in Bodrum Castle, which holds the shipwrecks from Uluburun and Yassi Ada, the Tektas shipwreck and the Glasswreck. This proved to be very fruitful since my research interests involve seafaring, maritime trade, and routes of connection in the Mediterranean.

In July I joined the fieldwork team from Brock University, Canada under Prof. Elizabeth Greene and Dr. Justin Leidwanger. The project site is located at Burgaz on the Dağça Peninsula. The fieldwork is done in collaboration with the Middle East Technical

Graduate Student Stories



University of Ankara under Prof. Numan Tuna. While the Turkish team concentrated on the excavations on land, our team investigated the ancient harbors. After extensive documentation of the architectural remains in the area of the four harbors, including aerial and underwater photography, drawings, GIS, and surveys with mask and snorkel, we started excavating in Liman (Harbor) 1 at the north side of the site. Here the focus was set on investigating the architectural features. Having worked previously only on land sites, excavating in water was a very exciting experience.

After 5 weeks of excavation I started an intensive travel program. After some days in Rome I headed South to Matera in Basilicata. There I met students from the Scuola di Specializzazione in Archeologia, who provided me with information about their ongoing excavation in Torre di Satriano, an indigenous center from the 6th cent. BCE near Potenza. After that I continued travelling through South Italy, visiting Calabria and Puglia before I spontaneously decided to follow the invitation of some of the Turkish archaeology students from the University of Ankara, who I had met at the Burgaz project, and to return to Turkey once again. After visiting the Ankara Castle and the Museum of Anatolian Civilizations we headed to Cappadocia in Central Turkey. This region was first settled by Hittites in the Bronze Age and subsequently became the home for Persians, Greeks, and Romans. We visited underground cities and early churches with beautiful frescoes from the 11th cent. CE, monasteries and houses carved out of the rocks.

Finally I returned to my Alma Mater in Heidelberg where I took advantage of the excellent library. All in all, it was a very productive summer, and I'm looking forward to continued research in Turkey. 📷

—Anja Krieger



Anja Krieger on top of Uchisar Castle in Cappadocia.



Field work at the farthest edge of the Greco-Roman World.

THIS SUMMER, I EXCAVATED WITH THE ANGLO-GEORGIAN EXPEDITION at Nokalakevi (AGEN), an eleven-year-long collaboration between British and Georgian archaeologists, at the site of Nokalakevi, Georgia in Colchis, the land of the Golden Fleece. Colchis (that is, western Georgia) is at the furthest edge of the Greco-Roman world, though it has long figured in classical history and mythology – Herodotus writes about the Colchians, positing their descent from the Egyptians, and, of course, Colchis is the destination of Jason and his companions in the *Argonautica*.

Nokalakevi is somewhat too far inland for much contact with Greek colonists and traders of the Black Sea (though, later, with Colchis, it became part of the Roman Empire); my aim in excavating here was to shift my focus from the Black Sea Greeks to those populations whose living circumstances may or may not have changed, due to the Greeks' presence in the area.

Already a local beauty spot for townspeople from nearby Senaki, thanks to its river, verdure, and 6th-century CE ruins, Nokalakevi is becoming more widely known. During my month at Nokalakevi, its excavations were covered on national television, and its English school – really, an English conversation hour, between high school students and international university students from the dig – received local coverage. 📷

—Thea De Armond

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ORBIS:

Stanford Classics Redraws the Map of the Roman World

THE ROMAN EMPIRE was very large, ranging as far from east to west as the forty-eight states from coast to coast, and from Scotland to the Red Sea. Its shape was unique among large empires, wrapped as it was all around an inner sea of a million square miles. These features may be familiar even to casual observers, but they don't tell us what the Roman world really looked like. Conventional maps depict it as viewed from outer space, making it impossible for us to grasp what it took to traverse this enormous territory. Ox carts moved a few miles per day while horse relays might cover huge distances, sail ships were at the mercy of winds and waves, and river boats floated much faster downriver than against the current. Distance was harder to overcome in the snows of winter than in dry summers. The price of travel varied enormously depending on the means of transport. All these complexities shaped the ways in which the Roman world was interconnected and the empire survived for centuries as a single system of control.

From September 2011 to April 2011, a Stanford Digital Humanities grant supported a project that for the first time ever attempted to reconstruct and visualize the real cost of Roman

connectivity. Together with Digital Humanities specialist Elijah Meeks, I led a team of IT experts and Classics graduate students in creating a computer-based geospatial network model of the Roman world, called ORBIS. This exercise required us to build a simplified version of the vast transportation network that had existed in the early centuries CE: some 750 Roman sites connected by 53,000 miles of roads, 18,000 miles of navigable rivers, and 900 sea routes with a total length of 112,000 miles. The IT architecture designed by Elijah Meeks simulates movement across this network by computing the fastest, cheapest, and shortest routes between any two points, for a given month of the year and a wide variety of vehicles: fourteen different ways of traveling by road and different kinds of river boats and sail ships. Large amounts of information from antiquity and later periods had to be distilled into the requisite model parameters. Modeling maritime movement posed particular challenges as we had to find a way to simulate the paths and speeds of sail ships in response to winds and waves: to our relief, a novel algorithm developed by Classics PhD student Scott Arcenas finally made this possible.

CONTINUED ON – PAGE 18

The simplified network of Roman sites (mostly cities), roads and rivers on which our model is based.





The mapping page of the website shows three simulations of trips from Carthago (in modern Tunisia) to London. The purple line across southern France and the Mediterranean depicts the fastest route in July, whereas the purple line along the French and Italian coast shows the fastest route if sailing is restricted to coastal shipping lanes. The green line (which obscures the purple line between northwestern France and London) shows the cheapest connection between these two points: in this case, the lower cost of transport by sea compensated for the greater length of this route. The results box specifies the simulated cost in terms of time and expense, and the fields on the right-hand side enable users to select different modes and means of travel.




This cost-distribution map shows variation in travel time from the city of Rome. Destinations colored in green took the least time to reach, whereas it took several times as long to travel to those colored in red.



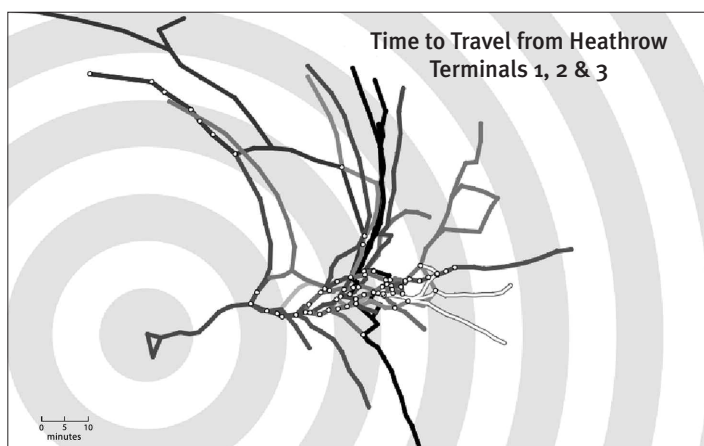
MAPPING THE GRAND TOUR – FROM PAGE 16

After seven months, a striking website designed by our team member Karl Grossner invited users to travel across the Roman world, relying on our model's simulations just as modern travelers might consult Google Maps for the best connections. When the site (<http://orbis.stanford.edu>) was launched on May 2, we were unsure what to expect: after all, how many people actually need to know how much it would have cost to prod a mule from Florence to Rome in October 301 CE? Yet the scale of interest around the world soon exceeded all expectations: driven by rapidly expanding coverage on the Internet, the number of visits rose day after day until they threatened to overwhelm our server. Over 300,000 people visited the site in the first two months, 60,000 of them on a single day. Emails arrived from various corners of Europe, setting us straight on obscure toponyms and bemoaning the lack of their favorite stretch of Roman road. Blogs and discussion boards, newspapers and magazines, radio and TV programs revealed a previously unsuspected fascination with the finer points of Roman travel.

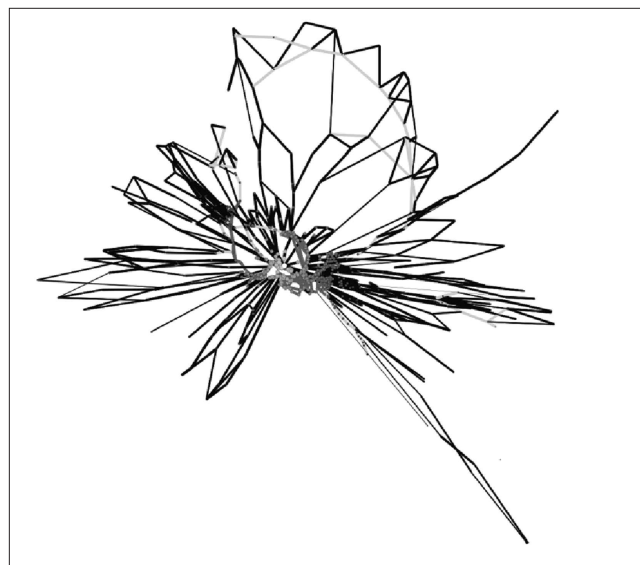
Given an opportunity for interactive engagement, the general public responded with enthusiasm. This is a valuable lesson for the future of Classics, which will surely depend more and more on digital representation and its free and global dissemination online. But ORBIS is also meant to contribute to professional scholarship: as a Digital Scholarly Work, it serves both as a website and an academic publication, transcending the constraints of traditional publishing and accommodating presentations that are simply impossible on the printed page. In its current format,

ORBIS is merely a first step in this direction. Future updates might provide higher resolution by adding more sites and roads to achieve an ever closer approximation of Roman realities; they might extend the model's reach across Eurasia by simulating the Indian Ocean trade with India or movement along the Silk Route; and they might make it possible for users to graduate from simple path-finding to more complex simulations. The ultimate goal of this project has always been literally to redraw the map of the Roman world, and in some sense the capabilities on display on the site are only a by-product of this pursuit, a means to a higher end. ORBIS was inspired by an applet that reconfigures a map of the London subway system to represent travel time as distance from any given station. Our model now allows us to do the same for the incomparably more complicated transportation network of the Roman Empire. The famous French historian Fernand Braudel called distance "Enemy Number One" of pre-modern civilizations: for the first time, ORBIS lets us catch a glimpse of what that enemy really looked like. 

—Walter Scheidel



This distance cartogram reconfigures the London subway network to show how long it takes to get from Heathrow (in the bull's eye) to any other station in the network. Each ring stands for 10 minutes of travel time. This simulation inspired the creation of ORBIS. (See http://www.tom-carden.co.uk/p5/tube_map_travel_times/applet/.)



This distance cartogram shows the transport price of moving a unit of grain from any point in the Roman Empire to the city of Rome. Thanks to cheap sea transport, all sites on or close to the Mediterranean coast are compressed near the center of the cartogram, whereas inland sites were much more remote. The most extreme outliers include the Upper Danube (in the north), northern Romania (in the northeast), and the Egyptian oases (in the southeast). This visualization bears little resemblance to conventional maps of the Roman Empire but captures the true (price) cost of connecting the capital to its subject territories.

Undergraduate Student Stories



OVERALL, THE GREEK COURSE AT UNIVERSITY COLLEGE CORK has turned out to be a successful program, and as I sit here, I am able to say with confidence that I have been taught enough of the grammatical and syntactic points of the language to read unadapted Attic Greek.

This course is especially suited for driven students who learn well on their own: class is not in session for more than three hours a day, considerably less than in other programs, leaving more time for students to work with the material at home. Topics are generally addressed only for a fairly short period of time when they are introduced, as half of the class is dedicated to going over the previous night's reading, and while a few exercises are assigned for homework, it is ultimately up to the student to do whatever he/she must to make the material stick. The teachers are very knowledgeable and very open to help any student who is having difficulties; although there are not official office hours, some can easily be arranged when necessary.

Additionally, because the program is in Ireland, students are given a chance to explore a culture different from their own and to direct their attention toward the language they are learning. Knowing that one has come all this way for this purpose gives the course an especially focused feeling, and yet the city center is within walking distance from the accommodations when a study break becomes necessary.

A word of caution, though: the textbook that UCC uses is *Reading Greek* by the JACT¹, and, as the name suggests, instruction is primarily done through reading (adapted) texts, each of which is accompanied by an extensive glossary. These texts become harder and less adapted as the course progresses, until at last the student is reading unadapted Greek, but still with a large glossary accompanying each page of text. Students are even allowed to use a dictionary on tests after the fourth week, with the justification that it is not possible for a student to learn as much vocabulary as is necessary to go from text to text in such a short period of time. Even though the importance of vocabulary learning is downplayed after the first half of the course, it is necessary for the student to remember to still devote time to memorizing vocabulary, or else when he/she is faced with a text where most words are not glossed, translation will become a slow, frustrating, and dictionary-intensive process.



Greek influence even on the University College Cork campus! – Dominic Delgado

Taking this course has been a very important step in my Classical education; it has introduced me to a part of antiquity with which I had minimal experience previously and a skill that I am likely to use and improve on for the rest of my life, namely the ability to read Greek. Latin and Ancient Greek, despite the influence they have to this day, are, of course, foreign in nature, but Greek has always been especially foreign to me. Ever since I was first introduced to Classics five years ago, my studies were focused solely on the Romans, their language and culture, and although I knew the Greek alphabet and had studied some of the interactions between the Greeks and Romans, Greek language and culture were not my concern.

Through this intensive study of Greek, though, I have seen for myself the elegantly complex nature of the language, and I am fascinated by it; I am particularly amazed by the precision with which one can express himself/herself using Greek. I now plan to acquaint myself with Greek culture and look at what aspects thereof might have led to the development of such precision in their language, perhaps even comparing and contrasting Greek language and culture with those of the Romans. This is the beginning of what promises to be quite the exciting academic journey, and I can't wait to see where it will end up.

—*Dominic Delgado*

THIS PAST SUMMER I TOOK AN INTERMEDIATE Ancient Greek course at Columbia University that was designed to cover in six (short) weeks the equivalent of two semesters of second-year Greek. While summer-intensive beginning Greek and Latin courses abound, intermediate ones are rare—so rare that Columbia's was the only one I could find (they also have one Latin). At any rate, I'm glad Columbia offers such things, because I had a tremendous experience. We spent the first half of the course reading Attic prose (Plato and Lysias) and the second half reading Epic poetry (Homer and Hesiod). We took countless (daily) translation quizzes and memorized loads (of loads) of principal parts—tasks that were, by turns, evident boons (because so empowering were they for our Greek reading) and blessings thoroughly disguised (because they were har-

¹ *Joint Association of Classical Teachers*



Student Stories

rowing). Without a doubt, every bit of the course's intensity paid significant Greek-learning dividends.

Further, while I spent my weekdays learning Greek, during the weekends I got to explore New York, not much of which is immediately relevant to the Classics. But of course in some respects much of it is. Either way, I spent countless hours in the city's museums, and in none more than in the Metropolitan Museum of Art, that massive jewel. Some relevant highlights from there included tracking (by walking from room to room) the development of Greek vase painting, standing inside a reassembled Egyptian tomb (Perneb's), and seeing a spectacular Cy Twombly painting.

In sum: those six weeks of my summer were intensely difficult, fun, Classical, edifying, and hot. ☐

—Nick Gardner

THIS PAST SUMMER I PARTICIPATED IN the Harvard Comparative Cultures Seminar in Olympia and Nafplios, Greece. Never having visited Greece, I wanted to spend the time better acquainting myself with Greek culture and history. This program sought to expose students to 3,500 years of Eastern Mediterranean history through a series of seminars and lectures on various topics. During the five-week program, I studied a wide range of subjects, including Homeric reception, ancient and medieval advice literature, Ottoman history, Modern Greek literature, and even the contemporary debt crisis.

One of the main themes of the program was the importance of the Classical past in fashioning identity. Why did the Byzantines purposefully imitate Attic Greek literature when they no longer spoke the language? Why would an Ottoman sultan have the story of Alexander the Great copied for him in a beautiful illu-



Eric Garret getting acquainted with Greek culture and history.

minated manuscript? Why did Athens, a small and poor town at the time, become the capital of a newly independent Greece in the nineteenth century? Why did the French and British enter into fierce competition for antiquities? The answer to all of these questions is that the Classical past still retained a great deal of prestige that later powers sought to reappropriate.

The program helped me to discover how a long dead civilization could still retain its significance after thousands of years. Ancient Greek art, literature, philosophy, and many other things became important marks of prestige that could legitimize one's claim to power. Today, Modern Greek identity is closely tied to its ancient past. I realized that the claims we make about the past can impact those who continue to identify with their ancient ancestors. Living in Greece and studying the past, both ancient and more recent, I came to understand that, as long as people continue to contest the ownership of the past, the Classics will remain relevant. ☐

—Eric Garret

THE BREADTH OF KNOWLEDGE I GAINED from the ten-week Ancient Greek course at U.C. Berkeley was startling: a degree of ease with Ancient Greek texts as well as the ability to handle relatively long translations. The course was divided—the grammar content of the course during the first six weeks while the rest of the course was spent analyzing and translating two texts. The generally fast pace of the course demanded for the students to continuously memorize and adapt to the new material presented every day. Overall, I am quite content with the general teaching methods for the class and applaud the instructors for their diligence throughout the summer.

The first half of the course, as mentioned, was dedicated to learning the basic grammar of Ancient Greek: nouns, verbs, participles, etc. I generally found the grammar content to be the most difficult aspect of the course. The instructor usually went over a chapter a day, assigning numerous sentences for homework. The instructor, Virginia Lewis, was quite capable of maneuvering us through the pace of the course.

In the latter half of the course, the class was required to attend both a poetry and a prose session. There were four options available this semester: Herodotus and Euripides or Homer and Plato, for the prose and poetry session respectively. I greatly enjoyed this part of the course and found it to be a worthwhile experience. I chose Herodotus and Homer for the latter half of the course. I was assigned nearly 100 lines each day, 40 for Herodotus and 70 for Homer. The first few days, the amount of lines certainly created a great deal of pressure, but I adjusted to the repetitions of the language after a while. The Reading Comprehension aspect of the course further highlighted your own weaknesses from the grammar portion of the course. For instance, I generally had a



Lizabelle Hernandez – Intensive Greek at U.C. Berkeley

bit of trouble with the middle voice, which Herodotus generally preferred in his writing.

Mostly, the Ancient Greek workshop was an enjoyable experience. To this day, I probably consider it to be the most difficult class I have ever taken, and my study habits have changed as a result of that. ☐

—*Lizabelle Hernandez*

IT WAS A SCORCHING JUNE DAY AND ALL I COULD SEE

for miles around were cows and stone fences. I was deep in the interior of the island of Naxos and had been walking for miles to find evidence of the classical Greek beauty I'd studied in class. When I finally saw the remnants of the smooth marble columns of the Temple of Demeter poking out in the distance, they struck me with a force I hadn't expected. The long hike through the empty aridity gave the temple a kind of aura that doesn't show up in textbooks.

The month that Stanford sponsored me to do contextual coursework in Greece was full of moments like these. The course, run by Duke and called *The Birth of Reason in Ancient Greece*, took a group of students traveling all over Greece as we learned about the development of ancient philosophy in the Greek world. Along with 27 Duke students I hiked up Mount Olympus, explored Mycenaean and Minoan ruins, and wandered around Byzantine churches. Every morning we toured archeological sites and museums and every evening we had class with a professor of ancient philosophy. The course was designed to show how Greek philosophy emerged in the context of the geography, culture, and politics of Ancient Greece. After a packed month of travel, class, and eating hummus, I felt like I was starting to pull together the disparate strands of my previous experience with Classics.

Before going on the program I had been helping the Classics department build an online interactive map of the Ancient Greek world, but having never visited Greece, I didn't have an intuitive sense for the topics I was working on. Spending a month exploring Greece's islands, mountains, and plains helped bring to life the concepts I had once only engaged with through my books. Although I'd heard about how the rocky and mountainous landscape of Greece prevented territorial consolidation and encouraged the development of small heterogeneous city-states, it didn't really make sense until I had to clamber over the rocks and mountains for myself. The Duke program helped us use our understanding of the environment and landscape of Greece to animate the works of philosophy we read as we traveled all over the country.

Although experiencing the geography of Greece made me feel closer to the world I studied in class, the most important lesson I took from the trip was to respect just how estranged the modern world is from that of the ancient Greeks. When reading Plato's dialogues and looking at 5th-century statues it was easy to feel that the Greeks were just like us and to pretend that their world was straightforwardly similar to ours. But after going to Greece and looking harder at sites like Delphi, sympotic and sacrificial vessels, and the mixture of religious and civic buildings in the Athenian Agora, I realized that my old sense of identification had been too simple. Traveling closer to the Greeks made me realize just how far away they were. The Duke in Greece program helped me piece together what I had seen and experienced in order to understand how the different parts of the Ancient Greek world formed a system that was entirely distinct from my own. Confronting the strangeness of the Greeks forced me to understand the internal logic of a society that proved irreducible to the categories I already held in my mind. As I stood in front of the Temple of Demeter, exhausted and dehydrated and exhilarated,



Maya Krishnan at Santorini while exploring Greece's islands.



Student Stories

rated, I felt like I could catch a glimmer of an elusive world that I hadn't been able to notice before. It's moments like these that keep me studying Classics. □

—*Maya Krishnan*

THROUGH THE GENEROUS SUPPORT OF THE CLASSICS

Department and the Mediterranean Fund, I conducted fieldwork in Turkey that allowed me to explore key questions in my senior honors thesis. My honors thesis focused on different social groups within Aphrodisias, assessing how the Roman imperial cult affected the construction of their civic identities. I designed a program of study that allowed me to gain a better sense of the urban layout of Aphrodisias on an intra-city and an inter-city scale. I visited Aphrodisias as well as neighboring, contemporary cities (e.g., Hierapolis and Ephesus), in order to evaluate how well integrated the Roman imperial cult was in the local social fabric.



Kelly Nguyen at the excavated theater at Aphrodisias.

for religious events. Such a collection would have been invaluable to my thesis, providing further insight into the intersection between social differentiation and spatial ordering. Unfortunately, nature had gotten to the Sebasteion before me and the floors were overgrown and almost completely covered. Although I was not able to document the graffiti on the floors, my trip was nevertheless still successful. At Aphrodisias, I studied the relationship of civic and religious buildings to each other and how this relationship influenced pathways within the city. On an inter-city level, I compared the city layout of Aphrodisias to those of other cities with imperial recognition in order to observe patterns and anomalies. Overall, my trip allowed me to examine the urban fabric of Aphrodisias in its environmental context as well as in its socio-historical context. □

—*Kelly Nguyen*

DURING THE LAST TWO WEEKS OF JULY, I attended the Leiden Summer School in Languages and Linguistics. Despite

its title, the program is devoted almost exclusively to Indo-European historical linguistics. This specialization was what motivated me to attend the program. With notable exceptions, Indo-European studies receive scant attention in the US, and Stanford conforms to this trend. At the University of Leiden, scholars are still working intensively to reconstruct the hypothetical ancestor of Greek, Latin, Sanskrit, Germanic, and the whole family of Indo-European languages. I was immensely satisfied with the quality of the program. On the most basic level, all of the administrative matters—payment, housing, scheduling, and dining—went smoothly. My classes were taught well, and the teachers were enthusiastic and communicative. But on another level, the classes were a pretext for something more valuable. Indo-European philology is a small, specialized field whose practitioners are scattered separately around the world. At the summer school, scholars and students like me can meet and share thoughts, discuss the state of the field, and debate linguistic issues brought up in class. The organizers took ample steps to provide opportunities for socializing and discussion. I would recommend the Leiden program to anyone who wants exposure to more advanced topics in Indo-European linguistics and the opportunity to meet fellow students of the discipline. I do have several caveats. Although I could get by with Latin and Greek, I would have benefited from a working knowledge of Sanskrit. Also, there are four classes per day at 1.5 hours each. Six hours of class can be grueling, and many students left one of their time slots empty.

The Leiden program is oriented toward Linguistics (by which I mean Indo-European Linguistics), but Classics inevitably loomed large. The boundary between the two subjects was at best fuzzy. During one of the evening lectures, a doctoral student traced the origins of archaic Greek kingship into Indo-European prehistory. His methods were at once literary and linguistic, combining a close reading of Homer with an etymological analysis of Greek political vocabulary. Many of the professors, though distinguished Linguists, seemed to be at heart Classicists whose voluminous knowledge of literature and culture betrayed their original orientation. Of course, I am overstating the distinction. The two fields employ different techniques for analyzing the same material and asking related questions. At their most dissimilar, Classicists may be asking about gender roles in the late Roman



Ben Radcliffe with Zincirli Lions at The Pergamon Museum, Netherlands.

Empire and Linguists about the typology of glottalized stops, but the fields merge wherever archaisms hearkening back to the Proto-Indo-European unity are found. At Leiden we repeatedly touched on such topics, e.g., Hittite epic meter and Indo-European accent; Homeric names and Indo-European nominal compounding. Although I was aware of this Classics/Linguistics synthesis before Leiden, seeing its energetic practice firsthand strengthened my opinion that the most exciting research in Classics has a Linguistics flavor—and vice-versa for Linguistics. □

—Ben Radcliffe

THE KEY ELEMENT AND STRENGTH OF THE Living Latin, Living History program is the instructor, Professor Nancy Llewellyn. Having studied several modern languages in the past, I can appreciate the fortunate combination of a native speaker and a talented language teacher. Professor Llewellyn is the closest we can hope to have as a native speaker of Latin. She freely and spontaneously uses advanced grammar, offers a range of synonyms to teach vocabulary, and easily transitions from classical to ecclesiastical pronunciations. Not only does she have a mastery of spoken Latin, she also has a gift for teaching language. Professor Llewellyn understands various types of drills and exercises that kept the class motivated every day. I came into the course with only the minimum one year of college-level Latin, and her instruction allowed me to keep pace with the other students, who each had at least two years of study behind them.

The other major strength of Living Latin was the daily field trips. The program was structured so that every day began with a morning classroom session, a break for lunch, and an evening trip to a Roman historical site. The evening excursions were where I felt my first connections to Ancient Rome. We went to a site, read Latin texts, either epigraphs or in our textbooks, and discussed the site in our own Latin.

The only downside of this program was that its schedule consumed most of each day. Prospective students should not expect much time for individual travel or exploration in Rome.

Living Latin brought a subject to life that had previously existed for me only in textbooks and the History Channel. Seeing and touching a piece of ancient Roman history, whether a statue, gravestone, or the Colosseum, and being able to discuss with others in the language of the Romans filled the void I found in the university learning experience. I certainly would not have succeeded in this program, were it not for my year of Latin instruction, but I can now come back to the classroom with a real sense of the Latin writer's world. I walked the Appian Way, I saw where Cicero spoke to the people, and I touched the ruins of Hadrian's Villa.

Through Professor Llewellyn, I have learned a few techniques that will not only benefit my own Latin studies, but would benefit the Stanford Latin program. Her methods were based on the



Zack Smith (far right) on a daily field trip as part of an immersive Latin program in Rome.

simple principle of continuously speaking Latin. She taught grammar and we discussed and translated texts into our own Latin. We learned to ask our questions and receive explanations in Latin. Through this, the program achieved its elusive goal of immersion in an ancient language. Our journey began with a simple “Salve,” and ended with each of us giving a four-minute presentation about Roman cultural sites entirely in Latin.

The trap of teaching an ancient language is to rely solely on reading and translating the texts that have survived. Unfortunately, the art of speaking, an essential part of most languages, is lost through this method. Living Latin resurrects the Roman tongue and forces its participants to learn in ways other than traditional rote memorization.

After an enlightening four weeks of intensive Latin immersion in Rome, I can confidently say, “Lingua Latina non mortua est ac numquam vere morerit!” □

—Zachary Smith

THIS PAST SUMMER, THE CLASSICS DEPARTMENT'S funding allowed me to spend an intense and jam-packed ten days conducting research on a project related to my honors thesis, which concerns Anacreontic poetry and its reception and adaptation in the modern era. To that end, I took a whirlwind tour of Rome, Florence, Venice, and Paris with the intention of seeking specific representations of Greek poets, paying special attention to how pieces of classical art have been appropriated into Italian and French culture. Through this trip, I grew to appreciate both the difficulties and the unexpected delights of the research process and how Classics remains relevant to both modern nations and students like myself.

Though my potential honors thesis concerns classicism in literature, this trip allowed me to see how classicism was manifest in history and art. To guide my travels, I had done some preliminary research on representations of Anacreon and other classical authors. My goal was to seek these vase fragments and busts out in museums and see how they were grouped, and how their placement affected the viewer's understanding of the pieces of art. Much of my time was spent searching for these busts in the Capitoline Museum, the Uffizi, and the Louvre. And to be honest, I never once found any of the representations of Anacreon I was looking for, although I painstakingly searched through the museums in which they were purported to be. One especially vivid memory was walking through the Capitoline Museum on



Student Stories



Shu Yi Zhou with the long-sought-after Anacreon statue at Musée d'Orsay.

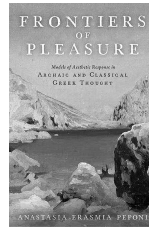
quite possibly the muggiest June afternoon ever, staring at every classical bust in rooms where they were so plentiful that they seemed to preserve their air of anonymity even when accompanied by their little distinctive placards.

On a wider scale, I aimed to make my visits as culturally edifying as possible. As a tourist of classical treasures in Italy and in Paris, I felt both close to the classical past and also gained a new appreciation for what the monuments and sculptures meant to their successors. A particular highlight was finally seeing the *Horses of San Marco* in Venice. I had previously read about their history and appropriation in my Classics Writing in the Major Seminar, and I was extremely grateful for the opportunity to actually see how a pagan sculpture group was now being displayed in a Christian church. Seeing these sculptures in their physical contexts really changed how I understood Classics. Before this, I had examined pieces of text and art as individual entities, unknowing that they actually possessed any other meaning to people who did not study Classics. But I realized when I looked at things like the *Winged Victory* or the *Venus de Milo* that my own notion of what the term “Classics” meant was inherently skewed by my own education and cultural values. The sense of closeness that I felt to those statues was not borne purely out of my love for the Classics; I had to admit that I was not entirely different from the thousands of visitors who came to the Louvre every day to see works of art precisely because they had been romanticized to the point of celebrity.

Although I did not find exactly what I had hoped to find when I began my research trip, I found a sculpture of Anacreon in the most astonishing of places: the Musée d'Orsay in Paris! It was then that I realized that while a less famous Greek poet may not have been important enough to be continually displayed in museums with large classical collections, he still survived in the imaginations of readers in the 18th and 19th centuries, who recreated him as they envisioned him to be. While later readers may not have known what he looked like, they constructed a physical version of what they knew him, and perhaps, what they wanted him to be. It was inspiring to see that this figure continued to be important to some Romantic artist, just as his poetry is important to me today. As I approach my senior year, I will remember what I have learned from this summer's experience, continually adapting and refining my research as I explore the multivariate dimensions of Classics and classicism. □

—Shu Yi Zhou

Recent Books



Frontiers of Pleasure: Models of Aesthetic Response in Archaic and Classical Greek Thought

ANASTASIA-ERASMIA PEPONI
Oxford University Press, 2012



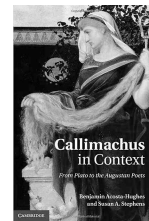
The Archaeological Imagination

MICHAEL SHANKS
Left Coast Press, 2012



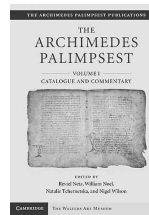
Italy's Lost Greece: Magna Graecia and the Making of Modern Archaeology

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Oxford University Press, 2012



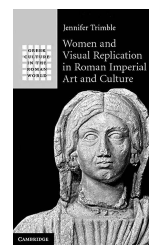
Callimachus in Context: From Plato to the Augustan Poets

BENJAMIN ACOSTA-HUGHES and SUSAN STEPHENS
Cambridge University Press, 2012



The Archimedes Palimpsest, Vols. 1 and 2

REVEL NETZ, WILLIAM NOEL, NIGEL WILSON, NATALIE TCHERNETSKA (Editors)
Cambridge University Press, 2011



Women and Visual Replication in Roman Imperial Art and Culture

JENNIFER TRIMBLE
Cambridge University Press, 2011

Stanford Summer Theater - Wanderings of Odysseus

With the support of the Classics Department (along with VPUE and Theater and Performance Studies), Stanford Summer Theater has re-mounted its 2010 *Wanderings of Odysseus* in Athens, Greece, sponsored by the Michael Cacoyannis Foundation, the Greek Ministry of Culture and Tourism, and the European Union.

We spent five weeks rehearsing at Stanford before departing for Greece. Most of us arrived in Athens the last week of August, to become acclimated to the time change and heat. Many visited sites that would help us get a feel for the world of Homeric epic and the importance of performance in the ancient world: Mycenae, Epidaurus, the Temple of Poseidon at Sounion, the Theater of Dionysus in Athens, the Acropolis Museum, and the National Archeological Museum.

We had a hectic rehearsal period of eight days in Athens, adapting the show before our performances on September 12-15—four sold-out performances in the beautiful 350-seat theater

at the Cacoyannis Foundation. We received extraordinary press coverage in *Eleutheros Typos*, *Ta Nea*, and *To Bema*, as well as interviews on Greek radio and an interview and coverage of the performances on Greek national television.

PHOTO: SHIRLEY FARR



Angela Farr Schiller, *Kirke weaving*, *Wanderings of Odysseus*, Athens, Greece).

The Cacoyannis Foundation were absolutely wonderful hosts, setting us up in a splendid hotel near the Acropolis Museum, with views of the Acropolis and Philopappou. The Foundation also arranged for us to visit Delphi on our day off, including a valuable tour of the archaeological site and museum, as well as a visit to the European Cultural Center, the site of many conferences at which Stanford classicists have presented papers and organized conferences.

On our return from Greece, *The Wanderings of Odysseus* played ten performances, at the Nitery Theater (Old Union) September 25 – October 5, 2012. □

Rush Rehm,
Professor, Drama and Classics
Artistic Director,
Stanford Summer Theater

SCIT Update

Stanford Classics in Theater had another great year in 2011-12, as we brought the Stanford community *Women on Top*, an uproarious original translation and adaptation of Aristophanes' *Ecclesiazusae*. In the ancient comedy, the women of Athens cross-dress their way into the citizen assembly and stage an electoral coup. Once in power, they institute an array of radical reforms, making all property in Athens common and shared—including wives and children. Naturally, chaos and hilarity ensue. In our production, we set this tale of sexual and economic politics in the towers of Wall Street, satirizing Occupiers and One-Percenters alike. Our collaborative process began with a weekend-long translation retreat in the fall and continued over weeks of production meetings and rehearsals in the winter and

spring. We hit a record number of participants once again, with fifteen graduate student translators and twenty performers from across the campus. The show played to standing-room-only crowds and was recorded for posterity. Videos and slideshows are available at scit.stanford.edu.

Founded in 2008, SCIT is dedicated to studying, translating, performing, and generally revivifying ancient drama. Convinced that an original and fully modern “cultural” translation of Greek Old Comedy best serves a non-specialist audience, SCIT has made each of their productions (*Acharnians*, *Clouds*, *Wasps*, and now *Ecclesiazusae*) relevant to the present day. The group's membership is open to all, and includes graduate and undergraduate students from all levels of the Classics Department, in addition to talented and dedicated students and staff from outside of Building 110. Thanks to continuous, generous funding from the



Department of Classics as well as Vice Provost for Graduate Education's SPICE initiative and the Graduate Student Council, SCIT is gaining momentum and looking forward to our next production in 2013. □

Carolyn MacDonald, Director



Graduate Student NEWS

MEGAN DANIELS – I completed my second year in the doctoral program this past year, primarily engaged with coursework and TAs and (most recently) studying for my general exams. I managed to give papers at two conferences as well: in October 2011 I presented a paper entitled “Sacred Exchange: The Function of Trade and the Divine in the Growth of Ancient Mediterranean Cities” at a conference on the city in antiquity at the University of Alberta. This past May I attended the Theory in (Ancient) Greek Archaeology conference at the University of Michigan where I gave a paper entitled “Religion as an Institution and Its Place in Economic Growth: A Model from the New Institutional Economics.” This was a paper that drew together several sites I investigated in my MA thesis under a theory of institutions, and I hope to further explore this avenue of study as I think ahead to my (eventual) dissertation. I also co-coordinated a research workshop at the Stanford Archaeology Center through a grant acquired from the Stanford Humanities Center, which brought together Stanford students, faculty, and external researchers to present upon current issues in archaeology.

This past summer I had the pleasure of taking part in excavations at the site of S. Omobono in Rome, an important religious area near the Tiber River, with finds dating back to the Iron Age and some of the earliest evidence for both monumental religious structures and long distance trade in the region – in short, right up my alley. Lastly, I had the great honor of receiving a Pierre Elliott Trudeau Foundation Scholarship this past May, which involves monetary support and participation in the Foundation’s activities and conferences for the next three-four years.

THEA DE ARMOND – This past year has been busy – I finished my second year of coursework and began my third, taught, volunteered with two public archaeology projects (Stanford’s Big Dig and the Market Street Chinatown Project), performed in Stanford Classics in Theater’s production of *Women on Top* (an updated translation of Aristophanes’ *Ecclesiazusae*), and, over the summer, excavated in Nokalakevi, Georgia, at the furthest edges of the Greek and Roman worlds.

DAVID DRISCOLL – I completed my second year in the PhD program in Classical Literature. On top of my track requirements – notably Greek survey and seminars – I taught a course on Homer’s *Iliad*. This summer, thanks to the department’s generosity, I was able to explore late Classical and early Hellenistic theaters on the Aegean coast of Turkey. A particular highlight of the year was translating and acting in SCIT’s production of the *Ecclesiazusae*, *Women on Top*.

FOIVOS KARACHALIOS – 2011-12 was purely a dissertation write-up year for me, thanks to the generosity of the Stanford Interdisciplinary Graduate Fellowship program. Along the way, I did manage to have a couple of reviews of two very interesting books published, one in *Classical Review* (on Z. Biles’ Aristophanes monograph) and one in *Bryn Mawr Classical Review* (on J. Hawke’s monograph on early Greek law).

JAMES KIERSTEAD – I spent my fifth year mostly working on my dissertation, “An Association of Associations: Social Capital and Group Dynamics in Democratic Athens,” with the support of Josh Ober, Andrea Nightingale, and Ian Morris. Besides the dissertation, in January my review of Marie-Joséphine Werlings’ *Le dèmos avant la démocratie: mots, concepts, réalités historiques* appeared in *Bryn Mawr Classical Review*; and in May I presented a version of my paper, “Economic Equality, Asset-Specificity, and Pre-Modern Democratization: Carles Boix in Ancient Athens,” at the European Social Science History conference in Glasgow. I am currently at work (with Josh Ober) on an essay for an upcoming edited volume on George Grote, on the English historian’s views on democratic Athens.

I continued to work part-time as a translator. I had the particular privilege of translating two papers on Greek lyric for Claude Calame (one featuring Swiss-German rap as a comparandum) as well as an essay on writing literary history by the distinguished Italianist Remo Ceserani (who may have a relative in the department).

Over the winter break I spent a couple of weeks at the American School of Classical Studies at Athens making use of the Blegen Library, examining inscriptions in the Epigraphic Museum, and tagging along with regular member on trips to archaeological sites in Attica. In September I travelled to various Greek islands that once paid tribute to Athens to help me develop my paper “Two Types of Collective Action in the Delian and Second Athenian Leagues.” I am grateful for the grants from the department’s Mediterranean Travel Fund that allowed me to make both these trips.

On a more dramatic note, I appeared in a Valentine’s Day production of Euripides’ *Helen* at the San Francisco Theater Pub in the Tenderloin. But the highlight of my year in many respects was undoubtedly Stanford Classics in Theater’s production of Aristophanes’ *Women on Top*. This was the first SCIT show I was not involved in, but even as an audience-member I felt extremely proud to be part of an annual ritual that offers what must be a unique combination in Classics departments of collaborative scholarship, trenchant satire, and unconstrained obscenity.

In addition, I have been awarded a Geballe Dissertation Fellowship and will spend 2012-2013 at the Stanford Humanities Center.

ANJA KRIEGER – In my first year of the PhD program in Classical Archaeology I devoted most of my time to classwork requirements but also to work in new areas like Walter Scheidel’s ORBIS project. Thanks to the Classics Department’s excellent contacts and generous funding I was able to take part in an excavation on the Datça-Peninsula in Turkey as well as spend two more months traveling around Turkey, Italy, and Germany in pursuit of my various research interests focusing on the Mediterranean.

EUNSOO LEE – I completed my first year of the PhD program at Stanford. Greek survey classes, history seminars, and various lectures were really insightful and interesting. One of the highlights of my year was assisting in the seminar entitled *The Invention of Mathematics* with Professor Reviel Netz. I greatly enjoyed this perspective on authors of ancient mathematicians. My summer was spent reading (collecting) math papyrology works and researching ancient math texts with the help of Reviel.

MATTHEW LOAR – 2011-2012 was a year marked by, among other highlights, fascinating research travel and a teaching experience unlike any other. Last November I spent two weeks in Venice, Italy as part of the Advanced Seminar in the Humanities hosted by Venice International University. The seminar provided an opportunity to meet graduate students and faculty whose interests spanned the Ancient Near East to traditional Classics. While last year’s course was heavily focused on lectures, this year’s iteration, which will take me back to San Servolo in Venice at the end of October, requires the students to present their own research. I will be presenting a paper on the Hercules-Cacus episode in Aeneid VIII, tentatively titled “Hercules’ Rome: Topography and Landscape Transformation in Aeneid 8.1-369.” The paper has benefited from my work with Joy Connolly of NYU.

This past summer, as part of my preparations for my Venice paper but also as part of my dissertation research, I found myself back in London, sifting through the thousands of images of Hercules currently in the possession of the Warburg Institute. While in London, I also took the opportunity to pop over to Cambridge to visit with some friends from Venice and reconnect with former Stanford Visiting Professor Emily Gowers, who treated me to a lovely lunch and walk around the grounds at St. John’s College. For the opportunity to make the trip to London, I am grateful for funding support provided through the American Graduate Fellowship issued by the Council of Independent Colleges.

Lastly, I enjoyed a phenomenal teaching experience in working with Prof. Jen Trimble on the department’s Writing in the Major course during the winter. Most rewardingly, undergraduate Nick Gardner was awarded the Hoefer Prize for Writing in the Major because of the essay he composed for this class. While I had the immense pleasure of working with all of the students on their writing, Nick’s success in particular garnered me an award: the

Hoefer Fund Partnership Award. I envy the graduate students who get to assist on this course in the future.

For now, my time and energy is devoted to dissertation research. Look forward to hearing more about Hercules in Augustan Rome at this time next year!

CAROLYN MACDONALD – This was my last year of coursework, and I also completed my General Examinations, leaving me free to focus on planning my dissertation project. As the president of Stanford Classics in Theater, I worked with graduate students and undergraduates in the department to bring the Stanford community an original translation and adaptation of Aristophanes’ *Ecclesiazusae*. Thanks to the department’s generous support, I attended the APA in Philadelphia to present a paper on Aristophanes’ self-presentation in the *Wasps*. Finally, I spent three weeks this summer in Italy, visiting important archaeological sites and museums.

ISRAEL MCMULLIN – This last year I completed my Latin syntax and semantics exam as well as my Greek language exam. During the following summer I also had the opportunity to work as a research assistant for Professor Peponi and Professor Stephens. The work that I completed under the guidance of both professors gave me the opportunity to develop professional skills which I will apply to my own research while further exploring the generation of Homeric poetry in a performance context.

SARAH MURRAY – This academic year I stayed busy with several conference/workshop presentations and two dissertation research trips to Athens. In September 2011, I presented (with Prof. Giovanna Ceserani and Nicole Coleman) “Visualizing the Grand Tour” at the Modern Journeys in Ancient Lands conference organized by Prof. Ceserani. Later in the fall I gave a talk on my dissertation research, “Imports, Trade, and Society in Early Greece (1400-700 BCE),” for the Stanford Archaeology Center’s workshop series. I then spent the holiday season researching in Athens, before returning to Stanford for the winter quarter in order to audit a course on the Greek Neolithic taught by visiting scholar Stratos Nanoglou. In March I presented more Grand Tour research at the annual conference of the Corporation for Educational Network Initiatives in California (“Mapping the Republic of Letters: An Intellectual Geography of the Enlightenment”). In May, with generous funding from the department’s new Doyle Fellowship, I departed again for Athens, where I spent the summer doing more dissertation research in the ASCSA’s Blegen library until August, when I returned to Palo Alto to participate as a graduate student fellow in a two-week workshop on visualization in the humanities (Time+Networks) organized by the Stanford Humanities Center. At the very end of the summer Prof. Ceserani and I traveled to Davidson College, where we

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Alumni NEWS

MELISSA BAILEY (PhD, 2012) – Melissa Bailey has accepted a two-year Andrew W. Mellon Postdoctoral Fellowship in the Department of Classics at Northwestern University.

CYNTHIA DAMON (PhD, 1990) – Although I can't claim to have formulated this research program in advance, I have kept fairly consistently to the general theme of how writing communicates, pursuing it along different lines and in a variety of texts both Latin and Greek. For the past decade or so the focus has been Roman historical narrative, but my next project, on Pliny's encyclopedic *Natural History* and its reception, will take me into a new genre and new periods.

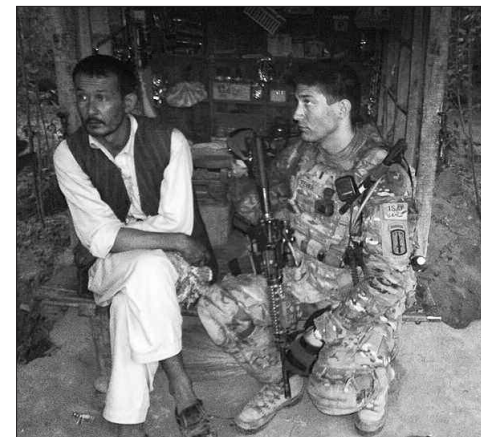
My curiosity about the pragmatics of communication draws me into close engagements with the texts I study. The commentary is a natural format for me, the more so because it combines easily with teaching: both undertakings depend on figuring out what students need to know and how to deliver it. I have written two brief commentaries (on Augustus' *Res Gestae* and Nepos' *Life of Atticus*) and a more substantial and scholarly commentary on the first book of Tacitus' *Histories*. My aim in this project was to reintegrate *Histories* 1 into the corpus of teachable Latin texts. Tacitus is arguably the most powerful writer of Latin—to this day it requires great discipline to resist his interpretation of events—and the reader's best defense, and greatest pleasure, lie in an understanding of how his style works. This I tried to supply. I have also tried my hand at translation, first of a newly discovered inscription, the *Senatus consultum de Cnaeo Pisone patre*, and more recently of Tacitus' masterwork, the *Annals*; in the latter case the challenge of rendering an important historical source written with literary flair and passionate intensity proved irresistible. At present I am exploring a text at the most fundamental nuts-and-bolts level as I prepare a new OCT of Caesar's *Bellum civile*. This is a kind of scholarly project I never foresaw doing, but I've become increasingly conscious of the need for renewed scrutiny of and investment in the infrastructure of our classical texts as the transition to the digital medium gathers speed. So when the opportunity arose to edit a text, I leapt at it. The learning curve has been steep but rewarding, especially as I apply my new understanding of "the text" to plans for digital Latin texts and libraries.

LIDEWIJDE DE JONG (PhD, 2007) – This summer I took a position as University Lecturer in the Department of Archaeology at the University of Groningen in the Netherlands.

AL DUNCAN (PhD, 2012) – Al Duncan has accepted a tenure-track offer from the University of Utah, Salt Lake City and will join them as Assistant Professor in the Department of Languages and Literature this fall. His dissertation, "Tragic Ugliness: The Interplay of Genre and Aesthetics in Greek Drama," was advised by Natasha Peponi, Richard Martin, Andrea Nightingale, and Rush Rehm.

DANIEL FISHER (BA, 2007) – Inspired by the role of the individual in Ancient Greek democracy, I have focused my post-undergraduate life on active American citizenship. Four days after graduation, (Class of 2007, Classical Studies, double-major in English)

I flew to Cairo, Egypt to participate in a non-profit organization that sought to raise the prospects of certain Egyptian demographics through English-language instruction. After spending the summer in the Middle East, I returned home to the San Francisco Bay Area, joined the Army as an Officer Candidate, and studied Iraqi-dialect Arabic at the Monterey Institute of International Studies before shipping out to Basic Combat



Daniel Fisher (right) in Afghanistan

Training in late January 2008. After finishing at the top of both my Basic Training and Officer Candidate School classes, I was commissioned as a Second Lieutenant in July 2008. Upon completion of generalized officer and infantry-specific training at Ft. Benning, Georgia, I took over an infantry rifle platoon in the 170th Infantry Brigade Combat Team, based in Baumholder, Germany. There, I served as a platoon leader for nearly three years, and upon promotion to the rank of Captain, assumed control of a battalion reconnaissance platoon. I was deployed to Kunduz Province, Afghanistan from 2011 to 2012, and participated in both the counterinsurgency and advisory and assistance campaigns there. My awards and decorations include the Bronze Star, the Army Commendation Medal, the Army Achievement Medal (x2), the Ranger Tab, and the Parachutist's Badge. I was discharged from active duty on July 1, 2012, and am applying to dual MBA/MPP programs in order to prepare for a career in national security advisory.

DAVID FLEMMING (BA, 1998) via Prof. Jody Maxmin – I was a Classics major and KZSU sports broadcaster and went on to receive an M.A. from Syracuse University's Journalism program. After broadcasting minor league baseball on the east coast I landed a job with the Giants and also do football coverage for Stanford. Married to my freshman sweetheart, I'm a father of three.

ALLEN HUANG (MA, BAH, 2011) via Prof. Jody Maxmin – Allen Huang just wrote to say that not only does UCLA law school want him but also Berkeley. That’s a great problem to have: which stellar law school to choose!

DAVID JORDAN (MA, 1985) – I continued my employment in the Stanford libraries’ development office and Special Collections, where I recommended (among other acquisitions) the purchase of a humanistic manuscript of Cicero’s *De natura deorum*, arranged for the digitization of the Greek fragments in the Classics Department papyri collection, and again co-taught with Professor George Hardin Brown the annual paleography seminar. Throughout the year, I enjoyed many of the public lectures in Classics, including one by my fellow department alumnus from the 1980s, James Rives.

SARAH LEVIN-RICHARDSON (PhD, 2009) – Sarah Levin-Richardson has accepted an offer from the University of San Diego and will join the History Department as a tenure-track assistant professor in fall 2012.

CAREY PERLOFF (BA, 1980) – Taken from the March/April 2012 issue of *Stanford Magazine*: “Plaudit for Playwright”

Higher, a play by American Conservatory Theater artistic director, Carey Perloff, ’80, has won the Blanche and Irving Laurie Foundation Theatre Visions Fund Award. The award of \$50,000 is one of the nation’s largest for playwriting and includes \$25,000 to support the play’s production, and \$10,000 for the playwright, and \$15,000 for A.C.T. to commission two plays during the next year. In *Higher*, Perloff’s fourth full-length play, two American architects entwined in a love affair unknowingly vie to design a high-profile memorial in Israel. The play premiered in February as part of A.C.T.’s 2011-12 season.

IRENE POLINSKAYA (PhD, 2001) – Polinskaya’s graduate research focused on ancient Greek religion and Greek social history. She received her PhD from Stanford Classics in 2001 and taught ancient Greek and Roman history, as well as Ancient Greek and Latin, at Bowdoin College (2001-2007) before joining the King’s College, University of London faculty in 2007. She is now a Research Fellow in Greek History.

JAY REED (PhD, 1993) – I am Professor of Classics at Brown University. My commentary on books 10-12 of Ovid’s *Metamorphoses* is forthcoming in the Lorenzo Valla series.

COURTNEY ROBY (PhD, 2011) – She is an assistant professor of Classics at Cornell University. According to the university website she is “currently working on a book manuscript based on her dissertation, which traces the literary techniques used in the textual representation of technological artifacts from Hellenistic Greece to late-ancient Rome.” She is teaching seminars and classes on Latin prose, ancient medicine, and science.

Recently, on September 27th, she gave a guest lecture titled “Word And Image in Ancient Technical Texts” at Rutgers University.

BRETT ROGERS (PhD, 2005) – Brett spent the past year working as a National Scholar for the Ancient Greek/Modern Lives program, lecturing on Greek drama and performance throughout the US. He also co-authored an article on classical traditions in science fiction, which has led to a forthcoming co-edited volume on the same topic. Brett recently moved to Seattle and accepted a position as Assistant Professor of Classics at the University of Puget Sound, following in the footsteps of another Stanford alum, David Luper.

DARIAN TOTTEN (PhD, 2011)
Darian has accepted a tenure-track position in the Department of Classics at Davidson College beginning in fall 2012. Her latest work is a book titled *Making Roman Places, Past and Present: Papers Presented at the First Critical Roman Archaeology Conference Held at Stanford University in March, 2008*.

BELLA VIVANTE (nee Zweig), (PhD, 1982)
She is currently a professor of Classics at the University of Arizona, Tucson. Her research interests include Ancient Greek Drama, Archaic Poetry, and Art; Women in Antiquity: Women’s Ritual Roles and Literary Images and Women in Ancient Sparta; and Cross-Cultural Comparisons: Ancient Greek and Native American.

GREGORY WILSDON (MA, 1988) – I continued to grow The Classics Academy, a non-profit which I founded to provide after-school classes in Latin and Greek for state-school pupils in the UK. We have been going eight years and have trained about 150 children for GCSE (public exams at age 16). Some have gone on to study classics at Cambridge University and University College London, among other institutions (none yet at Stanford, but watch this space...) There’s more information about what we do at www.classicsacademy.com. ☐

In Memoriam

SABINE MACCORMACK, who taught at Stanford in the Departments of Classics and of History from 1982 to 1990 died June 16, 2011. At the time of her death she was the Rev. Theodore M. Hesburgh, C.S.C., Professor of Arts and Letters at the University of Notre Dame. See the tribute to her printed by the Kellogg Institute: <http://kellogg.nd.edu/faculty/news/sabine.shtml>.



VIRGINIA ALLRED – Older former students will remember

CONTINUED ON – PAGE 31

jointly gave a workshop on teaching with Digital Humanities and I individually presented our research in an AIA society lecture (“Grand Tour Travelers in Context”). This spring I was very excited to be awarded a Mellon Dissertation Fellowship for a sixth year of doctoral research. I also won support from Stanford’s Digital Humanities Steering Group, which will allow me to digitize and visualize my dissertation data over the course of the 2012-2013 school year.

DAN-EL PADILLA PERALTA – Eadem sunt omnia semper – but year 3 was full of pleasant surprises. After the trial by fire of general examinations, I recovered in time to give a polished-up version of my paper on the reception of the Classics in hip-hop at the University of Iowa’s Re-Creation conference in October. Together with my fellow third-years/generals-survivors Carolyn MacDonald and Matthew Loar, I was involved in the coordinating of VVLAR (Verbal and Visual Literacies of Ancient Rome), a Stanford Humanities Center workshop that catered to those interested in *res Romanae*.

In the winter and spring quarters, I TA’d for Professors Ceserani (Origins of Historiography) and Scheidel (The Romans). In May I was surprised and deeply humbled to learn of my selection for the Centennial TA Award; I’m deeply indebted to all the folks (faculty and fellow graduate students) who’ve shared their pedagogical wisdom with me and to the students who’ve made teaching such a thrill. The thrills continued into the summer quarter: I taught my own course (Word Power: the Greek and Latin Roots of English) for the first time and enjoyed the experience enormously.

I’m also happy to report that I defended my dissertation proposal this summer and am now ABD. The dissertation, very lamely (so my committee tells me) titled “Gods of Social Transformation: Religion in Mid-Republican Rome,” argues for a new assessment of the community-building and trust-generative properties of religious observance at Rome in the 4th to 2nd centuries BC. I presented a very small slice of one of the anticipated chapters at a conference on ancient religion held at Brown in April and am very excited to forge ahead with the project.

I’m still plugging away at the memoir for Penguin – hoc opus, hic labor est – but I fervently pray it sees the light of day sometime in 2013.

MARK PYZYK – The last year was as rewarding as it was strenuous. It was my last year taking courses, which will be a burden I will miss (though I plan to take Russian in the coming year as part of a broader interest in Black Sea studies). Likewise teaching, which will no longer be a part of my expected duties. In May, I gave a talk to the Classical Association of Canada on Athenian tax evasion, and then spent much of the summer prepar-

ing a thesis prospectus. I did, however, manage to find time to visit Northern Greece, swinging into Turkey to gaze on the mighty currents of the Bosphorus and the ancient city of Istanbul (not Constantinople, obviously). In the coming year I plan to begin my thesis, on expertise in Classical Greece, but will also be helping to organize a workshop on the representation and understanding of time in historical writing, both ancient and modern.

In addition, I have received a three-year Stanford Interdisciplinary Graduate Fellowship for 2012-2015. Awarded by the Vice Provost for Graduate Education, the SIGF is one of the greatest honors Stanford gives to a doctoral student pursuing interdisciplinary research.

ALAN SHEPPARD – I have now completed my second year as a graduate student at Stanford and have enjoyed taking a variety of stimulating graduate seminars as well as being involved in Stanford Classics in Theater’s performance of *Women on Top* (a.k.a. *Ecclesiazusae*). This summer I was able to travel to Rome and Campania, thanks to the department’s generous funding, and have spent the remaining time reading and studying for my general exams.

AVA SHIRAZI – My academic year as a graduate student in the language and literature track was spent completing required courses and exams, while continuing to develop my personal research interests through seminar discussions and papers. During the summer I attended the School of Criticism and Theory at Cornell University, where I completed a seminar with Professor John Brenkman on philosophy, rhetoric, and the passions. In addition to Brenkman’s seminar, I attended weekly workshops and mini-seminars taught by visiting scholars, through which I became familiar with recent developments in the field of literary criticism. My time at Cornell was generously funded through fellowships from Dean Debra Satz in the School of H&S, and the Department of Comparative Literature, as well as much encouragement and financial support from the Department of Classics.

ROBERT STEPHAN – The 2011-12 year marked my 6th year as a PhD student in the Classics Department here at Stanford. During the year I continued writing my dissertation, which uses house sizes obtained from archaeological excavations to serve as a proxy for economic growth and well-being. I have now completed case studies on Britain and Italy and am currently working on my final two case studies of Greece and North Africa. Over the summer I worked as the Roman period specialist for the inaugural season of the Sosio-Verdura Valley Survey Project in southern Sicily. This project focuses on understanding boundary zones between urban centers (namely the Greco-Roman cities of Selinus and Akragas) rather than immediate urban surroundings. Results from our first season include two probable Roman villas as well as a plethora of medieval and early modern pottery. This year I am living in Santa Fe, NM, and looking forward to completing my dissertation project.

DONNI WANG – My dissertation committee was approved and proposal defended. I reached TGR in the fall and the writing of the first chapter is already underway.

HANS WIETZKE – I survived general exams and my third and final year of coursework and teaching. In the course of it I gave my first conference paper at the APA in Philadelphia, and I also continued work on a side project with the Stanford Literary Lab, analyzing character networks in ancient drama. Then, this summer, I completed a whirlwind driving tour of Sicily as my “Med Summer.” Along the way I indulged in a bit of Vulkanturismus on Stromboli and Etna, but no less memorable were visits to some sites of ancient “horrors of war”: at Himera I wandered around where Carthaginians once ran amok sacking the town, stringers of severed Himeran hands dangling from their belts. And a little north of Syracuse’s city center I descended into the quarries where Athenian POWs toiled in misery after the failed Sicilian Expedition. These days neither site seems to attract much attention; at both places I was alone with the stone and lizards. In addition to my Sicilian Expedition, I went to Copenhagen where I spent a couple days sifting through the papers of Danish philological dynamo Johan Ludvig Heiberg, the great editor of the Teubner editions of Greek mathematical works. My aim was to get a handle on how he developed the diagrams for his editions, but wonderful discoveries were made reading his correspondence from the second decade of the 20th century, in which one really gets a sense of how World War I affected both the personal and professional lives of classical scholars. It was moving stuff. I owe a great deal of thanks to the department for providing generous funding for all these travels. Now, onward to the dissertation! ☐

IN MEMORIAM – FROM PAGE 29

Virginia Allred, who died on June 10, 2012, aged 92. She worked part-time in the Classics office from 1965 to 1981, first with Margaret Manson and then with Vicki Harris, before retiring to live in Provo, Utah, where she was born and grew up. Virginia served during WW II in the Women’s Army Corps in California, Australia and the Philippines, and went on a Mormon mission to Britain in 1949-1951. In her retirement she continued to be active in LDS Church activities, and leaves 2 children, 12 grandchildren, and 29 great-grandchildren. ☐



Staff Updates

Congratulations are in order. **RYAN JOHNSON** accepted a promotion in June of this year to become the administrative services manager of the Civil and Environmental Engineering Department here at Stanford. Ryan was our administrative manager for the past four years, and while we are truly happy for him, he will be missed. He contributed much to the smooth running of this diverse and active department. A heartfelt thank you goes out to Ryan.

VALERIE KISZKA joined the department in September 2012 to serve as administrative services manager. She has nearly ten years of experience at Stanford, formerly in the Biology Department managing student and academic services. Valerie is the recipient of multiple awards including the Kenneth M. Cuthbertson Award for outstanding service to the university and the School of Humanities and Sciences Dean’s Award of Merit. We welcome Valerie to the department! ☐



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- Visit the Department web page: <http://classics.stanford.edu> during the coming year for department news & events.

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