



Letter from the Chair



Why Classics? The question has as many answers as Classics has students. Our field has many facets:

ancient Mediterranean objects, texts, languages, ideas, and their long-term aftermaths.

When I was in college in South Africa in the later 1980s, the study of my country's own cultural productions held enormous appeal, since the issues at stake were ones that were visible everywhere around me. When I chose to continue with Classics rather than English literature, it was not an

(continued)

outright rejection of my immediate world. Rather, it was a search for a broader frame of reference with which to make sense of life around me. Thirty years later, I've connected my classical studies with my South African background.

On campus and especially in the undergraduate dorm where I'm a resident fellow, I too often become aware of the pressure our youngest students feel to go into tech. We're in Silicon Valley, right? So why waste time on anything other than computer science?

Well, not so fast. There are several arguments to make for Classics, and here are just a few.

First, when so many profound changes are taking place in our midst, the best way to prepare for this mutable world is to develop a versatile set of life skills. Classics can provide many of these, including critically understanding the perspectives of others, creative problem solving, and the ability to communicate effectively.

Second, for Stanford undergraduates the choice of Classics is not a zero-sum equation. Many students in our department simultaneously take other courses up to the major level. Our majors make many different career choices after graduating, entering fields like medicine, law, finance, journalism, and business—in addition to academia.

Third, in Stanford Classics we have created a supportive, intellectually vibrant community. The move of departmental seminars to Friday lunchtimes, every week or two, has had a big impact; we now regularly get 20-30 people attending. We have also varied the format, featuring talks by our own faculty, graduate students, visitors, and some round table conversations.

So, again, why Classics? That is exactly the question members of Stanford's Classics community have taken up—both in this newsletter and in a round table discussion we conducted in the spring quarter. That event, which I co-anchored with graduate student Brandon Bark, brought together a multigenerational group, from undergrads to long-service faculty. For the wisdom of our elders we are always grateful, but I for one was particularly impressed by the thoughtfulness of our

undergraduates in their comments. One point that emerged strongly is that, for many, the world of classical antiquity seemed to strike the right balance between comfortable (and comforting) familiarity and alluring exoticism. To judge from reports of the numerous Stanford students who have travelled to Mediterranean lands with our support, many have found new ways to negotiate that nexus of known/unknown.

In sum, it's not that Classics has the answers to today's challenges. Rather, it provides us with resources to face them—intellectual and even emotional. But don't take my word for it: read what members of our community have to say on the subject, including our long-service faculty members, Maud Gleason and Marsh McCall, whose accounts are featured within.

GRANT PARKER

Welcome New Staff

Claudia Ortega joined the department in September 2016. As the student services officer, Claudia is responsible for all academic services for undergraduate and graduate students, including advising, academic progress, course scheduling, and organizing student events. Prior to joining Classics, she was a student services officer in the Department of Biology at Stanford, worked at UC Davis in the Study Abroad Office, and led study abroad programs in Guanajuato and Veracruz, Mexico.

On Front Cover: Methoni is a Venetian castle in Messenia (SW Greece), which also witnessed an Ottoman occupation. In the same region as the site at which Anne Duray (photographer/PhD candidate) excavates at (Malthi) and one of the case studies for her dissertation (Nichoria).

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Welcome New Faculty

In April 2017 we welcomed **David Cohen** to the faculty. Professor Cohen is one of the world's leading social and legal historians of ancient Greece. Two of his most influential books, *Law, Sexuality and Society: The Enforcement of Morals in Classical Athens* (1991) and *Law, Violence and Community in Classical Athens* (1995), had a profound influence on social and legal studies of Greece, arguing that the ancient Greek legal system was constructed as a means to codify shared male values and to reduce (but not replace) the role of violence in resolving conflicts.

Professor Cohen is also a leading expert in the fields of human rights, international law and transitional justice. He taught at UC Berkeley from 1979-2012 as the Ancker Distinguished Professor for the Humanities and served as the founding Director of the Berkeley War Crimes Studies Center, which moved to Stanford in 2013 and became the WSD Handa Center for Human Rights and International Justice, of which he is the Director.



William H. Bonsall Visiting Professor

STEPHEN HARRISON has been teaching Classics at Corpus Christi College since 1987. His main research and teaching interests are in Latin literature and its reception. He has written books

on Virgil, Horace and on the Roman novelist Apuleius, and has edited, co-edited or co-authored more than twenty books on Virgil, Horace, the Roman Novel, Classics and literary theory and Latin literature in general, and on the reception of classical literature; his most recent monograph is *Framing The Ass: Literary Texture in Apuleius' Metamorphoses* (OUP, 2013), and his commentary on Horace Odes 2 appeared with CUP in 2016. He is very interested in how Classics is taught and researched elsewhere in the world. Outside his tutorial duties (still very much the core of what he does) he has been a visiting lecturer in five continents, makes regular visits to North America and Italy, has recently become more involved in classics in Malta, Brazil and Japan, and worked for some years on collaborative Latin commentary projects in the Netherlands and Germany; he is an occasional visiting professor at the University of Copenhagen. He was appointed as the William H. Bonsall Visiting Professor in winter quarter 2017 and will return to teach for a second time in winter 2018.

Faculty and Staff

Emeriti:

Marsh McCall, Jr. (*Recalled for 2017-18*)
Susan Treggiari

Chair:

Grant Parker

Director of Graduate Studies:

Susan Stephens

Director of Undergraduate Studies:

John Klopacz

Professors:

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

Associate Professors:

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

Assistant Professor:

Justin Leidwanger

Courtesy Professors:

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

Lecturers:

Maud Gleason
John Klopacz
Tom Recht

Research Scholar:

Adrienne Mayor

Administrative Staff:

Valerie Kiszka
(*Academic Operations Mgr.*)
Claudia Ortega
(*Student Services Officer*)
Lydia Hailu
(*Administrative Coordinator*)

Faculty News

JOHN KLOPACZ

I continued to teach two-thirds of the beginning and intermediate offerings in Latin and particularly enjoyed the opportunity to introduce students to Cicero and Catullus, whose engagement with the conflicts and personalities of their own troubled republic seems even more relevant today. Together with our new Student Services Officer Claudia Ortega I welcomed a steady stream of new majors and minors to the department. Grant Parker joined me in taking the unusually large number of freshman entering advanced and intermediate language classes to lunch at the Faculty Club. Eleven undergraduates served on the editorial board of *Aisthesis* while others represented the department at events such as Majors Night and Admit Weekend. I only had to issue the invitation.

At the conclusion of the year it was my privilege to organize the senior thesis presentations and to send off fifteen graduating majors. Looking over the graduates about to make careers in medicine, education, law, finance, and politics, or to pursue advanced study in our field, I thought there could be not better answer to the question “Why Classics?” than these young scholars, who were inspired and challenged for four years by the legacy of the ancient Mediterranean world.

Beyond The Farm I have begun to serve on the SCS Classics and the Community Subcommittee. I recently completed three years of service on the scholarship committee of the Society for Community Work (<http://www.uusf.org/scholarships>), a program devoted to assisting primarily immigrant and first generation students with both financial aid and mentorship.

CHRISTOPHER KREBS

I am looking in the rear-view mirror in France once again, where, for the fourth consecutive summer, I spent two weeks studying Caesar with twenty-some high school Latin teachers through the Paideia Institute for Humanistic Study, which runs “Caesar in Gaul.” My co-instructor Luca Grillo and I have worked with over 80 teachers to make Caesar’s Latin come alive in classrooms all over the US. The experiences have been rewarding, and we’re all set to take it beyond a hundred next year.

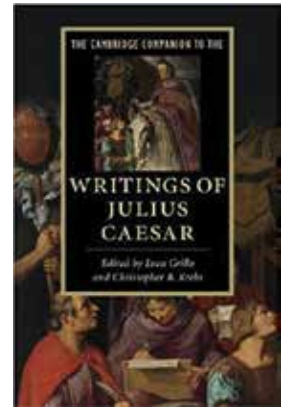
Prior to “Caesar in Gaul” I taught for Stanford’s Humanities Institute for the first time. Along with Professor Caroline Winterer, the director of the Humanities Center and Professor in History, I co-organized and co-taught a course on “Ancient Rome and Its Legacies,” which took a comparativist approach to a dozen topics, ranging from “Rome to Roman / American Eyes” to “the Greeks in Rome / the US.” It followed an academic year during which, in addition to the first part of the graduate survey, our graduate dissertation workshop, and an advanced Latin course on—yes—Caesar, I offered a new course, “Great Books, Big Ideas from Antiquity,” in the context of Stanford’s ongoing effort to make the humanities more interesting to students majoring in other areas; in this class, two dozen students and I traveled from Homer to St. Augustine together. I offered the same course, spread over two terms, in Stanford’s Continuing Studies program, where it attracted close to 50 students.

In written matters, *The Cambridge Companion to the Writings of Julius Caesar* should be flying off the shelves when this newsletter is sent out into the world: 150,000 words, 400 pages, 23 chapters on Caesar—not as a general or tyrant, but as a literary figure. Good luck, Julius! I also continued working on my commentary

on the seventh book of the *Gallic Wars*—though I am still stuck before Gergovia—and made some welcome

progress on my intellectual biography of Caesar. Among last year’s publications are three for the *Companion*: “A Style of Choice,” “More than Words: Caesar’s *commentarii* in their propagandistic context,” and, with L. Grillo, “*Quaestiones Caesarianae*: then, now, hence,” and a review essay for the *London Review of Books* on “What would Plato have done? *The Age of Caesar: Five Roman Lives* by Plutarch.” More Caesar is, I am afraid, on the way: “Caesar the historian,” in *The Landmark Caesar*, “Taking the World’s Measure: Caesar’s geographies of *Gallia* and *Britannia* in their contexts and as evidence of his world map,” in the *American Journal of Philology*, and “Greetings, Cicero! Caesar and Plato on Writing and Memory,” in *Classical Quarterly*. I would like to say that I’ll be done with Caesar *very* soon, but that would be untruthful.

For talks and seminars I travelled to Austin, Boston, Providence, Oxford, Virginia, and local high schools. A two-day workshop on ancient historiography in April brought together a dozen philologists and historians from near and far for our second “Historiography Jam,” the third of which is scheduled to take place in April of next year. This year also awaits with the “Great Books” course for the second time, a graduate seminar on Caesar in the context of the intellectual life of the late Roman republic, a freshman seminar on “Eloquence Personified: How to Speak like Cicero,” and an advanced Latin course on Catiline.





Justin Leidwanger at the Damien Hirst exhibit in Venice. Prof. Leidwanger consulted in the early stages of Hirst's project.



Adrienne Mayor staring down a marine-encrusted "cyclops" skull on display at Damien Hirst's exhibit in Venice.

JUSTIN LEIDWANGER

Shipwrecks and maritime archaeology often make an easy sell to a public raised on tales of sunken treasure. This past year I devoted much of my energy to bridging the gap between research and popular consumption of ancient ships and seafaring. Our excavation of the late Roman wreck at Marzamemi led to magazine articles for a general readership at *Current World Archaeology*, *Archeologia Viva* (in Italian), and *Archaeology* (coming soon). Thanks to a Whiting Public Engagement Fellowship for 2017-2018, the public-facing initiatives of the Marzamemi Maritime Heritage Project continue to grow. An initial exhibition planned for next summer will use material culture and immersive digital technology to explore facets of maritime interaction—from colonization, commerce, and fishing to war and the refugee movement.

Perhaps my most exciting experience over the past year, and undoubtedly the most unusual link between ancient and modern, was an invitation to the opening of Damien Hirst's *Treasures from the Wreck of the Unbelievable* in Venice, a 5,000-square meter extravaganza of "artifacts" from a fake Roman shipwreck in the Indian Ocean: coral-covered bronzes, gilded Medusas and anachronistic pop stars, marine-concreted "cyclops" skulls (straight from Adrienne Mayor's book!), and even the occasional piece of pottery for good measure. After serving as a consultant in earlier stages of Hirst's project, I was eager to see the final product. Reviews are as mixed as you would expect, but the exhibit leaves little doubt about the ongoing popularity not only of lost ships and treasure, but also of the mythological themes and materiality of the ancient world. More about the show and its portrayal of classical archaeology will appear in what may prove to be the *American Journal of Archaeology's* (January 2018) strangest exhibition review ever.

RICHARD MARTIN

A much-savored release from teaching obligations during 2016-17 allowed me to undertake several research trips—three to Europe, one to Washington—to pursue a number of projects. The priority was studying inscriptions relating to Aristophanes and Athenian dramatic

of Names” (*Cóir Anmann*) at the 39th California Celtic Conference; and Santa Cruz in May, where I delivered the Carl Deppe memorial lecture, speaking about the heroes Achilles and Cú Chulainn. In June, I led an intense ten-day master class for a dozen outstanding Dutch PhD students at The Netherlands Institute, around the corner from the Acropolis

A memoir about our pet polecats in Princeton, “Living the Modern Ferret Lifestyle,” appeared in *Monthly Hubris*, and an article on Daedalus and dreams of human-powered flight came out on the website Ancient Origins. The rest of the year was devoted to completing my current book project; the Chicago Art Institute invited me to give a preview talk in March, “The Robot and the Witch.”



Richard Martin studying an Athenian inscription in the Epigraphical Museum, Athens. Photo courtesy of Martje De Vries.

production (the topic of my book in progress), which required work at the Epigraphical Museum in Athens (see photo). Time off also enabled me to revisit other ventures, some of which had their start during my last research leave five years ago. I finally put to bed a 700-page collection of *Kleine Schriften* (Volume 1), entitled *Mythologizing Performance*. Comprising 17 chapters that combine older with recent and hitherto unpublished pieces on Homer, Hesiod, and the Homeric Hymns, it is scheduled for publication by Cornell University Press in 2018. In addition, I finished pieces on topics ranging from the Seven Sages to Homer in world literature, and I finally reviewed three books that were taking up valuable space in my carry-on during long plane rides. In the Spring, two Irish-inflected talks took me to two different UC campuses: Berkeley in March, where I spoke about the Middle Irish exegetical text “The Rightness

Museum in Athens, in the company of my former Princeton doctoral student André Lardinois (now Professor at Radboud University, Nijmegen). After nearly two hot months trekking around Attica, the Peloponnese, and the Cyclades, late summer’s fog in San Francisco was welcome.

ADRIENNE MAYOR

This year’s publications included six essays for the history of science website Wonders and Marvels, ranging from Aristotle’s physiognomy discussions to dinosaur tracks linked to the legend of Siegfried and the dragon Fafnir.

The Amazons: Lives and Legends of Warrior Women across the Ancient World came out in French, Italian, and Spanish translations this fall, and the TV series film option was renewed in August. It was exciting to learn that the actresses Connie Nielsen and Robin Wright, who played Wonder Woman’s mother Hippolyta and aunt Antiope in the popular movie, had read my book to prepare for their roles as ancient Amazons. I also enjoyed consulting for Scythian costumes, weapons, and equipment, fact-checking the script, and appearing in the TV documentary-dramatization episode “Real Amazons” by Urban Canyons/Smithsonian, based on my book. The premiere is in London in December, in conjunction with the Scythian Exhibit at the British Museum. Other consulting projects this year included the “Venoms” exhibit at the Natural History Museum in London, and “Mythic Monsters” for ZDF TV, Berlin.

This spring, travel took us to Corsica, an unspoiled and mountainous island with a marvelously rocky coastline, as well as to Rome and Venice, where we marveled at Damien Hirst’s spectacular and controversial exhibit “Treasures from the Wreck of the Unbelievable.”

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IAN MORRIS

I spent 2016-17 on leave, thanks to the generosity of the Carnegie Foundation. I'm writing a new book, to be called *Fog in the Channel: Britain, Europe, and the Wider World, 6000 BC-AD 2103*, looking at how geography and other forces have shaped British development over the long run and where these trends are likely to take things in the coming century.

When not writing, I did some traveling and talking. In addition to speaking on historical and classical themes, I taught a two-day module on culture in the University of Zurich's business school and buffed my scientific credentials by being a Distinguished Visitor at the Sage Center for the Study of the Mind at UC-Santa Barbara, joining a working group on modeling social organization at the Santa Fe Institute, and being appointed to the scientific board of the Max Planck Institute at Jena in Germany.

Because I was on leave I didn't teach this year, but I was delighted to learn that my former graduate students Megan Daniels and Sarah Murray both landed tenure-track positions (at the University of New England and the University of Toronto, respectively). Sarah also published her first book, *The Collapse of the Mycenaean Economy*, with Cambridge University Press, and my current student Ronnie Shi won a Stanford Interdisciplinary Graduate Fellowship. So it was a pretty good year.

ANDREA NIGHTINGALE

This year was hard due to Trump's victory in the election. It is hard to overstate the ways that this has affected our classrooms. Since I teach ethics courses that deal with justice, courage, integrity, etc., my students would often bring up social and political issues stemming from the Trump presidency. I always make a point of not discussing my political views in class, though it was hard to stay neutral this year.

On a happier topic, Mark and I went to Ecuador for three weeks in August. We hiked and birded in the cloud forest in

the western Cordillera. Even though I was in an accident and broke my wrist in June (the day before graduation, which meant that I was not able to hood my wonderful student Ava Shirazi—who is now at the Princeton Society of Fellows!), I got the cast off a few days before we left and was able to hike with a good wrist brace. We stayed in an ecolodge in a very remote part of Ecuador. Very few people were at that lodge, so it felt like we had

“Democracy before liberalism is worth studying, not because it is better than liberal democracy, but because separating democracy from liberalism reveals some features of democracy that tend to be obscured by our contemporary practice.”

the forest to ourselves. We got to see an olinguito—an animal only discovered a few years ago. The birds there are out of this world. I fell in love with the booted racket-tail hummingbird, which is a tiny bird that has puffy white “boots” on its feet and a long forked tail with two tennis-racket “paddles” at the end. It does all sorts of hilarious things with its tail and is entrancing to watch. Being up in the cloud forest—at 7,000 feet—meant that it stayed cool all day long. I was so glad to get away from the California heat.

On the academic front, I am now working on Plato's *Timaeus*, so I have come full circle!

JOSIAH OBER

I have continued to work on various aspects of Greek history and political theory. My new book, *Demopolis: Democracy before Liberalism in Theory and Practice*, was published this August by Cambridge University Press; German and Spanish editions are forthcoming. The book, based on my John Seeley Lecture delivered at Cambridge University two years ago, combines historical investigation into the original Greek meaning and practice of democracy with political theory. The main argument is that basic democracy is in some ways

quite different from the familiar hybrid, *liberal democracy*. But on the other hand, basic democracy ought not be confused with majority tyranny. Democracy before liberalism is worth studying, not because it is *better* than liberal democracy, but because separating democracy from liberalism reveals some features of democracy that tend to be obscured by our contemporary practice. Meanwhile, German and French editions have recently

been published of my previous book, *The Rise and Fall of Classical Greece*. I have finished a few papers on various aspects of Greek economic history, classical political philosophy, modern political theory, and knowledge management. I gave lectures and attended conferences in Italy, Germany, Greece, and Corsica, as well as various places in the US.

ANASTASIA-ERASMIA PEPONI

Over the past academic year I worked in two directions that resulted in two papers. First, I have been reading and thinking about issues of *atmosphere* and *Stimmung* in the musical and verbal arts, and especially about the way issues of mood are represented in Greek poetry and discussed in classical philosophy. I have been particularly interested in exploring the ways in which “diffusion” and “evaporation” of meaning are discussed in ancient texts in relation to the experience of lyric performance in antiquity. It is not coincidental that, in two key instances where Plato refers to *melos*, he understands it as susceptible to diffusion, using slightly different metaphors of liquidity.

Second, I have been working on a project that I eventually called *Lived Aesthetics*, where I discuss the many ways in which

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the usually underestimated triviality of one's quotidian life is an important factor in our understanding of the role of the aesthetic in general. Unlike influential philosophical approaches in the modern era, which developed a more or less strict and elevated model of the aesthetic, ancient notions of aesthetic experience provide particularly interesting material for our understanding of how lived experience and aesthetic experience intersect and enhance one another. I had the chance to talk about this issue as a keynote speaker at a conference organized in Newcastle,

"Unlike influential philosophical approaches in the modern era, which developed a more or less strict and elevated model of the aesthetic, ancient notions of aesthetic experience provide particularly interesting material for our understanding of how lived experience and aesthetic experience intersect and enhance one another."

in early Spring, and was delighted to also present and discuss my views on this topic at Stanford, this past May.

On the teaching front, it has been a real pleasure to lead a two-term graduate seminar on issues of geography, politics and selfhood in Greek lyric poetry, along with stimulating readings of ancient philosophy and modern theory of lyric. Discussions in class were most challenging and very fulfilling. It has also been an enormous pleasure to work with Ava Shirazi (for the last year of her graduate studies) as co-chair of her dissertation on the *Mirror and the Senses: Reflection and Perception in Classical Greek Thought*. It is wonderful that Ava accepted a position as a Perkins-Cotsen Postdoctoral Fellow at the Princeton Society of Fellows, where she will be teaching and conducting research for the next three years.

RUSH REHM

As Artistic Director of Stanford Repertory Theater (SRT), I developed the script for SRT's *Democratically Speaking*, performed before the disastrous 2016 US elections. While on sabbatical

in Paris and Athens, I directed SRT workshops on Beckett (L'école normale supérieure, Paris) and the Greek tragic chorus (Michael Cacoyannis Foundation, Athens). Following publication of my book, *Understanding Greek Tragic Theatre* (Routledge), I reviewed *Tragic Modernities* for *Clio*, *Greek Satyr Play* for *Classical Review*, and *Space, Place, and Landscape* for *Classical Philology*.

I wrote several articles: "Aeschylus in the Balance" appeared in *Aeschylus' Tragedies: The Cultural Divide* (Brill); "Translating Space" in *Close Relations* (Cambridge Scholars Press); "Beckett on Aging: A

Short Introduction," in *Samuel Beckett Today/Aujourd'hui 28*; and "Antigone and the Rights of the Earth," in *Looking at Antigone* (Bloomsbury). While working on the final volume in the *Duckworth Companions to Greek Tragedy* series (on Euripides' *Electra*), I presented a keynote at the conference "Otherness and Theater" at the University of the Peloponnese and helped prepare for SRT's 19th summer festival, "The Many Faces of Farce." I look forward to teaching the Classics Majors Seminar "Greek Tragedy and the Argolid" this coming winter and to bringing Classics students to Nafplion, Greece over the 2018 spring break. Looking further ahead, with Classics Department support, I will direct the SRT's 20th anniversary summer festival, "After Troy: Euripides' *Hecuba and Helen*," from June to August 2018.

WALTER SCHEIDEL

After a year of filling in for Susan Stephens as our Director of Graduate Studies, I am now back in sabbatical mode (and mood) thanks to a fellowship of the John Simon Guggenheim Memorial Foundation that Stanford has

generously upgraded to a full academic year without teaching duties. Back in January, Princeton University Press published my book *The Great Leveler: Violence and the History of Inequality from the Stone Age to the Twenty-First Century*, which is currently being translated into several languages and has spawned media coverage and public appearances around the world. I can't help thinking that this might have something to do with the timeless timeliness of its subject matter.

I also managed to submit the final version of my edited volume *The Science of Roman History: Biology, Climate, and the Future of the Past* to the same press, and I have since made progress on my next monograph for (you guessed it) Princeton UP. In this compact study, entitled *Escape from Rome: The Failure of Empire and the Making of the Modern World*, I explain why the fall of the Roman Empire was without any doubt the best thing that ever happened to humankind—which might come as a bit of a surprise to my classicizing colleagues. (This project also serves as my entry in this year's "Why Classics" competition in these pages.)

In March I enjoyed a very short stint as a visiting professor at the Law School of the University of Zürich. Over the course of the year, I gave lectures at Stanford, Berkeley, NYU, CUNY, Columbia, Brown, and George Mason, as well as in London, Leiden, Vienna, Milan and Singapore (coupled with a quick visit to Borobudur). I also gave presentations for the American Political Science Association, the World Bank, the Skeptic Society, the annual CLSA Investors' Forum in Hong Kong, and the CIA. I am looking forward to spending the remainder of this academic year in Manhattan, where I am currently a visiting scholar at NYU's Institute for Public Knowledge.

MICHAEL SHANKS

A couple of years ago I ran an online class with my friend and colleague Peter Miller, Dean of Bard Graduate Center in Manhattan. Our topic was antiquarians—those scholars fascinated with the remains of antiquity, pioneers of rigorous fieldwork and research into the connections between past and present (particularly Greco-Roman antiquity), and how we take up and work upon the remains of the past. We shared with our class members an investigation into the methods and mindset of antiquarianism.

Quite often we are made very aware that a justification of Classics as a disciplinary field is not well-founded on notions of the cultural excellence of antiquity. It's not a convincing argument to hold that we should study classical antiquity to celebrate and learn from our Greek and Roman forebears, for we might equally celebrate the great achievements of many other cultures. Instead many hold that we need a discipline of Classics in order that we might understand the *reception* of classical antiquity; ancient Greece and Rome have been taken as models and inspiration, especially in the west, to the extent that modernity is quite inconceivable without an understanding of people's views of Greece and Rome. Both the French and American revolutions were, of course, deeply driven by how eighteenth-century intellectuals understood ancient republican constitutions.

Peter and I take issue with this notion of the reception of the past. We think it's a much more creative relationship. We don't "receive" the way the past happened. Antiquarians pioneered research methods to create knowledge not only in its many varied manifestations, such as books and papers, but also collections of artifacts, networks of scholars and intellectuals, institutions such as museums, exhibitions, catalogues for the art market, and political manifestos.

Peter and I focused on this active engagement with the remains of the

Early Career Visiting Fellow

ISABELLE TORRANCE (PhD Trinity College, 2004) was our Early Career Fellow for February and March of 2017. Torrance, of Aarhus University, focuses on archaic and classical Greek literature and culture. She is particularly interested in Greek tragedy and the later reception of classical myth. Her previous publications include books on Euripides, Aeschylus, and the power of oaths in ancient Greek culture. Forthcoming are another volume on Euripides and a project linking Greek tragedy and Irish politics. She gave a talk entitled "Greek Tragedy and (Post) Colonialism: The Case of Ireland" on March 10, 2017.

past. We proposed that the creative appropriation of the past might be conceived as a kind of *design*—antiquarians taking up the remains of the past to design, to build, to forge arguments and narratives, to create the new world of the professional nineteenth-century academic study of antiquity and everything associated with it, from nationalist ideologies to the heritage and tourist industries.

Such a view is very much supported by studies of scientific practice. Scientific knowledge is not so much a discovery of the way things are or were as an achievement that involves the application of people's energies and resources in scientific projects. This is why I see my archaeology as a branch of design studies and research, and the basis of my cherished affiliation with our Science, Technology, and Society program at Stanford, where I teach the history of design.

In a follow up to our class, Peter wrote a piece for the *Chronicle Of Higher Education* (April 2015) connecting this argument for active and creative mobilization of the Greco-Roman past with what has become quite a celebrated feature of Stanford's School of Engineering—design thinking. Beyond the old and discredited opposition between the arts and sciences, design thinking stands for a way of managing projects of any kind that involves many

different disciplines and bodies of expertise, so as to deliver creative and innovative solutions and ways forward. Design thinking is a way of focusing on people's concerns, coming up with fresh ideas, and working them up as contributions to everyday life, whether that is a new experience in a hospital ER unit, a new app for a smartphone, or an autonomous vehicle. Peter and I found ourselves exploring how eighteenth-century antiquarians were design thinkers, as we now call them in Stanford's Design Group.

Peter made a leap forward when he suggested in the *Chronicle* that transdisciplinary creative work across the arts and sciences, such as design thinking, is a new liberal arts for our contemporary world. The liberal arts have always referred to the skills and competencies needed to be a full, participating member of a community. Surely today we need exactly the kind of skills and competencies represented by design thinking, and by those antiquarian scholars of the enlightenment—flexible and adaptive, rooted in rigorous scholarship and research, applied to matters of great concern, action-oriented, and aiming at getting things done.

Exploring this notion, and especially understanding creativity and innovation, has informed many of my activities these

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last couple of years—promoting modes of open learning across sciences and arts and humanities, rooted in scholarship and application to matters of concern beyond the academy. At the core remain my archaeological researches, which I now explicitly see as neo-antiquarian.

In Larry Leifer's Center for Design Research in the School of Engineering we have resurrected a unit that started in the Stanford Humanities Lab—Foresight and Innovation. Foresight is a well-established pragmatics, akin to design thinking that ties a view of the future with hindsight—reasoning back, acting forward.

My magnum opus with Gary Devore, a survey of Greco-Roman antiquity, is nearing completion (we are nothing if not ambitious in this book). Its major theme is social and cultural innovation in antiquity, and we are now much more explicitly using the toolkit we are developing in Foresight and Innovation. I've been working with all sorts of organizations to understand and implement creative cultures of learning and innovation—including SAP, Tesla, Elon University, Roskilde University (Denmark's remarkable, progressive university founded in the 70s to pursue experiential learning), Brazil's National Confederation of Transport, the education non-profit EdCast, and Ernst and Young. A favorite remains the world of automotive design; I am proud of my affiliation with the Historic Vehicle Association of America. We created a pop-up car museum in Manhattan last December 2016, and Mark Gessler and I hosted an event at the Detroit Motor Show in January on the future-past of automobility. In addition, this year my work with the International Advisory Board in Rotterdam took on a review of policy for culture and the arts in this extraordinary Dutch city.

Our Foresight and Innovation group has established new relationships with old friends in Stanford Continuing Studies through an online program, *d.global*, offering classes in strategic foresight and

design innovation. We also have a fruitful relationship with Stanford's MediaX. I keyed the annual meetings of the European Association of Archaeologists in Maastricht in September 2017 with a vision of the future of archaeology and heritage, rooted in this perspective of the new liberal arts. At the same time I opened a fascinating exhibition, organized by the Jan van Eyck Academie in Maastricht, exploring the convergences of fine arts and archaeology, with a couple of dozen artists exploring what I describe as the archaeological imagination, and what might more accurately be called the antiquarian imagination.

My authoring and composition has definitely come to foreground what Connie Svabo (Roskilde Denmark) and I are calling "scholartistry" (the convergence of experimental research and scholarship with arts practice). I have been inspired by the performance design group at Roskilde, and my long-term field project in the English Scottish borders is taking on a curious life of its own as I pursue my deep mapping of the Roman north,—not so much psychogeography as a cosmogenic mythogeography—drawing on everything from Hesiod to Sebald via Ovid and John Wallis (the obscure 18th century antiquarian and curate whose alchemical itinerary continues to fascinate) and Michael Drayton (have a look at his poem *Poly-Olbion*). In December 2016, performance artist Mike Pearson and I were artists in residence in Manhattan—offering five works of theater archaeology on the theme of staging evidence in an exhibition of the work of neo-classical designer Charles Percier—a favorite of Napoleon Bonaparte.

My studio lab in Stanford, Metamedia | Pragmatology, has undergone a complete clear-out in the wake of this shift to exploring creativity and innovation, becoming a saturated creative maker space. I am looking forward to a new class next year: "Design Thinking for the Creative Humanities." There are great collections of Lego blocks ready to stimulate wild model

making (courtesy of Benjamin Finley Shanks). Old friends and colleagues will nevertheless still recognize what it's all about—the ongoing conversation around fresh thinking and intervention in matters of common and pressing human concern, rooted in deep archaeological perspective.

SUSAN STEPHENS

I spent the 2016-2017 academic year on a blissful sabbatical, partially in London, where I finished a small book, *The Poets of Alexandria* (Tauris Press), that will appear at the end of the year.

We also finished our web course, "Sports and the University," which launches this fall. Check it out at <http://online.stanford.edu/course/sports-and-university>.

JENNIFER TRIMBLE

In September 2016, I gave the Townsend Lectures at Cornell University. This involved delivering three lectures on my book in progress, *Seeing Roman Slaves*, and having dozens of stimulating conversations with colleagues and students about my work and theirs. It was immensely helpful and invigorating to get their constructive and incisive feedback on my book. While in Ithaca, I also connected with old and new students, colleagues, and friends; it was a vivid reminder that we study the Greek and Roman past in an interconnected world.

A month later I was in Rome as the Suzanne Deal Booth Scholar in Residence at the Intercollegiate Center for Classical Studies (the "Centro"). Every semester, the faculty there teach a group of thirty-some Classics undergraduates from all over the US, including Stanford, taking them around archaeological sites and museums several times a week while teaching them Greek, Latin, and the history and archaeology of the ancient city. It is a fantastic immersion experience in ancient Roman history and culture—with excellent financial aid, for any interested students reading this (come talk to me!). Many of the Centro's graduates go on to careers in researching and teaching the classical past. During my week there, I lectured on the

dozens of graffiti written by (mostly enslaved) gladiators living and training in the so-called House of the Gladiators at Pompeii, and I led the group visit to the Ludus Magnus, imperial Rome's largest gladiatorial training school and barracks (see photo).

These two experiences speak to one of the most compelling and rewarding aspects of this job: the way research and teaching interact within a broader community. Here's another example.

This year, Kevin Garcia wrote a terrific MA thesis in this department, in which he applied modern gender theory to ambiguously gendered Roman sculptures. Especially original was that he moved beyond the theories of Judith Butler to work seriously with trans critiques and narratives in order to illuminate

aspects of the ancient statuary. Kevin inspired me to incorporate trans writings into my undergraduate class on "Gender and Power in Ancient Rome." Grace Erny, TA extraordinaire for that class, then found additional trans readings and helped incorporate them into the syllabus and teach them. The result was a more exciting course, one that connected ancient Roman life to gender thinking and experiences in our own world now.

This is why I study and teach the ancient Roman world. The material is fascinating in its own right and important for its enormous influence on the modern world. Studying the distant past matters because it brings us up short, asks us to reconsider our ingrained ways of thinking and acting, and makes us think in new ways about human problems and possibilities.



Jennifer Trimble at the Ludus Magnus in Rome, talking to the Centro students about this ancient gladiatorial barracks and training school. Photo courtesy of Christopher Gregg.

Undergraduate Stories

NICK BURNS (CLASS OF 2018)



My Classics grant let me learn about the ancient world on site, from the northern border of the Roman Empire to the southernmost tip of mainland Europe. After finishing a term studying abroad at Oxford, I spent a week hiking and visiting sites along Hadrian's Wall in the north of England. In the museum at Vindolanda I marveled at a well-preserved painted glass jar depicting a gladiatorial scene, and the famous letter in which one soldier asks his superior to send more beer to his detachment. At Housesteads and hiking along the wall near Steel Rigg I was taken by the dramatic geography around the wall: to the south, pastures and rolling hills; to the north, sheep and open grassland interspersed with stands of pine.

Next, I flew across the continent to complete a multi-week seminar with the American School of Classical Studies in Athens, entitled "Myth on Site." The program, which mostly enrolled graduate students, featured lectures from prominent scholars and directors of excavations across Greece, from the Acropolis in Athens to rugged, remote Mount Lykaion in the Peloponnesus. I gave a presentation on the mutilation of the Athenian herms while we were at Eleusis, relating myth and religion to politics in fifth-century Athens. We visited most of the major sites of archaeological and mythological

significance in central and southern mainland Greece, from Delphi and the Valley of the Muses to Olympia, Sparta, Corinth, and Mycenae "rich in gold." We even wound our way through the rocky moonscape of the Mani peninsula down to Cape Tainaron, the southernmost tip of mainland Europe and the site of a cave that offered passage into the underworld, according to Greek myth.

The program offered me the chance to meet and befriend advanced Classics students, to visit sites too remote to easily access on my own, and to gain special access to areas of sites off-limits for tourists, including entrance into the temple of Athena Nike—my favorite building on the Acropolis. And at every site, we had the chance to take in excellent, well-researched lectures by renowned experts, the program leader, or one of the students who had planned a lecture for that day's site.

After the program's end, I spent several days on the island of Paros, where I learned about local history at the archaeological museum, visited an ancient cemetery, and hiked to the site of the most famous of ancient rock quarries—used to make both the Parthenon's roof tiles and, in modern times, the tomb of Napoleon in Les Invalides. In between excursions I may have even managed a swim or two in the warm, clear water of the Aegean!

I was grateful to have the chance to explore these sites of great beauty and significance. Though I didn't visit Egypt, I feel my summer lived up to the spirit of the words of C.P. Cavafy's poem "Ithaka" that our "Myth on Site" program leader read to us at the end of our program: "And may you visit many Egyptian cities / to gather stores of knowledge from their scholars."

TIANYI HUANG (CLASS OF 2020)



I feel extremely fortunate to have studied first-year ancient Greek through the Summer Language Institute (SLI) program at the University of Chicago.

I was supported by a strong teaching staff with tremendous enthusiasm. Among them was Professor Helma Dik, a seasoned scholar with decades of teaching experience who, with much wit and spirit, introduced my classmates and me to the fascinating world of ancient Greek, and constantly offered help in anything ranging from delving into esoteric etymologies to planning our academic careers. Another highlight of the program was its flexibility, which allowed instructors to create smaller sections for students who were having trouble catching up, or for those who wanted to go at a faster pace.

Moreover, I found myself in a vibrant community of students and scholars. My classmates came from diverse institutions, and though some of them were still in high school, they all exhibited the kind of curiosity and motivation that fit well into an intensive college-level summer course. Every Friday after class, we would head to the weekly gathering organized by UChicago's own Classics department. There we connected with the array of talented scholars who were spending their summer at the University while enjoying

delicious food and fancy drinks, and every now and then even playing whiffle ball.

My biggest takeaway from the summer is how diverse and connected the Classics community has become. I enjoyed spending each day with people from all sorts of backgrounds who shared the passion to get in touch with the ancient world and the treasures it has to offer, and I felt immensely inspired by how everyone involved in the discipline, from first-year students to professors emeriti, spoke to one another with alacrity and zest. Though I was somewhat anxious about leaving our lovely family at Stanford, I found in Chicago people who were united not by a mere institution, but by a mutual love for the scintillating jewels of the human past.

JUSTIN MUCHNICK (CLASS OF 2020)



Back when I was trying to figure out what to do this summer, I decided that I wanted to experience some hands-on research. However, I was also hoping to take advantage of the summer as a chance to see my family in Southern California. I spent four years at boarding school before coming back west for my freshman year of college, so I truly do savor every chance I get to spend time with my parents and three younger siblings. Therefore, I realized that I'd have to find some interesting Classics opportunities in decidedly non-classical Southern California.

With this in mind, I did the reasonable

thing and cold-called (or, rather, cold-emailed) a few dozen classics professors at universities in Southern California to ask if any of them was working on a project and needed some help from an (over) eager freshman research assistant. Most didn't reply; most who did reply said they were gone, unavailable, or uninterested. But one professor from the University of California, Irvine (UCI), wrote me back and said he'd be interested in having me help out with a project he was working on, but that the university didn't have any disposable funding for me. Thankfully, this didn't turn out to be a problem, because the Stanford Classics Department was generous enough to help me out with a grant that kept me from starving this summer!

So, while my peers took their grants to digs in Italy and immersion programs in Greece, I headed out to Irvine, California—and ended up having one of the most rewarding learning experiences I've ever had. The professor that I linked up with is named Andrew Zissos. As a PhD student, he crossed paths with Professor Ober at Princeton. Now Professor Zissos is the chair of the Classics department at UCI. He's also on the Committee on Translations of Classical Authors for the Society for Classical Studies, and this summer he was working on a project for the committee. Essentially, the committee's desire is to eventually have a full database of existing translations (at first, translations into English, but hopefully someday expanding to translations into French, Italian, and German) of the entire corpus of ancient Greek and Roman literature. The idea is that, for every time a work has been translated from the Latin or Greek, the database will have a fairly extensive record of bibliographical information on this translation. This database, when complete, will allow for a big-picture view of the history of translation of any given ancient work, as well as detailed

information on each individual instance of translation.

Because this is a considerable undertaking, especially for two classicists who have quite limited knowledge on how to go about creating a database, Professor Zissos and I spent the summer creating a pilot program. That is, instead of tackling the entire Greco-Roman corpus head-on, we focused on one work as a test case. We chose Ovid's *Metamorphoses* because we figured that the excerptable nature of this work—with many instances of partial translations, or translations of selected episodes within the epic—made it a particularly complex case. Consequently, I spent much of my summer searching for various pieces of bibliographical information from translations of the *Metamorphoses* new and old. I called in numerous interlibrary loans to track down a particularly elusive 1954 A. E. Watts translation of the *Metamorphoses* (with accompanying etchings by Pablo Picasso), spent hours trying to understand the strange history of the publication of Dryden's *Fables, Ancient and Modern* (1700), and agonized over finding the online edition of the second volume of a facsimile of Caxton's 1480 translation (the first English version of the *Metamorphoses*!).

Although I enjoyed doing this “dirty work” more than I probably should have, what made this project so fulfilling for me was the time I was able to spend with Professor Zissos. The UCI Classics department was pretty quiet this summer, with most faculty out on trips or doing fieldwork, so Professor Zissos and I had plenty of time for errant conversations about the use of prosimetrum in Petronius or the current state of Classics as an academic field. By the end of my time at UCI, Professor Zissos and I had accomplished the objective of phase one of this project: completing a robust and comprehensive database of translations of Ovid's *Metamorphoses*. Now, Professor

Undergraduate Stories

Zissos will bring our data and design to the SCS, and we'll see where the Committee for Translation takes it from there. Meanwhile, I'll return for my sophomore year with both a wealth of interesting research experience and a newly formed relationship with a mentor and true friend.

KY WALKER (CLASS OF 2018)



It is hard to believe that, by March, I will have completed my Classics degree at Stanford.

Throughout my time at Stanford I learned, through the study of poetry both new and old, the value that lies in words. I'll never forget the day Maya Angelou passed away. I was standing in the Rodin Sculpture Garden when Professor John Klopacz handed me an article about Dr. Angelou's favorite piece of classical literature, on Terence the slave.

It has only been through personally pursuing how stories and words shape people that I've discovered a love for oral history. I'm a dreamer, set on creating my own podcast show one day in the future. As my summer project for the Classics Department, I interviewed 10 people—all of whom had a rich story to tell. The interviewees ranged in age from 14 to 88 years old. Because of them, I learned the power of listening—and how sometimes, you can make the most noise in silence. For the most part, people were receptive and eager to speak on subjects

such as leadership, love letters, wisdom, compassion, entrepreneurship, and more. I became aware that time is a huge limiting factor when it comes to recording live reality. The thoughts people share in an instant may not be what sounds the most elegant, but there is a meeting place where both the speaker and listener share a dance that should not be discounted as a mere triviality.

This project has ignited a yearning to gain more experience in social impact, writing, and digital media. My hope is to take what I've learned out into the world of books, storytelling, and motivational interviewing. I'm very grateful to the Classics Department at Stanford for helping shape these thoughts.

LINA WANG (CLASS OF 2020)



This summer I was fortunate enough to participate in the Marzamemi Maritime Heritage Project, an excavation of a Late Roman shipwreck off the southern tip of Sicily. Going into the summer, I had little idea of what to expect. My only previous archaeological experience was one class on maritime archaeology that Professor Justin Leidwanger taught during my winter quarter. I barely had any scuba experience either—I had just managed to acquire my last certification before finals rolled around.

By the end of the six-week field season, I learned more than I possibly could have

anticipated. We tackled the shipwreck from every angle. In the water, we would dredge in a 4x4 meter square, scouring the ocean floor for artifacts. I became a lot better at distinguishing whether a rock was an artifact or simply a rock. On land, we registered and studied the artifacts in Rudini, a winery-turned-museum. We discussed everything from the giant column capitals to the tiny sherds of amphorae. Every day, I marveled at how nobody had seen or touched these artifacts in 1,500 years until we pulled them up from the sea floor. My days became a blur of diving, work at Rudini, loading air tanks on and off boats, and more work at Rudini.

But the people truly made Marzamemi the experience that it was. For six weeks I had the privilege of working with an incredible group of people from all different parts of the United States, Canada, Italy, and even France. They brought with them different perspectives on not only Classics and archaeology, but also on life and the proper way to pronounce the letter "Z."

Before the Marzamemi Maritime Heritage Project, I had only approached classics through language and literature. Archaeology has given me a richer understanding of the Classics through the materials and objects of the world I had only previously read about. I now have a deep appreciation of the field of archaeology and the people who work tirelessly within it.

ANNA WIDDER (CLASS OF 2019)

This summer I spent a few weeks researching cultural memory techniques in Roman archaeological sites and museums. The summer provided complete immersion in Roman life and all of the archaeology, history, language, and cultural memory that goes along with it. I walked and explored all of the sites I have read and studied, now in significant depth, in the area, and was

able to witness the cultural memory in person. I realized my interests were most piqued by the use of digital reconstruction and Latin language in museum and archaeological displays, something only this experience could have shown me. This has changed my focus for my research from location and site to reconstruction and language, and brought a new layer of inquiry to my Classics education. I learned how to travel on my own, and in the course of the minor predicaments (bus stopped for unseen fire, streets blocked for protests, etc.) that accompany international travel, I have become more prepared to be a useful and participating citizen of the world. I feel this is essential to my growth as a Stanford student. My research experience in Rome was transformative in that it gave me a new focus in my Classical studies while teaching me how to travel and be alone.



Why Classics?

Perhaps, after all, it was because of Bernice. Our landlord's teenage daughter, she used to dress me up fine and take me round our lower Manhattan neighborhood to visit her Italian relations. Then there was Jenny. You can see from her face that she too made much of children. Her smile, like her glossy fruits and vegetables, brightens the gray West Village street. I stare balefully at my mother behind the camera. Has her impulse to freeze the moment delayed or derailed an accustomed treat? Perhaps you will recognize the Chicago Lab School in my father's glasses, and thus infer his passion for Plato and Thucydides. But my intoxication with the beauty and complexity of Greek did not take hold until my early teens. Deeper and earlier than that came my intoxication with the scents and sounds of other kitchens, other worlds, where ladies in housecoats of an unfamiliar pink fêted their grandniece and her little charge with anise cookies and endearments murmured in an unfamiliar tongue.

With the careless confidence of Americans who no longer remembered their own immigration, our family left the neighborhood and lost touch with the community.

From these beginnings I trace my culturally curious and curiously elegiac cast of mind.

I cannot pass an old cemetery without stopping to work out family relationships and patterns of bereavement. The same goes for Herodes and Regilla: I find myself continually trying to piece together vanished worlds from shards. My shards are words: first, because I learned early on that Greek was power (my shield against the casual assumption of female inferiority projected by the giant silverbacks who strode so large on the twentieth-century intellectual stage); and second, because words, better than tangible shards, encode emotion. "What did it feel like to be alive there, back then?" has always been my driving question. Geoffrey

de Ste. Croix, sublimely indifferent to archeology, showed me it was possible to recreate the parameters of invisible lives through diligent accumulation of facts and texts. He sought to evoke the potato eaters of antiquity; I found myself working with elite authors because they left such an abundant paper trail. While searching naively among the misogynistic comments in rhetorical texts for clues about women, I realized that they constituted a coded discourse among men—about each other. The longer I looked, the more it seemed to me that while these gentlemen deployed their mastery of Greek to create and defend a public face, they left their own subjectivity oddly exposed. Even men

have a gender identity. This was not something that the silverbacks were going to figure out for themselves.

Why Classics? Why not Early Modern France? As a young scholar I had no idea how rich with possibility were the archives of other eras. Now, though, Natalie Zemon Davis and Emmanuel Le Roy Ladurie are scholars for whom my reverence has a tinge of envy. From an ethical or aesthetic point of view, however, I don't think it matters what culture we study, as long as the effort takes us out of ourselves. Empathy requires imagination. What was it like to live there, then? To watch Galen



Maud Gleason as a child on her father's shoulders with Jenny the green grocer in the West Village.

vivisect a goat, to write Roman history under a touchy emperor? What was it like to plod behind a draft animal, on whom your sustenance depended? In the Italian village where, by a twist of fate, my father is buried, farmers were still ploughing with bullocks when I rode to Jenny's market on his shoulders, half a world away. Perhaps it is a cheap thrill: that dizzying moment, when space-time gives a lurch and suddenly we feel that our distance from the ancient world has vanished. But I love it. As one of my mentors used to say, "Late Antiquity is always later than you think."

—ESSAY BY MAUD GLEASON

Question: Why Classics?

MARSH MCCALL: Classics remains the most interdepartmental discipline. Classics glories in its literature, in its history, in its archaeology, in its philosophy. It encompasses things like linguistics and numismatics and religion—all things that usually take place in five or six different departments. There's nothing in our contemporary world that you can't learn more about by finding out what has been argued about and written and performed in the classical world. That's why almost anyone who tries out courses in our department gets interested and sees the value here.

Q: What prompted you to pursue a career in Classics?

MM: In elementary school in New York City I idolized all of my teachers and wanted to do nothing except to become a teacher. Being the traditional school that it was, we began Latin in the fifth grade.

By the time I went to prep school I already knew that I loved history, I loved literature, and I loved Latin. In my third year at prep school I started Greek, and by the time I finished I'd read some Homer.

By the time I went to Harvard it was all fixed. I was going to become a classicist, and I was going to teach. The simple fact is that I've had this in my life since at least the fifth grade, and the dream—the determination to be a teacher—has been with me since I was about seven years old.

Q: What are some lessons from your classical education—pertaining to your life or career—that you want to share?

MM: I never have stopped growing in my admiration for the world I try to study and teach—I don't mean admiration for everything that happened in the ancient world, but for the greatness of the civilizations, and above



Marsh McCall

all the language and the literature of Greece. There has essentially never been a day when I have gotten up and gone off to work when I haven't felt blessed by what I'm doing for my job, my career.

One thing that I took from those early years is the belief that there is value in being meticulous about detail. The way I learned Greek, you either got everything exactly right or you got no points at all. I thought that was cruel to the extreme at the time, and I still do. But it impressed on me that there's only one way to do something that you love, that you want to do really well and to pursue as a career: you have got to be relentless in your pursuit of accuracy and correctness. I think that's a wonderful thing for training your mind and developing an ability to write. All those things come along with the demands that the classical languages impose on you.

Q: At a time when college students are increasingly reexamining and challenging the status of the western tradition, how does Classics continue to fit in?

MM: It's a very serious cultural and intellectual issue. What are the limitations of the field you work in, and how does everything in the western tradition deal with the fact that it's not the only tradition in the world? That's basic stuff that you have to confront and come to grips with. But I don't think that it has any necessary relevance to the question, "If you study Classics, what kinds of things do you gain?" The benefits of an honest and deep study of Classics are almost boundless. A hundred years ago, and even when I was an undergraduate at Harvard at the end of the 50s, there was a lot of romanticizing of classical things. But today it's potentially an even richer experience to study the Classics by both challenging and embracing the tradition.

—INTERVIEW CONDUCTED BY JACK MARTINEZ
(BA, 2015)

Why Classics?

ANNA WIDDER, BA CANDIDATE CLASS OF 2019

I started Latin as a seventh grader hoping to improve my spelling. Instead, I found a piece of myself I hadn't known was missing. Everything about classical culture keeps me coming back for more—it's something about the way the language works like a puzzle, and the history and influence of the Romans and their authors. Throughout my high school career, I worked hard to take Latin in addition to all the science courses and French classes I could. I was never ready to give up on having the best of both worlds, and I never will. Now I'm a double major in Classics (with a Greek and Latin language focus) and Engineering Physics. I think Classics is an essential component of any higher education, because so much of what we read and see today harkens back to history, and if we remember our past we are more prepared for the future. Classics can teach you how to be a better scholar of any field, how to speak and write with ease, and how much there is under the surface of our own culture.

ANDREA NIGHTINGALE, PROFESSOR

As a freshman at Stanford, I planned to major in math. In my first term, however, I took a course called "Structured Liberal Education." The class focused on Greek texts and assigned Plato's *Timaeus* late in the term. This is Plato's cosmology and is famously difficult to understand. I marvel now that they assigned this to incoming freshman. I was entranced by the dialogue and got arrested by the claim "time is the moving image of eternity." One could say that I had an Augustinian conversion—where one reads a phrase on a page and instantaneously converts. I decided that I needed to learn Greek and Latin. That summer I taught myself Latin using Wheeler's Latin, and I took Greek in my sophomore year. From then on, I carried on taking Greek and Latin courses, as well as lecture courses on all sorts of wonderful topics in Classics. Interestingly, I ended up working on Plato and Augustine later in my life. In my book on Augustine, I worked on his theory of time in the *Confessions*. Augustine was a Christian Platonist, and I ended up at the very idea that had caught me in the first place!

SARAH WILKER, PHD CANDIDATE CLASSICAL ARCHEOLOGY

I study Classical Archaeology because I am fascinated with understanding the lived experience of individuals in the ancient world. Whether it's a ceramic vessel, a bronze sword, or a marble column, archaeology highlights the needs or wants of people living in ancient times. This material record can work with ancient texts to present a holistic picture of life in antiquity.

JOHN KLOPACZ, DIRECTOR OF UNDERGRADUATE STUDIES

In October 2010, early in my Stanford career, a beginning Latin student who went on to major in philosophy asked me, "Do you think we are excellent sheep?" The young woman in question had just attended a talk by William Deresiewicz in which he presented an early version of what would become his book-length send up of the HYPSters (Harvard, Yale, Princeton, and Stanford) for offering their students a "miseducation" rather than "the way to a meaningful life." I might have quipped something like, "The speaker has obviously never before met a real Stanford undergraduate," but the question stayed with me, particularly during the past academic year as we discussed "Why Classics?" as a department. During the summer a chance encounter on a Mission District street with Kevin Hurlbutt, another student from that same beginning Latin class, led to an invitation to have coffee with him. Kevin was an engineering major and Classical Studies minor. After learning he was bound for Oxford and a doctoral program in Materials I asked what engagement with Classics had meant for him. His response was so eloquent that I asked if I might include it in the newsletter in his own words: "Every course I took at Stanford gave me the opportunity to become an expert in that subject's material and methods. Uniquely, however, my Classics courses dealt with thinkers, treatises, and poetry that asked, 'How do you live well?' Those lessons shaped my broadest ambitions and day-to-day choices more definitively than any others I received at Stanford. Classics are vital if you ever expect to ask yourself 'Why?' as you write, build, experiment, or argue."



THANK YOU TO DONORS

The Stanford Classics Department is grateful for the generous contributions **of all of our donors and supporters.**

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

Thank you for your support!

Undergraduate Honors Theses

Three seniors completed honors theses this year. They presented their original research to the Department on June 8.



JAMES GROSS: The Amphora Trade in the Late Antique Aegean

Advised by Prof. Justin Leidwanger



STEPHEN PADUANO: Philip the Great: A Life in Parts

Advised by Prof. Ian Morris



MAY PETERSON: Venantius Fortunatus as Auctor of the Sacred: From Material to Ethereal in Sixth-Century Gaul

Advised by Profs. Bissera Pentcheva and Grant Parker

Aisthesis:
Undergraduate Journal of Classical Studies, Vol. 6 was published in spring quarter 2017.

We are pleased to present four papers as diverse as they are fascinating. Each paper reflects the ingenuity and diligence of its author, as their interests and passions move through their writing.



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

Graduate Student News

BRANDON BARK

In the fall I enjoyed teaching for the first time in my graduate career at Stanford, TAing for Giovanna Ceserani's "Origins of History" seminar and Christopher Krebs' "Great Books, Big Ideas" course. One of the most rewarding seminars I took was "Introduction to Manuscript Studies" in the English department; for my final project, I researched a heavily annotated edition of Horace's Epistles owned by Stanford Special Collections, which had never been studied in depth. I also participated in Kathryn Starkey's survey of medieval German adaptations of Latin literature and wrote on the Alexanderlied and Eneasroman. This summer I greatly enjoyed co-TAing, with Brittney Szempruch, a high school course taught by Caroline Winterer and Christopher Krebs on the Classics' influence upon the American founding tradition. Despite an alarming lack of crawdads, Carissa, Nora, and I enjoyed our trip back home to Louisiana, and also to Portland, OR.

LEONARDO CAZZADORI

During the past academic year, I completed my PhD and Comp Lit Minor coursework. I had the opportunity to be a TA for Dr. Austin ("The Egyptians") whose energy and precision was an inspiration to me. I was also delighted to translate Virgil with a passionate group of students in the Intermediate Latin seminar that I taught on the Aeneid. Furthermore, I made progress with my dissertation prospectus project, which is now centered on a reassessment of the so-called Hellenistic didactic poetry, a puzzling group of texts that compel us to take into account issues in ancient science and ecology, while we investigate their complex aesthetics and poetics. In the summer, which was my "Med summer," I spent time in Naples, and I visited Rome with an interest in the Roman fascination

Welcome New Ph.D Students!

NICHOLAS BARTOS

Classical Archaeology

HYUNJIP KIM

Language and Literature

THOMAS LEIBUNDGUT

Ancient History

SARAH WILKER

Classical Archaeology

with exotic objects and landscapes. I was particularly eager to explore Hadrian's Villa in Tivoli and the temple of Fortuna Primigenia in Palestrina, a monumental Italian example of Hellenistic architecture. For the current year (2017-18) I have



Leo Cazzadori at Palestrina, near Rome, visiting the national archeological museum which displays the famous Nile mosaic, a Roman grand representation of Egypt.

received a fourth-year fellowship from the H&S school, the Pigott Scholars program.

ANNE DURAY

I began the 2016-2017 academic year by co-presenting a paper about the archaeology of archives with Thea De Armond at the European Association of Archaeologists annual meeting. I also presented a paper on the reception of Heinrich Schliemann at the Archaeological Institute of America annual meeting. During the winter quarter, supported by a grant from The Europe Center at Stanford, I traveled to Greece for approximately six weeks in order to conduct dissertation research in the archives at the British School at Athens.

Thanks to funding from the Classics department, this past summer I returned for my third season as a trench supervisor



Anne Duray in the archives at the British School at Athens in February.

to the site of Malthi in the Peloponnese, where we endeavored to further elucidate the local early Mycenaean pottery chronology and architectural phasing of the site. While in Messenia, I also traveled to some of the local archaeological sites, including the Bronze Age tholos tomb at Peristeria and the Venetian castle at Methoni. Afterwards, I spent a month in Athens carrying out more archival research, as well as working on a project about topography in Aristophanes'

Graduate Student News

Knights. This year I will return to Greece as the Ione Mylonas Shear Fellow at the American School of Classical Studies at Athens, where I will continue my archival data-gathering while writing my dissertation on the development—and implications—of the relationships between archaeological practices, disciplinary intersections, and interpretation within the study of the Late Bronze Age-Early Iron Age transition in Greece.

SIMEON EHRLICH



Simeon Ehrlich spent time consulting the collections at the American Academy in Rome. Photo courtesy of Jeffrey Finley.

My fifth year saw me travelling about, conducting dissertation research, and writing at various libraries, primarily Robarts Library at the University of Toronto. Thanks to the very generous funding provided by an Edwin J. Doyle Memorial Fellowship for Dissertation Research in the Mediterranean, a Graduate Student Grant from the Stanford Europe Center, and a Graduate Research Opportunity Grant from the Vice Provost for Graduate Education, I was also able to spend January-March consulting the collections of the American Academy in Rome, the W. F. Albright Institute of Archaeological Research in Jerusalem, the American School of Classical Studies at Athens, the Classical Archaeology Branch Library of the Humboldt-Universität zu Berlin, the Bibliothèque Robert Étienne/AUSONIUS of the Université Bordeaux Montaigne, the Madrid branch of the

Deutsche Archäologische Institut, the Casa de Velázquez in Madrid, and the Biblioteca Nacional de España.

With generous funding from the department and from the Classical Association of Canada (CAC), I was able to present aspects of my dissertation research at the annual meetings of the American Schools of Oriental Research in San Antonio in October, the Archaeological Institute of America (AIA) in Toronto in January, the CAC in St. John's, Newfoundland in May, and the European Association of Archaeologists in Maastricht in August. In my capacity as chair of the AIA's Student Affairs Interest Group, I co-chaired two sessions at the annual meeting: a workshop on data collection and management, and a session of short presentations on works in progress.

In late May and early June, with generous support from the department, I returned for a seventh year with the Harvard Semitic Museum's Leon Levy Expedition to Ashkelon, where I continued my research into the architecture, stratigraphy, and urban plan of the site in the Roman and Byzantine periods, based on the material excavated from 1985-2016 and in preparation for the publication of the final reports of the excavation.

Finally, I will end my summer by taking up a position as the Crake Doctoral Fellow in Classics at Mount Allison University in Sackville, NB, where I will teach archaeology and Latin and complete my dissertation.

KEVIN ENNIS

This summer I had the privilege of participating in two fieldwork projects. I began my summer by spending a fantastic seven weeks as an assistant trench supervisor for the American Excavations at Morgantina: Contrada Agnese Project (CAP). This was my third year working for CAP as we continued our investigation into the alterations of

the urban fabric of Morgantina during the Hellenistic and Roman periods. Throughout the excavation season, I had the pleasure of living in the beautiful little community of Aidone, which graciously allowed us to make their town our home for the duration of the project. From Aidone I headed off to Sitia, Crete to work on my second fieldwork project, the Bronze Age cemetery at Petras. As a Roman archaeologist who has predominately excavated at projects that well antedate the Bronze Age, this project provided me an excellent opportunity to become familiar with the material culture of a period and region that I had never before studied extensively. Following these projects, I made two quick stops in Tel Aviv and New York before returning to Stanford to begin my second year in the program.

GRACE ERNY

Thanks to the support of the Stanford Classics Department and the Stanford Archaeology Center, I had the opportunity to work on three very different archaeological projects across the eastern Mediterranean this summer. I began in mainland Greece on the Western Argolid Regional Project (WARP), where I've worked since 2014. WARP's study season this year focused on analyzing the artifacts our team has collected over the past three summers of field survey, and I was able to gain valuable training in the analysis of both Bronze Age ceramics and lithics. I next traveled to Cyprus for the first time to participate in a new project, Archaeology of Rural Cyprus, under the supervision of Dr. Katie Kearns (a former postdoc in the Stanford Classics department and now a professor of Classics at the University of Chicago). Finally, I ended my summer in East Crete at the site of Anavlochos, where I worked with an international team under the direction of Dr. Florence Gaignerot-Driessen. Here, I excavated in both a Geometric cemetery and a votive deposit of animal figurines at the top of

a mountain. The finds from Anavlochos have interesting implications for the shifting sacred and mortuary landscapes of East Crete from the end of the Late Bronze Age through the Classical period, and I look forward to returning to the project next year.

AMANDA GAGGIOLI

This summer I traveled to Cyprus and Israel to work on the Kalavassos-Ayios Demetrios and Maroni-Vournes Built Environments (KAMBE) project and the Dig Tel Kabri project. In Cyprus, I helped excavate a Late Bronze Age monumental wall outside of an urban center at the

Age Canaanite palace. I also assisted in reading and processing all of the pottery finds. The discovery of substantial amounts of Cypriot fineware pottery revealed increasing social and political connections between the Levant and Cyprus during the Middle Bronze Age.

NICK GARDNER

This past summer, thanks to generous funding from the graduate school, I got to spend a month in Rome learning Italian and exploring the city. It was a wonderful experience and very intellectually rewarding, especially after having just finished Latin survey. Back home in Palo



Amanda Gaggioli digging at the Middle Bronze Age site of Kabri in northern Israel.

coastal site of Maroni-Vournes. In addition to excavation, I traveled into the Troodos Mountains, where we took tree ring samples from some of the world's oldest trees, including *pinus nigra*, *pinus brutia*, and cedar trees. The samples will contribute to the Aegean and Near Eastern Dendrochronology Project, which works to establish an absolute chronology that extends from modern times into prehistory in order to refine the synchronisms between relative chronologies of diverse political and cultural groups that existed throughout antiquity. On the Tel Kabri project in Israel, I helped excavate through a burnt destruction layer at the Middle Bronze

Age, I started learning basic computer programming, which I plan to continue this year by taking some courses in the CS department, with the eventual hope of applying computational methods to the study of Archaic Greek literature. I am excited to start teaching this year (Introduction to Biblical Greek in winter and Advanced Greek in spring) and to dive back into the Ancient Greek world with Greek survey.

DILLON GISCH

In 2016–2017 I completed my final year of MA coursework in Anthropology and PhD coursework in Classics, served as a teaching assistant, and carried out pre-dissertation research in Rome.

In the autumn, I had the great pleasure of taking a seminar with Prof. Barbara Voss on the application of postcolonial theories to archaeological research, and in the spring I had the good fortune to take a seminar on the politics of the past with Dr. Chip Colwell, a visiting lecturer from the Denver Museum of Nature and Science. I found both of these courses to be provocative, and they pushed me to think about the implications of my research interests both within and beyond Classics and archaeology.

This theme was also prominent throughout the two courses for which I served as a teaching assistant. The first of these was Prof. Justin Leidwanger's major seminar, "The Classical Past in the Modern World." This course aimed to present how people in the recent past have reframed the material remains of classical antiquity as a kind of heritage to achieve a variety of ends. The second was Prof. Jennifer Trimble's course on Pompeii and Herculaneum, which aimed to present and interrogate the affordances and limits of the historical and archaeological information gleaned from these exceptional sites as well as to explore the contemporary states of the sites and the obligations of a variety of stakeholder groups in their preservation.

Finally, I had the exciting opportunity to travel to London and Rome to study Roman sculptures that I anticipate using as case studies in my upcoming dissertation. I also had the opportunity to attend a Summer School session at the American Academy in Rome on The Art Historical Image in the Digital Age. This week-long workshop led by Dr. Emily Pugh (Getty Research Institute) and Prof. Lindsay Harris (American Academy in Rome) presented me and a group of art historians working on the art of the city of Rome in a variety of periods with the opportunity to consider and discuss the past, present, and future of art history's engagement of images, image archives, and image metadata.

TED KELTING

My 4th year has certainly been an eventful one. I battled my way through the prospectus process, bruised but not defeated; I ventured north and braved the cold of Toronto (my knuckles have never cracked from cold before) to give a paper at the annual meeting of the SCS about cannibalism and Juvenal; and most eventfully, I began the actual business of writing a dissertation. I am happy to report that, as of yet, I'm not sick of my topic yet! I spent most of the winter working on the philosophical presentation of Egyptian religion, where I provide evidence of meaningful (rather than purely exotic) Greco-Roman engagement with Egyptian religion and its otherwise strange behavior. Another year also brought another year of SCIT. I reprised my now stereotypical role of brutish lecher, playing Mr. Duck Dynasty with all the aplomb I could muster, which was very little.

Perhaps most excitingly, I took my Mediterranean Summer. While the bulk of my stay was in Rome, where I worked in the American Academy's nice library and ate delicious suppli with Scott Weiss, I also fit in visits to the Louvre, Turin Egyptological Museum, and sundry Roman museums to see Aegyptiaka of all stripes. I finally also made it to Sicily, seeing wonderful sites and museums, not least of which were the theater and temple at Segesta. All in all, a fine way to wrap up a fruitful year.

KILIAN MALLON

Every year at Stanford proves more and more interesting. This year I have had the opportunity to begin writing my dissertation on the economic archaeology of late antique Christianity, using evidence ranging from religious texts on poverty to the trading of materials for church construction. I spent half of my summer travelling throughout northern Italy, recording and studying



Kilian Mallon excavating collapsed Roman wall-paintings at Los Bañales, Spain.

dozens of late antique churches, burial grounds, and other public architecture, from Adriatic cities such as Ravenna and Aquileia to small villages in the Alps, using laser distance measures, petrological techniques, and analysis of construction and phasing. I was delighted by the richness and high quality of the sites and data I retrieved. I look forward to analyzing and writing up all of this work in the coming year.

I spent the other half of the summer at the site of Los Bañales in northern Spain with my colleague Gabrielle. The site consists of a large and very well-preserved early Imperial city, containing a monumental forum, partially standing aqueduct, bath complex, streets, Visigothic and Islamic-era settlement, and more yet to be uncovered. I worked to uncover the remains of green and red wall paintings from a Roman house dating to the 1st century C.E. Because they were so fragmented and fragile it took considerable effort and patience to remove them and conserve them for study. I hope to return there in the future to work more on the project's research questions, addressing the impact of imperialism and colonization, urbanization, provincial social and economic relations, and long-term regional change in Spain.

DAVID PICKEL

This past year I completed my second year here in the Classics Department. It was certainly challenging having to meet major milestones, including general exams, Latin Survey, and my first TA assignments. But thanks to the faculty, staff, and especially my classmates, it was all enjoyable.

In June I returned to Italy to lead excavations at La Villa Romana di Poggio Gramignano, an Augustan period villa located near the Umbrian town of Lugnano in Teverina. This was our second season. Now with a larger team, we were able to uncover much more of the villa's storage magazines and the infant cemetery. Major discoveries include three new burials of various types—one of which is forcing us to rethink the areal extent and phasing of the cemetery—and a curious trace of piping in an upper terraced room. This piping was unexpected, and may quite literally lead to new discoveries, perhaps related to production facilities or baths. In addition, aerial photography and GPR survey conducted on the top of Gramignano hill suggests the existence of a much larger complex of structures, perhaps the *pars fructuaria* of the villa. We plan to investigate this further next year. I am very grateful for the support and funding offered by the department, which made this work and other research possible.

STEPHEN SANSOM

This past year I made significant progress on the "big three" of grad student life. I completed two chapters on my dissertation, "The Poetics of Style in the Shield of Heracles: Speech, Ekphrasis, and Sound." I also had the pleasure of TAing Greek Tragedy for Professor McCall and teaching Greek Mythology, the latter of which included a class visit to the Cantor Museum of Art and a Q&A with Hollywood screenwriter Philip LaZebnik (*Pocahontas*, *Prince of Egypt*, *Star Trek: the Next Generation*). In

addition, I directed SCIT's adaptation of Aristophanes' *Thesmophoriazousai*, re-envisioned as *Men's Rites: an Alt-Comedy*. In family news, my wife and I welcomed into the world a new *θαῦμα ιδέσθαι*, our daughter, Frances Jo Sansom (a.k.a. Frankie Jo).

RONNIE SHI

I completed my third year in the ancient history doctoral program and have much enjoyed teaching Beginning Classical Greek and Intensive Summer Latin while continuing my study of Arabic and making inroads into the comparative history of science. In May I received a Stanford Interdisciplinary Graduate Fellowship, which will fund my research over the next three years, and I am now developing a dissertation on the origins of scientific practices in ancient Greece.

BRITTNEY SZEMPRUCH

In true fifth-year fashion, the theme of this past year was dissertational; my overarching project was writing my dissertation on embedded hymns in Latin literature. In October, thanks to generous departmental funding, I was also able to attend the second half of the Advanced Seminar in the Humanities in Venice, Italy. The first half took place in 2015, and I returned this past year to present to my fellow participants a paper on a funerary inscription from Roman Asia Minor. In January, I found myself braving the (delightful-to-this-New Yorker) winter chill in Toronto, where I presented a paper on a paean to Hercules in Statius' *Thebaid*. More recently, I served as a Graduate Teaching Associate in the department's inaugural class for the Stanford Summer Humanities Institute ("Ancient Rome and its American Legacies," taught by Christopher Krebs and Caroline Winterer). The course was only three weeks long, but the energy and enthusiasm of the wonderful high school students who took the course will easily sustain me for all of this upcoming year.

CATHERINE TEITZ

After the libraries and papers of graduate school, fieldwork is a wonderful reminder of why to study archaeology. I spent this summer working at the Marzamemi Maritime Heritage Project, run by faculty member Justin Leidwanger. It was a fantastic opportunity to learn new skills, including techniques for underwater excavation and the Artec 3D scanner. I found underwater excavation to be particularly satisfying because gravity did not limit what I lifted or how I worked. The ability to hover makes many parts of archaeology easier and more fun. On land, I used the Artec Eva, a structured light 3D scanner, to record marble architectural material from the shipwreck. My goal was to capture the 13 capitals and many



Catherine Teitz rotates a capital for Artec scanning. Photo courtesy of the Marzamemi Maritime Heritage Project.

columns before moving them to the display. The scanning process allowed me to look closely at these finds and test methods for recording. We used a small crane to lift and rotate each piece to capture views from every angle. In addition to thorough documentation, this process gave me a great appreciation for the challenges of construction in the ancient world.

ELIZABETH TEN-HOVE

In 2016-17 I finished the coursework portion of the program, enjoying stimulating seminars on Greek lyric, several directed readings, and a trip

across the Bay for an Aeschylus course at Berkeley. I had the pleasure of teaching during all three quarters, serving once again as a TA for Andrea Nightingale's "Education as Self-Fashioning" course in the fall, reading through Euripides' *Helen* with our delightful Intermediate Greek students in the winter, and TAing the Writing in the Major seminar for Giovanna Ceserani in the spring. This summer, thanks to the department's generosity, I explored museums and theater sites throughout mainland Italy and Sicily before spending a productive week at the Blegen Library in Athens. I'm looking forward to putting the summer's research together as I defend my prospectus this fall and begin working on the dissertation in earnest.

I presented at two conferences this year: *DocuMentality*, held at the Stanford Humanities Center in late September, and *Greek Drama V*, hosted by the University of British Columbia in July. I've enjoyed the opportunity to rework my paper for the former into a longer form for a conference volume.

Less academically, I had the privilege of playing Supreme Court Justice Ruth Bader Ginsburg in SCIT's gender-swapped adaptation of Aristophanes' *Thesmophoriazousai*. Despite the fun of performing, I'll be glad to return behind the scenes as Assistant Director and Stage Manager for the Committee on Ancient and Modern Performance's production of *The Arsonists* at the SCS in Boston next January.

Lastly, I served as the Classics Department's representative for the pilot of the Wellness Information Network for Graduate Students (WINGS), an initiative put together by our very own Sienna Kang in collaboration with several of the deans. I'll continue in the same capacity this year, so please give me a shout if you'd like help navigating the many different resources on campus for mental health and wellness!

Graduate Student News



(Left) Mummy portrait from Roman Egypt at the Iris & B. Gerald Cantor Center and part of the Stanford Family Collections. (Right) Photo of same object using a technique called Visible-Induced Luminescence. Photos courtesy of Maria-Olivia Stanton-Davalos and Gabrielle Thiboutot.

GABRIELLE THIBOUTOT

After a productive year TAing and finishing up coursework requirements, I had a busy summer in Europe, generously funded by the Classics Department, the Archaeology Center, and Canada's Social Sciences and Humanities Research Council. With a team from the British School in Rome, I began my summer by conducting a photogrammetric survey of the Grandi Magazzini di Settimio Severo in Portus. I then had the pleasure of

participating in the excavation of a domus at Los Bañales in northern Spain. I was extremely impressed both by the site's potential and by the friendliness of the Spanish team—I look forward to going back for a longer excavation season next year. In July, I also had the privilege to spend time at the Allard Pierson Museum in Amsterdam, where I used an infrared camera to detect traces of the world's first synthetic pigment, Egyptian Blue, on objects in the museum's collection. The

results were striking and will hopefully culminate in a publication later this year. At the end of my stay in Amsterdam, I was invited by the museum director to give a talk on visible-induced luminescence and pigment analysis. Finally, I rounded off my summer with a week in Vienna, where I met with conservators at the Kunsthistorisches Museum and collected data for my dissertation at the Österreichisches Nationalbibliothek.

VERITY WALSH

My first year in the PhD program began in July of 2016 when, thanks to a pre-matriculation grant from H&S, I was able to spend a month in Berlin studying German at the Goethe-Institut. In September I moved out west and began graduate school in earnest. Highlights of a challenging yet productive year included the annual SCIT retreat; graduate seminars in state formation, lyric poetry, and medieval German literature; presenting the results of my MPhil dissertation at the infamous International Congress on Medieval Studies in Kalamazoo, MI in May; and (mirabile dictu!) discovering a surprising affection for Greek prose composition.

This past summer I spent six weeks living in Rome and participating in the excavations at Gabii as a student in the University of Michigan's Gabii Project field school. When not studying the history of ancient Latium and learning the finer points of excavation, finds analysis, and environmental lab methods, I explored the museums and sites of Rome and had the opportunity to visit Florence, Venice, and Vienna.

I look forward to the year ahead and am especially excited to begin my first teaching assignments, starting with Christopher Krebs' humanities core course "Great Books, Big Ideas" this fall.

SCOTT WEISS

My fourth year in the PhD program saw the start of my dissertation on the grotesque in Neronian art and literature. In November, I defended my proposal, and shortly thereafter, with the generous help of a Doyle Fellowship from the

**Scott Weiss, Brittney Szempruch,
Stephen Sansom, and Ted Kelting at
the SCS in Toronto.**

France-Stanford Center for Interdisciplinary Studies Visiting Student Researcher



BÉLINE PASQUINI, is a PhD student in Archaeology from Université Paris 1—Panthéon-Sorbonne (France). Her research interests include trade, growth and well-being in Europe from the late Iron Age to the early Middle Ages. She is also interested in ethical issues in Archaeology. She was with us in autumn quarter 2016-17 under the supervision of Prof. Walter Scheidel. In addition, she participated in the Marzamemi Maritime Heritage Project led by Profs. Justin Leidwanger and Liz Greene (Brock University) this summer. Special thanks to the France-Stanford Center for their generous support.

department and a grant from the Europe Center at Stanford, I moved to Rome to begin researching and writing in earnest. Right before setting off in January, I was able to present some of my research on bodily metaphors in Persius' first satire at the SCS meeting in Toronto. In June, I submitted a chapter on ornament that ranged from the poetics of Seneca and Lucan to wall paintings in the Domus Aurea and a house in Pompeii. A GRO

award from Stanford and a fellowship from the Lemmermann Foundation are helping me continue my research in Italy going into the next academic year. Looking forward to the next several months, I anticipate writing two more chapters on the issue of hybridity as well as presenting again at the SCS meeting in Boston.





Stanford Classics Commencement

DISTINGUISHED SPEAKER

Nicholas Cofod, PhD '01 | Assistant Headmaster & Upper School Director at the Town School for Boys, San Francisco, California

Quotations from the 2017 Commencement Speech

"I still fall back on lessons that I learned during my time here at Stanford. One part of my love for Classics is the challenge of taking bits of information—be they fragments of a text, or partial records of a period of time—and trying to piece together the whole using theory, creativity, and responsible judgment. I find that I am still engaging in a similar practice on a daily basis as a school leader. Often I find myself assessing the overall community view on an issue based on bits of conversation with various constituents. Sometimes you can gather comprehensive data, but more often you are piecing it together, and sharing a composite of what you are hearing as a way of uniting everyone. You have to expect that your views will be challenged. You have to sort through the noise, take others' views into account, and hold on to what you believe is the best way forward. In all of this, I perceive echoes of the practice of scholarship."

"I am deeply grateful to this department for helping set me on a path that continues to sustain and fulfill me. The significance that my experiences here would have in the future as an administrator was not apparent at the time, and the durability of their value continues to surprise me. You may or may not find resonance in the lessons that I learned, as they are personal to me, but whatever you choose to do, you will likely find unexpected connection between how your prior experience prepares you for your future challenges. These connections won't be obvious now, and the significance of your experience here will be revealed only over time."





2017 Presentation of Graduates and Awards

BACHELOR OF ARTS

Nilo Teixeira Campos Cobau
 María Olivia Hanora Davalos Stanton
 Kevin Andrew Garcia
 Jake Goulder
 Ellen Hong
 Miki Kingston Lainovic
 Joshua Lappen
 Hattie Corinne Miller
 Amanda Karyn Reeves
 Gabrielle Miguela Rhoades
 Daniel Ruprecht* Φ
 Robert Lee Shields II
 Alanna Nicole Kamealoha'okalehua Simao

BACHELOR OF ARTS AND SCIENCE

Vita Tullia Dilva Salvioni Guttman

BACHELOR OF ARTS WITH HONORS

James Gross
 Stephen Paduano
 May Peterson*

MINOR

Michael Napu Blaney
 Roland Aquino Centeno
 Miranda Lynn Edwards
 Taylor Michelle Powell
 AZ Rios Valdez
 Eri Seng
 Hannah Shilling
 Connor Thomas Tobin

MASTER OF ARTS

Kevin Andrew Garcia
 Hyunjip Kim
 Hattie Corinne Miller

DOCTOR OF PHILOSOPHY

Ava Shirazi

DEPARTMENTAL AWARDS

Senior Prize
 May Peterson

Junior Prize
 Madeline Ota

**Archimedes Prize for Senior Combining
 Excellence in Classics and Science**
 Nilo Teixeira Campos Cobau

**Didaskalos Prize for
 Preparation for Secondary Teaching in Classics**
 Daniel Ruprecht

**Gaia Prize for Senior Combining
 Excellence in Classics and Environmental
 Studies**
 Joshua Lappen

**Iris Prize for Ambassadors of Classics
 to the Wider Community**
 Amanda Karyn Reeves
 Gabrielle Miguela Rhoades

**Muses Prize for Senior Combining
 Excellence in Classics with the Arts**
 Miki Kingston Lainovic

UNIVERSITY AWARDS

**Robert M. Golden Medal
 for Excellence in the Humanities and the
 Creative Arts**
 May Peterson

*Distinction
 Φ Phi Beta Kappa Society

Alumni Updates

Nicholas Boterf (*PhD, 2012*) published an article in the *American Journal of Philology* entitled "Alcman Gourmand: The Politics of Eating in Archaic Sparta." The article examines the poet's claim of solidarity with the Spartan people and argues for the influence of the damos in the social life of Archaic Sparta.

Nicole Cooper Baker (*BAH, 1998*) joined Union Square Practice, a group of clinicians (psychologists, psychiatrists, and other mental health professionals) with a range of specialties. She was also recently appointed to the faculty of NYU Medical School, where she is teaching psychiatry residents.

Megan Daniels (*PhD, 2016*) accepted a tenure-track position at the University of New England in Australia. She will complete her postdoctoral fellowship at the Institute for European and Mediterranean Archaeology at SUNY Buffalo in 2017-18, and then start down under after that.

Sander Gonzalez (*BA, MA, 2016*) married his high school sweetheart, Esther, and has been working for a Palo Alto church in college ministry. He enjoys using his Greek and close-reading skills to interpret the New Testament with students.

Kevin Hurlbutt (*BS Chemical Engineering, minor in Classics, 2014; MS Chemical Engineering, 2015*) is beginning a doctoral degree in Materials at the University of Oxford this fall. His course will focus on next-generation energy storage materials for safer, more energy-dense batteries. His research will explore new computational methods and high-throughput experiments. He is particularly excited for extracurricular adventures to visit Stratford-upon-Avon, the bath at Bath, and Hadrian's Wall.

John Kyed (*BA, 2010*) just wrapped up his first year at University of Denver Law School—and had a blast. He credits his classical education—especially seminars with Jody Maxmin and Maud Gleason—with preparing him for law school and making him into an effective writer.

Sarah Murray (*PhD, 2013*) accepted a tenure-track position in the Department of Classics at the University of Toronto, effective July 1, following three productive years at University of Nebraska, Lincoln. In April, Cambridge published her book, *The Collapse of the Mycenaean Economy* (which began life as her Stanford dissertation).

Scott Roos (*BA, 1995*) completed his doctorate (EdD) in Educational Leadership at the University of San Francisco in December of 2016. He is putting his new skills to work and has started a new position as Dean of Students and Director of Residential Living at Squaw Valley Academy in Lake Tahoe, California. He still works with Classics as the President of the California Classical Association, Northern Section.

Jacqueline Sandling (*BA Classics and Human Biology, 2015*) has been working in the healthcare field, first tracking patterns in delivering home care for seniors and now analyzing cost savings and clinical impact associated with different physicians. She has also traveled to Nepal to work with the Nepal Ambulance Service and Stanford's Emergency Medicine Department, for whom she compiled a report on NAS's clinical and operational performance.

Ava Shirazi (*PhD, 2017*) accepted a three-year position as a Perkins-Cotsen Postdoctoral Fellow at the Princeton Society of Fellows.

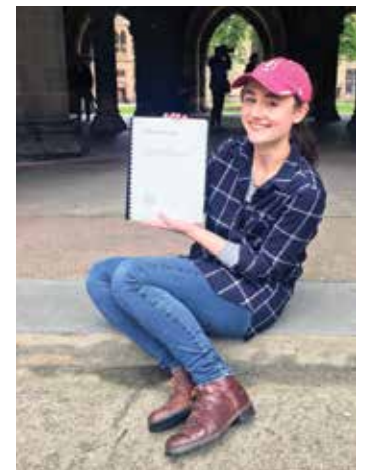
Christina Smith (*BAH, 2016*) completed a master's in Early Medieval Scottish History at the University of Glasgow with a dissertation examining the distribution of early medieval stone sculpture in southeast Scotland. This autumn she begins a second master's in Anglo-Saxon Archaeology at Durham University.

Zack Smith (*BA, 2015*) started medical school at the University of Washington School of Medicine.

Letian (LT) Zhang (*BA Classics and BS Mathematics, 2011*) is currently a doctoral student in Sociology at Harvard University. His research examines how an organization's diversity influences both its allocation of opportunities and its evaluation by stakeholders.



Zack Smith (center) at the white coat ceremony at the University of Washington surrounded by Beate and Benjamin.



Christina Smith with her diploma for a master's in Early Medieval Scottish History at the University of Glasgow.

Lorenz Eitner Lecture on Classical Art & Culture



Lorenz Eitner

The LORENZ EITNER LECTURES on Classical Art and Culture 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. He also chaired what was then the Department of Art and Architecture and was a distinguished expert of French Romantic painting, and the author of a dozen books on art and art history. In naming these annual lectures after him, we honor the memory of a renowned scholar, teacher and writer who oversaw the expansion of our art museum to a leading regional art collection.

Classical Cartography: Asia Minor, the Kiepersts, and World War I

David Rumsey Map Center

March 13, 2017

At this year's Eitner Lecture **Richard Talbert** exposed ironies and offered a cautionary tale. During World War I the standard maps of Asia Minor by Heinrich Kiepert and his son Richard become a mainstay for the British General Staff. However, serious flaws lurk in the Germans' work, and alertness to them can curb our temptation to fault classical cartography for its arrested growth.

Richard Talbert is a historian from England, known for his work on Roman government and institutions, as well as for mapping the ancient world and investigating Roman worldviews. In addition to the Barrington Atlas of the Greek and Roman World, his many books include *Rome's World: The Peutinger Map Reconsidered*, *Roman Portable Sundials: The Empire in Your Hand*, and *Mercury's Wings: Exploring Modes of Communication in the Ancient World*. He is the William Rand Kenan, Jr. Professor in the Department of History at the University of North Carolina, Chapel Hill.



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

Stanford Classics in Theater (SCIT)

Stanford Classics in Theater (SCIT) presented Men's Rites: An Alt-Comedy—the story of a Supreme Court justice on a cross-dressing mission to save us all from the manosphere.

May 12 & 13, 2017

The play, a gender-swapped adaptation of Aristophanes' *The Thesmophoriazousae*, takes place on an average summer day in Sonoma Valley's Bohemian Grove, where the country's most powerful men gather to cavort, perform mysterious rituals, and cement their social and political power. This year, however, they have a different agenda: whether to bar women from comedy and from voting.

SCIT thanks its sponsors: ASSU, VPGE and the Department of Classics.

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

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