



## From the Chair

**T**EACHING CLASSICS at Stanford must be more popular than ever. Why else would we have entered this academic year without even a single one of my colleagues away on leave? It is not just popular but also well-recognized: A few months ago our colleague Rush Rehm received the Lloyd W. Dinkelspiel Award for Outstanding Service to Undergraduate Education, a much deserved honor for the classicist in charge of Stanford's Repertory Theater. On a sadder note, Professor emeritus Mike Wigodsky passed away in May. A member of our department since 1962 and retired since 1998, he remained deeply immersed in the study of Epicurean and Stoic philosophy until the very end, persevering under trying circumstances.

An exceptionally strong cohort of Classics majors and minors graduated this spring. Meanwhile, one of our former majors, Marden Nichols (Class of 2004), gained a tenure-track position teaching Latin Literature and Roman Archaeology at Georgetown. Our graduate students were also moving on, and up. Pride of place must go to Sarah Levin-Richardson, who not only secured her second tenure-track position, this time at the University of Washington, but won a Rome Prize as well. Hans Wietzke is now teaching at Carleton College. Our newly minted PhD Dan-el Padilla Peralta joined the Columbia Society of Fellows and Melissa Bailey now teaches at the University of Maryland.



WALTER SCHEIDEL

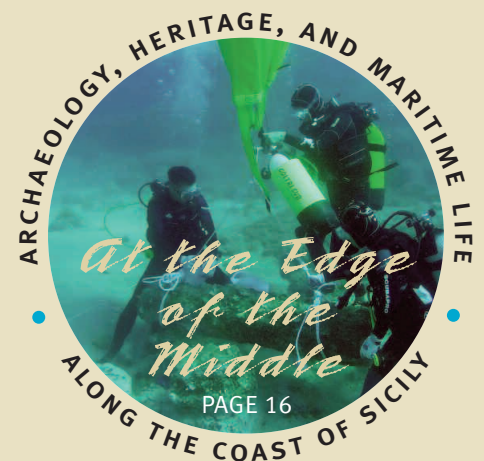
Our current students have been no less enterprising. The third issue of *Aisthesis*, our undergraduate journal of Classics, was published this spring. Several of our current and former graduate students organized two international academic conferences, one in March on Roman literary and material appropriative practices and the other on texts and monuments in Augustan Rome, held in Rome in July. In true Stanford fashion, both of them erased conventional divides between textual and visual perspectives and between literary and archaeological material. On the lighter side, this year's Stanford Classics in Theater troupe delighted audiences on campus and at Humanities West in San Francisco with a (very) updated version of Plautus' *Casina*.

This year we paid our respects to two centenaries. In April, Alessandro Barchiesi gave the one-of-a-kind Sather Centennial Lecture, marking the beginning of the second century of that venerable Berkeley institution, and this fall Richard Martin had the great honor of becoming the hundredth Sather Professor to deliver a series of lectures.\* A very different centenary was addressed by Suzanne Marchand in her Lorenz Eitner lecture on Classics and the Great War, which offered a timely reminder of the many connections between antiquity, modern history, and the present. Hers was already this year's

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second lecture in the Eitner series, preceded by Oliver Taplin’s engaging pursuit of “Medea’s swerving flight through art and literature.” As always we appreciate the generous sponsorship of Peter and Lindsay Joost that allows us to introduce a wider audience to classical themes.

I am writing this in the final year of my second stint as the chair of our department, and next time it will be someone else’s turn to welcome you on this page. It has been a great privilege to help develop one of the world’s leading centers for the study of classical civilization, and in doing so I have accumulated a huge debt of gratitude to our current graduate and undergraduate directors, Grant Parker and Giovanna Ceserani, who somehow ended up doing most of the hard work, and to our indefatigable administrative troika of Valerie Kiszka, Lori Lynn Taniguchi and Lydia Hailu, who did all the *really* hard work. If these years have taught me any-

thing, it is that there is always more to learn about the many things that are going on around here, and so I want to encourage our alums and friends to find out more: send us a line, drop by, stay in touch! With Stanford Classics, you can be sure that the best is yet to come.

And no, that’s not just a cliché. This year we set up a joint major in Classics and Computer Science, to infuse classical learning with the zest of Silicon Valley. A Classics startup, anyone?

*Walter Scheidel*

Walter Scheidel, Chair

\* *Holding the 101th Sather professorship overall as the 99th scholar to be appointed. Things can get a bit messy over time . . .*

**NEW CLASSICS WEBSITE**

Visit our new departmental website for the latest news, events and publications:

**<http://classics.stanford.edu>**

Easily viewable on any cellphone, tablet, or desktop computer.



**Classics Department Faculty and Staff**

**EMERITI:**

Mark Edwards  
Marsh McCall, Jr.  
(Recalled for 2014-15)  
Susan Treggiari

**CHAIR:**

Walter Scheidel

**DIRECTOR OF GRADUATE STUDIES:**

Grant Parker

**DIRECTOR OF UNDERGRADUATE STUDIES:**

Giovanna Ceserani

**PROFESSORS:**

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

**ASSOCIATE PROFESSORS:**

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

**ASSISTANT PROFESSOR:**

Justin Leidwanger

**COURTESY PROFESSORS:**

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

**LECTURERS:**

Maud Gleason  
John Klopacz

**RESEARCH SCHOLAR:**

Adrienne Mayor

**ADMINISTRATIVE STAFF:**

Valerie Kiszka  
(Department Manager)  
Lori Lynn Taniguchi  
(Student Services Officer)  
Lydia Hailu  
(Administrative  
Coordinator)

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# Classics in the Digital Age

CLASSGEN 339:

## Workshop on Teaching Classics in the Digital Age

An excerpt from Tom Winterbottom's article in the Stanford Report (December 13, 2013)

A scholar of ancient Greek literature, [Stanford Classics Professor Susan Stephens] says the ability to use digital tools is helpful for graduate students who are looking for teaching positions.

"Technology is here and here to stay. There is a lot of interest at Stanford in helping people do pedagogy better, and digital pedagogy is critical. This is where we are going and we have to embrace it," she said.

Stephens saw a need to offer a formal workshop that would address the needs of graduate students as the next generation of teachers. "We wanted a workshop in which graduate students could experiment with different sorts of digital tools and resources."

The result was a weekly workshop, offered to graduate students, which focused on harnessing the most useful digital resources in the classroom to enhance the undergraduate learning experience. A small grant from the Stanford Vice Provost for Undergraduate Education's Center for Teaching and Learning supported the workshop. ☐

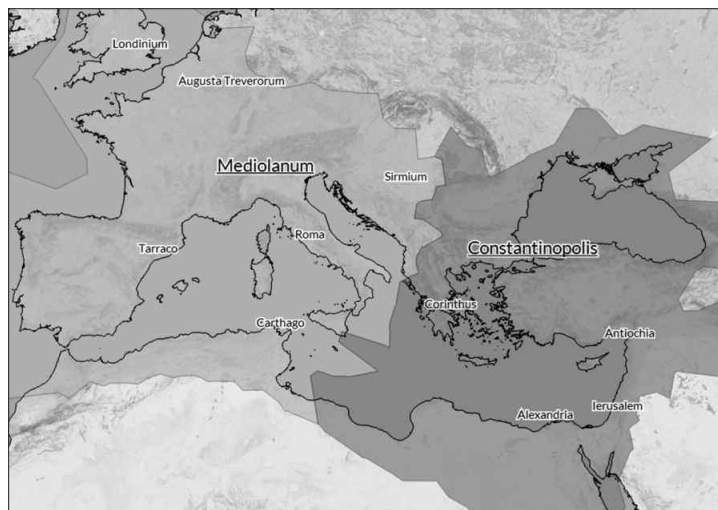
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## Oddgeir Tveiten Visiting Scholar

Oddgeir Tveiten is Professor of Media Studies and Journalism at the University of Agder and NLA University College in Norway. One of his many goals during the year is to work with our faculty as well as colleagues at the d.school (Hasso Plattner Institute of Design at Stanford) to look at the future of online education in the humanities. He is the project leader of the Future Learning Lab—<http://futurelearninglab.com>—which looks at the globalization of education. Shortly after arriving at Stanford, he held a four-day workshop with an international group of innovators and researchers. ☐



TVEITEN



The catchment areas of Mediolanum (Milan) and Constantinople (Istanbul), by time distance

## ORBIS 2.0

by Walter Scheidel and Elijah Meeks

Two years after the launch of "ORBIS: The Geospatial Network Model of the Roman World" in May 2012 (still available at [orbis.stanford.edu/orbis2012](http://orbis.stanford.edu/orbis2012)), Walter Scheidel and Elijah Meeks completed an updated version that offers additional functionality ([orbis.stanford.edu](http://orbis.stanford.edu)). Among other innovations, users are now able to re-map the Roman Empire according to the speed or price of travel and to customize the simulation by creating secondary clusters within the overall network, as shown in the picture. ☐

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## Humanities + Design

Professor Giovanna Ceserani was named faculty director of the Humanities + Design research lab, which is part of the Center for Spatial and Textual Analysis (CESTA). ☐

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## New Joint Major in Classics and Computer Science

An experiment in learning, known informally as "CS+X", is aimed at integrating the humanities and computer science while providing students with unique educational experiences. Stanford will begin offering undergraduates the opportunity to pursue a new Joint Major in computer science and a number of humanities disciplines, starting in fall 2014. Our goal is to give Stanford students the chance to become a new type of engineer and a new type of humanist. ☐



**ALESSANDRO BARCHIESI** – One of the two (or three) highlights of my academic year was being able to give a lecture on Aeneid VI near the Sibyl’s cave, thanks to the Vergil Society of the US and to our own Bill Gladhill (PhD 2008) who was (smoothly) organizing. By the way, I do not believe there was ever a Sibyl in the cave, but for the occasion I conveniently fooled myself into believing its magic. In any case, I recommend a stay at the Villa Vergiliana in Cumae to everybody interested in Classics, or in Mediterranean landscape for that matter.

I also travelled twice to Bloomsbury, once for a Warburg conference on the Afterlives of Vergil (my first experience of that charismatic place, no less soulful than Cumae) and once to give the third Rome/London Lecture, organized by John North, on “Apuleius the Provincial.” Apart from that, I spent most of my sabbatical year at home in Arezzo, and managed to finish two overdue projects, editing the last volume of the multi-authored commentary on Ovid’s *Metamorphoses*, books 13-15 with notes by Philip Hardie (English edition in preparation for Cambridge University Press), and revising the English version of my first book (the Italian volume appeared in 1984!), *La traccia del modello*, to be published in 2015 by Princeton with the simplified title *Homeric Effects in Vergilian Narrative* (due to the Google-search age, mysterious, imaginative, and opaque titles are all disappearing, for worse or for better, from the publishing market). Now I need to break the back of my next overdue project, the book version of my Sather Lectures (another *Aeneid* book, but different from the previous one, or so I hope).

Talking about Sathers and Berkeley, another intense moment of the year was giving the Sather Centennial Lecture, the text now published on the Berkeley Classics website. It was a pleasure to revisit a century of Classics and its evolution—in my lecture I try to explain why I think some form of Classics will still be useful in 2014 (on whether and how the species will make it to 2114, see Ian Morris’ most recent book, *War!*). Like the Warburg and Cumae, Berkeley Classics is an inspirational setting for a talk, especially

because there is always a chance to meet people from other walks of intellectual life. My lecture was preceded by a seminar by Walter Scheidel about comparing the Roman and the Chinese Empires, a believable sample of what new research in Classics may look like in the new saeculum of the Sathers—the new century started officially (unless it started with my own lecture...) with Richard Martin’s lectures on Aristophanes this fall.

While talking about Ian Morris, the third (more impromptu) highlight of the year has been spending one month of my sabbatical in his office at Stanford Classics. This way I got to read a lot of his books and broaden my horizons. Also important, the Stanford month gave me a chance to participate in a seminar (‘Cargo Culture’) organized by three enterprising grad students, Carolyn McDonald, Matthew Loar and Dan-el Padilla Peralta. The papers were interesting and I hope a collective book will shape up quickly. The event was also momentous for me because for the first time I realized that the portico and the Main Quad are the most attractive setting I have ever seen for al fresco dining during a conference, thanks to the idyllic open space and the dim, eco-friendly lighting. I wonder why I have come so slowly to this epiphany.

In the meantime (writing in late June), I am getting ready for one more event organized by dynamic Stanford students, the conference on Augustan texts and monuments in Rome, Italy: after the proceedings, we are planning to experience the glamorous laser-simulated *son-et-lumière* (well, maybe *lumière* only) reconstruction of the Forum of Augustus. Considering that the official exhibition on Augustus has been moved away from Rome to the Grand Palais since February, this show must be the best Rome has to offer for the Augustus bimillenary. We hope that the conference (co-organized with Rome La Sapienza and Notre Dame) will have a good impact, since so many people are writing about literature and visual culture and combining them in new ways recently.

**GIOVANNA CESERANI** – This past year was a busy one of teaching and making progress in my two major current research projects. I taught a nice mix of graduate and undergraduate courses on ancient and modern subjects: a graduate seminar on history of classical scholarship, an undergraduate Latin class on Livy, and another on ancient historians in translation (we basically read the greatest hits in ancient history from Herodotus, Thucydides and Xenophon, through their Roman progeny, ending with the first church historian Eusebius). Meanwhile my digital humanities project on the Grand Tour continues, involving both IT collaborators and some of our graduate students; about this project I was interviewed for the Italian daily *La Repubblica* and *The Economist’s* cultural supplement. I gave a keynote address on the subject at a graduate conference at the University of British Columbia in Vancouver. I am also finishing a case-study article which focuses on architects who traveled to Italy in the eighteenth century.



Alessandro Barchiesi at U.C. Berkeley for the Sather Centennial Lecture.

## Faculty NEWS



I presented some of my work on my other current project, on early modern histories of ancient Greece, at a conference on modern reception of Herodotus and Thucydides at the Warburg Institute in London. At the very start of year I stretched beyond my usual areas by presenting a talk for Humanities West on the Italian Risorgimento's heroes Giuseppe Garibaldi and King Victor Emmanuel II and their attitudes and uses of the past; this was my first time at Humanities West, a delightful institution with wonderful audiences. In the Department, serving as Director of Undergraduate Studies, I had the privilege to get to know and witness the intellectual and academic growth of our students beyond the ones I meet in my classes: we do have remarkably interesting, dedicated and diverse, intellectually and culturally, majors and minors! As DUS I also oversaw the drafting and institution of our new major track—CS+Classics—that will allow students to combine a major in computer science with one in Classics by reducing each program's requirements slightly while actively fostering innovative digital humanities approaches in integrating the two fields. We are now approved to run this major track for a seven-year pilot phase: an exciting, unparalleled experiment of transformative potential that we should be following closely.



Mark Edwards and former Classics administrator  
Vicki Harris talk over old times in Berkeley.

**JOHN KLOPACZ** – I was delighted at the conclusion of my fourth year in the department to read the list of graduating seniors and realize that our Latin and Greek programs were for many of them gateways to the broader field of classics. The number of majors in biology, engineering, and the social sciences who made the extra effort to complete a minor in classics increases my optimism about the future of our field and the humanities in general. As I wrote recommendations for medical, law and business school applicants, I was confident that our graduates will be, as we say of recipients of the Iris Prize, “ambassadors of classics in the wider community” and humane practitioners of their chosen professions.

Throughout the academic year I taught the students pursuing the beginning sequence of Latin. In addition to future clas-


sics majors, beginning Latin draws students from a variety of disciplines. Students of the Romance languages appreciate the direct linguistic connections to their own language, while science and philosophy majors continue to be attracted to the much-vaunted logical quality of the language. In addition to the beginning courses, I taught the fall quarter introduction to Latin prose (Eutropius and Livy) and poetry (Ovid). During the winter quarter I discussed curriculum and assessment with teaching fellow Brittney Szempruch and occasionally sat in on her intermediate class on Apuleius and Ovid. In the spring I shared with the intermediate Latin students some of my own fondness for Aeneid VIII and attempted to explicate Caesar's strategy at Alessia as narrated in *de Bello Gallico* VII.

Along with the other members of the undergraduate studies committee, Grant Parker and Lori Lynn Taniguchi, I organized a lunch with faculty for the five recipients at Stanford of the National Latin Exam scholarship. Once again we honored the seniors with a dinner at the Cantor Center just before commencement. I brought two “ambassadors of classics” to Stanford. Caroline Lawrence, author of children's novels set throughout the ancient world, joined faculty and students for lunch. (Caroline and Jen Trimble engaged in a lively conversation on Roman *latrinae*.) Berkeley-based author Steven Saylor visited my spring intermediate class to discuss the field of historical fiction and his adaptation of the Latin sources for the Hercules and Cacus legend.

I continue to serve on the board of the California Classical Association-North with vice-president, Richard Martin. In June I read the AP Latin examination for the thirteenth time and enjoyed a happy reunion with Al Duncan (PhD 2012) while in Salt Lake City. Throughout the academic year Stephen Sansom (third-year graduate student) and Dan Gonzalez (music major, Latin minor) joined me in conducting Latin evensong services under the auspices of the Episcopal-Lutheran Campus Ministry. Other faculty members and visitors have assisted with readings in Latin and Greek. These meditative services, open to all regardless of faith or lack thereof, are held in “MemChu” (Stanford Memorial Church) at 5:15 PM on the third Wednesday of each month during the academic year.

I know I am not alone in missing Michael Wigodsky at department events. He was always ready to share with me his encyclopedic knowledge of opera as well as CDs and DVDs from his extensive collection. *Ave atque vale*.

**CHRISTOPHER KREBS** – The academic year started out with a series of lectures on Tacitus, Caesar, and Latin linguistics, including the third annual Benario lecture at Emory University in November. After the lively and joyful 145th annual meeting of the *American Philological Association* in the arctic outfields known as Chicago (where our department had a very strong



showing, not to mention the liveliest party), I taught my undergrad course on “Attic Oratory” and my grad seminar on the “Fragmentary Roman Historians,” the latter based on the most recently published Oxford edition. In the spring I offered another grad seminar on “Lucan” (and, much to my surprise, all the participants of the previous seminar joined in) as well as an advanced Latin course on Tacitus, while delivering half a dozen lectures on Tacitus, Caesar, and “An Idea of History, an History of an Idea” at St. Paul’s College, University of Minnesota, St. Paul’s School, San Francisco State, UC Santa Cruz and here at Stanford, as well as the forty-third Skotheim Lecture in History at Whitman College. The year ended with “Caesar in Gaul,” a program offered by the Paideia Institute for high-school teachers of Latin. It took my fellow instructor and me to a number of spectacular sites and museums, such as Arles, Vienne, Bibracte, and Alesia. We hope that our enthusiasm for Caesar as a man of letters, presented in a dozen lectures and seminars, will now soon reach high-school students of Latin. And while I am speaking of Caesar (again): the *Cambridge Companion to Caesar* is basically completed (not too soon), the commentary on the seventh book of *The Gallic War* is progressing (though its subject would disapprove of my speed), and two articles dealing with Caesar’s debts to Lucretius and Sisenna have recently appeared (both in *Classical Quarterly*). Other published works comprise entries to the *Virgil Encyclopedia* and a longish review of a book on Seneca for the *Wall Street Journal*. I was also lucky to convince W. W. Norton that they really needed a book on the intellectual history of the first century BC — which I will now have to start thinking about in earnest.

**JUSTIN LEIDWANGER** – Plunging right into my first year at Stanford has been a whirlwind, and an exciting opportunity to get to know new colleagues and students at all levels. My first four courses spanned from maritime archaeology to archaeological ethics, ancient business, and an undergraduate Roman architectural engineering course that punted traditional research papers in favor of analysis and scaled reconstruction of Vitruvian catapults (fully functional and currently aimed at my office door). Scarcely had I arrived on campus in the fall before heading off for two international conferences I organized: a workshop on Mediterranean underwater cultural heritage outreach hosted together with the Soprintendenza del Mare in Noto, Sicily, and a Mediterranean maritime network theory conference at the University of Toronto.

It took much of the fall and winter to get settled fully into my lab at the Archaeology Center, but several projects are now up and running related to pottery analysis and we are making good use of the new petrographic microscope and portable XRF. The lab also serves as a local base for fieldwork; I write now from Turkey, where our team, which included three Stanford Classics graduate students and two undergraduates, recently packed up at the end of a wonderfully productive excavation season at the harbors of Burgaz in the southeast Aegean. Earlier in the summer, and with the assistance of several other Stanford students

and recent graduates, we completed the second field season of excavation on the so-called “church wreck” at Marzamemi (Sicily), a famous late Roman ship that sank while carrying a cargo of prefabricated architectural elements intended to decorate the interior of an early Christian basilica. For this fieldwork we were fortunate to win grants this year from the Loeb Classical Library Foundation, Dumbarton Oaks, and the Honor Frost Foundation. With both projects our work is changing longstanding opinions about the two sites and I am excited that I can now share our discoveries more broadly through project blogs and websites (you can check out our work at <https://marzamemi.stanford.edu> and <http://nauticalarch.org/blogs/harbors-of-knidos/>), and as a newly appointed national lecturer for the Archaeological Institute of America. The broad appeal of maritime archaeology means I had the chance to present our finds at various national venues as well as on campus at the Archaeology Center; on the more scholarly side, a series of papers and publications from the past year addressed different aspects of how maritime networks linked coastal communities around the eastern Mediterranean, the topic of the book project that currently occupies my remaining time and energy!

**RICHARD MARTIN** – *Aut lego vel scribo, doceo scrutorve sophiam*. The daily routine of the 9th-century Irish grammarian, monk, and poet Sedulius Scottus pretty much still sums up my own. Reading this past year ranged from inscriptions about Athenian theater production to the early dialogues of Plato and Augustine’s *Confessions*. This more or less coincided with my teaching, which included a new (for me) Education as Self-Fashioning offering in Autumn 2013, asking eager first-year students to consider questions such as “Did Socrates learn to change?” and “What’s the big deal about stealing pears”? As for writing, a flurry of “companion” and Festschrift chapters (on e.g. performance in Homer, translations of post-Classical Greek epic, and the chariot race in *Iliad* Bk.23) finally melted away, leaving the stony ground on which I am now constructing various lectures (Martins for Oberlin, Sathers for Cal) meant to be, at some hazy future point, books. Pleasant punctuation of the routine came from the second France-Stanford conference, held at Stanford in April, on ancient hymnic poetry. Rounding off the academic year was a trip in June to Basel for the annual Network of Archaic and Classical Greek Song meeting, at which I spoke on the newly discovered “brothers” poem by Sappho.

**ADRIENNE MAYOR** – I launched my new book, *The Amazons*, with a talk at the National Book Festival on August 30 and gave public lectures at Cornell University on September 23 and Kansas City Public Library on October 2.

**MARSH MCCALL** – This past academic year included ongoing work on my *Introduction to Aeschylus* book, wonderful visits with former students at the APA/AIA Seattle meetings (this may be the last time we can use the acronym APA!) and else-

## Faculty NEWS

where in the country, two rewarding courses in winter term, Greek 2 and Greek Tragedy in Translation (the latter had not been taught for a number of years, and though there were only nine students, the “yield” for the Classics department was two new majors and two new minors!), advising about a dozen majors and minors, and in late May finally making it to Hadrian’s Wall for the first time. At the beginning of July, I had long overdue hip-replacement surgery, and the quiet summer was one of stages of recovery so that by the end of September Susan and I could be moving smoothly with alumni on a Travel/Study program from Istanbul to Athens on the great sailing ship Sea Cloud.

**IAN MORRIS** – I spent 2013-14 on leave, but only moved about 100 yards across campus, to be a National Fellow at the Hoover Institution.

In April 2014, Farrar, Straus & Giroux published my latest book, *War! What is it Good For?* and I spent quite a while traveling to talk about it in the US, Britain, and Germany. This included another interview on Fareed Zakaria’s TV show Global Public Square “Why Wars Can Mean Less War” as well as more interviews in newspapers and on radio shows in ten countries.

I went to some interesting places during the year. On the academic side, I gave a Darwin Lecture at Cambridge University, the Dothan Lectures in Jerusalem, and the keynote address at the inaugural conference of Harvard’s Program in the Sciences of the Human Past. My outreach activities took me to a variety of places, including financial institutions such as Goldman Sachs and Thiel Capital, as well as to the podium of the Jackson Society in Britain’s House of Commons and the New America Foundation in Washington, D.C. The highlight, though, was a week spent in Hong Kong as a guest of the Special Autonomous Regional Government, which included a helicopter tour of the New Territories.

I wrote several short essays during the year, including articles for the *New Scientist*, *Washington Post*, *Chicago Tribune*, and *Le Monde*, but most of my time went into finishing up a new book, called *Foragers, Farmers, and Fossil Fuels: How Human Values Evolve*. It’s based on the Tanner Lectures in Human Values that I gave at Princeton in 2012, and will be published by Princeton University Press in Fall 2015. I’m now starting work on another book for Princeton, tentatively titled *In the Beginning: A Global History of the Ancient World*.

**ANDREA NIGHTINGALE** – I wrote several articles on Augustine and have become interested in ancient theories of vision. I am also working on “touch,” a sense that gets relatively little attention in scholarly literature. My partner Mark and I went hiking in Yellowstone this summer and saw a grizzly bear eating a bison—an amazing spectacle. I am teaching a new course for freshmen called *The Transformation of the Self*. This starts out with an analysis of *Breaking Bad* and Kafka’s “The Metamorphosis” and then moves back to antiquity. I am a member of the Philosophical Reading Group (PRG) at Stanford, which meets for

two hours every Thursday evening. We are reading Heidegger’s *Fundamental Concepts of Metaphysics* this term. Last term, we read Marcuse’s *Eros and Civilization*. I have also joined the “Peace and Justice Initiative,” which got started last year. We are trying to enlist more professors so that we can have a wide range of courses that focus on peace and justice. I also taught Ecology in Philosophy and Literature this last year, one of my favorite courses. This course tends to attract students who are serious ecologists (vegans, vegetarians, environmental activists). Some of my students marched at the protest for Climate Change in NYC in late September.

I directed Nick Gardner’s senior honor’s thesis in Classics in 2012. This last year, he wanted to get an MA in Classics because he needed much more work in Latin (he plans to do his PhD in Classics). He also needed funding to do MA work. It is very rare to get funding to do an MA, but Nick was awarded funding at every university he applied to! He was the hot star in the MA field this year. I also had several dissertation students who got jobs and postdocs this year: Al McLuckie from the Philosophy Department got a postdoc at Edmonton. And Sasha-Mae Eccleston, from Berkeley, got a tenure track job at Pomona. (Sasha-Mae did her dissertation in Classics at Berkeley, but I ended up as an unofficial member of her committee.)

**JOSIAH OBER** – I spent the academic year 2013-14 on sabbatical leave at the delightful Stanford Humanities Center. I completed several articles and chapters, including pieces on why Aristotle’s *Politics* is still valuable as political theory (even though some of his premises are false or pernicious), Plato’s *Apology of Socrates* as a political trial (yes, it was a political trial; no, it was not judicial lynching of an innocent man), and Thucydides as a precocious “prospect theorist before the fact” (how he anticipated some of the key findings of the Nobel-Prize winning psychologist and economist, Daniel Kahneman). My main project for the year was writing a book, now forthcoming from Princeton University Press (April 2015), on *The Rise and Fall of Classical Greece*. The book proves that classical Greece was actually remarkably wealthy by the standards of pre-modern societies; explains Greek economic growth (and thus Greek cultural efflorescence) by reference to a distinctive political development; shows how and why Philip of Macedon and his son, Alexander the Great, were able to take over much of the economically flourishing Greek world; and explains why the Macedonian takeover did not precipitate a catastrophic economic collapse that might have resulted in the loss of most of Greek culture (and thus, why the Greek side of the field of classics exists and why modern Hellenists have anything to study in the first place). I am currently working on the other book I had hoped to write while on leave, *A Theory of Democracy*. There will be more to say about that project, I hope, by next year. Meanwhile, among other travels, I delivered a keynote address on my *Rise and Fall* project at the annual meeting of classicists at UNISA: the University of South Africa in Pretoria.



**PETER O'CONNELL** – After three happy years as a lecturer in Classics at Stanford, I am beginning a new position as an Assistant Professor at the University of Georgia, jointly appointed in Classics and Communication Studies. Even though I will miss all my friends in Palo Alto, I am excited about this new opportunity and am looking forward to living in Athens, Georgia.

My last year at Stanford was a productive one. I completed a draft of my book about performance and visuality in the Athenian courts, and my article “Showing, Knowing and the Existence of *Tekhnai* in Hippocrates, *On the Art*” was accepted by *Classical Philology*. I also had a wonderful time teaching beginning Greek, Greek prose composition and the graduate survey.

I am very grateful to all my colleagues at Stanford—faculty, staff and students—for welcoming me into the community and for providing such a stimulating intellectual atmosphere. No post-doc in Classics could ever wish for more!

**GRANT PARKER** – It was another full and varied year, in Classics and beyond. I taught several courses on the history of collecting, including a freshman seminar, Classical California, designed to introduce students to classical antiquity via local and regional collections. In a graduate course, Collecting (in) Antiquity, we read a number of relevant Latin and Neolatin texts, from Cicero's prosecution of Verres in 70 BC to Samuel Quiccheberg's *Inscriptiones* of 1565—arguably the first modern museum catalog.

Predictably, there was some obelizing activity, in the form of talks at the grad-organized conferences Cargo Culture (Stanford) and Augustus (Rome, Italy). It was a pleasure to be able to visit the Pyramid of Cestius while in the Eternal City, since that represents an unusual Roman appropriation of an Egyptian form.

On the other hand, an entirely new area for me is the Roman frontier in Germany, on which I spoke at Duke and UNC last November. In many visits to Munich over the years I have become very interested in the nature of the landscape, with its many rivers, and have sought to understand how the Romans tried to deal with this zone between the Rhine and Danube frontiers.

**ANASTASIA-ERASMIA PEPONI** – Spring and summer provided several occasions to lecture on and discuss my most recent work in the company of colleagues, within and outside the U.S. In July I had the chance to present some of my new thoughts on Plato and his views on the non-representational, non-mimetic aspects of art in two very enjoyable meetings, in Oxford and at the Center for Advanced Studies in Munich. In the spring I was happy to present a paper on the newest Sappho papyrus, first at Berkeley and then in Basel, Switzerland. Having the chance to meet (in some cases for the first time) and listen to scholars who work in the same broader areas has been a very stimulating experience.

The graduate seminar I taught this Spring, on Aristotle's *Poetics*, provided a rich intellectual experience. It was a pleasure to have the chance to invite, listen to, and discuss with younger scholars their recent work (published or in press) on Aristotle's

ideas about poetry in the context of fourth-century Athenian culture. Also, my freshman seminar on Sappho, which as of this year carries an additional “Ways” designation as “Creative Expression,” was exceptionally pleasant and inspiring this Spring.

**RUSH REHM** – Over the past year, I directed Samuel Beckett's *Happy Days/Oh les beaux jours* at Theatre La Vignette in Montpellier, France and at the Bush Street Theater, Alliance Française in San Francisco; the world premiere of Giancarlo Aquilanti's opera *Oxford Companions* at the Bing Concert Hall; J.B. Priestly's *An Inspector Calls* for Stanford Repertory Theater (SRT), TAPS, and Ethics in Society; and Orson Welles' *Moby Dick—Rehearsed and War of the Worlds*, part of SRT's 2014 summer festival “Orson Welles: Substantial Shadows.” I also gave the keynote address “Tragic Ecology: Space and Limit in Greek Tragedy,” at the conference on space in Greek tragedy at Kings College, University of London. I taught an intensive three-day course for Stanford Continuing Studies on Eugene O'Neill at O'Neill's former residence, Tao House, in the hills above Danville, and a week-long seminar on Sophoclean tragedy at Grambling State University in Louisiana, part of an NEH-seminar on Greek tragedy for teachers at historically black colleges.

**RICHARD SALLER** – Over the past year I have devoted time and thought to maintaining an essential role for the humanities in a Stanford education, as our undergraduates have moved rapidly toward engineering and computer science. The Classics Department has been a leader in the humanities in developing courses with a broad appeal. We are trying to help other departments replicate that success.



Tanya Luhrmann and Richard Saller at the Temple of Segesta in Sicily.

**WALTER SCHEIDEL** – I managed to complete my fifth and penultimate year as department chair without major disasters, and am well aware that I have little time left to cause any seri-



ous damage. Watch this space... I enjoyed my second year entertaining hundreds of premeds in the Human Biology Core sequence and further branched out beyond Classics in a graduate seminar co-taught with our ancient China expert Mark Lewis. Several edited volumes have been crawling through various stages of preparation or production, and one of them, on Rome and China, should be out by the time you read this. This spring my brilliant collaborator Digital Humanities Specialist extraordinaire Elijah Meeks unveiled the Mark II version of our interactive website ORBIS, an all-singing, all-dancing upgrade that lets users reconfigure the Roman world to their heart's content. We are taking a much-needed break from this project right now but hope to revisit it in the future. In the past academic year I had the honor of delivering the annual Ronald Syme lecture at Oxford and distinguished or keynote lectures in Vienna, Toulouse and Melbourne. In addition I gave talks in Santa Barbara, Santa Fe, Chicago, New York, Dublin, Cambridge, Reading, Zürich and Basel, and debated my former colleague Jonathan Hall at the infamous polar vortex APA in Chicago: "Frozen" without the songs.

**MICHAEL SHANKS** – I was invited to the Pebble Beach Concours again this year as a judge to apply Classical connoisseurship to the world of the classic car collector. The excavations [Binchester] received a lot of press coverage this year because of the remarkable state of preservation of some of the buildings—hailed as “the Pompeii of the north” in typical journalists’ hyperbole!

**JEN TRIMBLE** – Archaeologists and art historians always say you have to LOOK at your material to really understand it. But what does that mean in practice? What can autopsy tell you that existing publications and photographs won't? I am currently working on a book about Roman slave collars, and in July I traveled to Rome, Florence, Paris, London and Liverpool to see some of the collars firsthand. One of the most productive aspects of the trip was meeting with the relevant curators and conservators; they were welcoming, helpful, and generous with observations and ideas. But it was seeing the collars in person that made the biggest difference to the work I'm doing.

These slave collars come in two forms. One is a sort of metal choker with an inscription written right onto the band around the neck. The other is an inscribed tag that originally hung from a neck ring. The inscriptions don't vary from one form to another; almost all say something like “stop me; I'm running away; return me to my master at place x.” When I examined the collars, the biggest surprise was discovering that some of the tags had at some point been forcibly pulled off whatever they'd been attached to. Photographs don't show this; they mostly represent the tags head-on, so they look perfectly flat. But when you turn them this way and that in your hands, you start seeing broken attachment hoops, twisted and raised surfaces, and small tears in the bronze, all pointing to the tag having been forcibly pulled off what it was originally attached to.

Who did it? Were these slaves on the run who tore off the telltale evidence that they were legally someone else's property? Maybe, but it seems unlikely that tags discarded under those circumstances would survive to be found over a thousand years later. Another possibility: are we seeing the rough actions of over-eager modern collectors, from the late 16th century onward? After all, until the late 19th c., these collars were valued primarily as Latin inscriptions and no one recorded their findspots, associated artifacts, skeletal remains, or the other contextual evidence that make up the bread and butter of archaeological study today. But this doesn't seem to be the case either, since we occasionally have evidence that the ripping away happened in ancient times. The third and best option, consistent with the traces of use and wear, is that this happened after the collar had been worn for some time, and maybe around the time of the enslaved person's death. Stay tuned; I think I can develop a fuller answer by looking more closely at the contexts that we do have and at some comparable situations.

To answer my own question: what do we gain from examining slave collars in person? A fuller and more tangible sense of what these things were. We see how they were made and then riveted around a person's neck, how they must have weighed and chafed, how they were made a permanent part of the wearer, even after death. To put this another way, we understand a bit more about how the institution of slavery was perceived, experienced and enforced in everyday Roman life.

Research is a fundamental part of my job; so is fostering interactions between research and teaching. This past year, I taught a graduate seminar on The Archaeology of Roman Slavery. This is a live area of research right now, with interesting debates and methodological progress happening. The seminar was meant to allow students to jump into these issues and develop cutting-edge research projects of their own. Seven MA and PhD students took the class, including one from American Studies. This turned out to be the liveliest seminar I've taught at Stanford, with stimulating discussions fueled by people's very different knowledge-bases and perspectives, and some really interesting papers came out of the seminar.

At the undergraduate level, I had three terrific groups of students, in two seminars, The Body in Roman Art and Pompeii, and in a new course, Introduction to Roman Archaeology. Thanks to the arrival of Dr. Justin Leidwanger, my new colleague in Roman archaeology, we're finally in a position to teach some fundamentals and build up this side of the undergraduate program. But a course like Introduction to Roman Archaeology presents a big challenge all its own. How do you do justice to a field this broad and complex in a mere ten weeks, while also making it coherent and interesting to students who may have no background in ancient history or archaeology? This was a really fun challenge, and as always, I learned from my students, too—as in Sara Ouenes' terrific final paper evaluating ancient versus modern concrete construction techniques from the perspective of sustainability. ☐

# Visiting Professors & Scholars

## Ana Delgado Hervás – Visiting Scholar

**Ana Delgado Hervás** traveled to Stanford in May and June to collaborate with our postdoctoral research fellow, Meritxell Ferrer Martin. She and Dr. Ferrer Martin were invited to present their research “Networks, Power and Identities in a Port of Trade: A Study of the Culinary Traditions of Emporion, North Catalonia (5th – 4th centuries BC)” at the Stanford Archaeology Center on May 7. Prof. Delgado Hervás was visiting from Universtat Pompeu Fabra in Barcelona where she is professor of archaeology.

## Anne Kolb – Visiting Professor



KOLB

**Anne Kolb** is professor of Ancient History at the University of Zurich. In winter quarter she taught Introduction to Latin Epigraphy to our graduate students which included a research trip to the Getty Villa. She also gave an evening lecture to the campus community on January 29 entitled “Epigraphy as a Source for Ancient Technology”. Prof. Kolb’s main interests and research include political structures in the ancient world, social, economic and cultural history of the Roman Empire, and Greek and Latin Epigraphy. Since 2000, Kolb has been managing an ongoing research project which focuses on structures of power and domination in the ancient practice of states, and the social and cultural history of the Roman Empire, as well as epigraphic and papyrological problems.

## Thomas A. Schmitz – Visiting Professor

**Thomas A. Schmitz** is visiting from Universität Bonn where he is Professor of Greek. His main interests are Hellenistic and imperial Greek literature, the reception of classical antiquity in modern European literatures, and modern literary theory. His most recent publications include an edited volume on genre in classical literature and articles on Callimachus, Plutarch, and the Second Sophistic. He is currently completing a commentary on Sophocles’ *Electra* and preparing a book-length study on the reader in Greek literature. He is very excited about his first extended stay on the American West coast. Stanford graduate students are enjoying his course on the most important aspects of the Second Sophistic: linguistic and literary classicism, rhetoric and performance, and typical literary forms. 📖



SCHMITZ

## Connecting with the Past

**SHORTLY AFTER THE START OF FALL QUARTER,** I learned about the death of my friend **Hershey Julien** (Stanford, Class of 1939) on September 18. Hershey was ninety-six at the time of his passing and had been in turn a Presbyterian minister in the United States, a missionary in Brazil, and a dean at the University of New Mexico. Our friendship developed through a mutual interest in historical Jesus research and in the writings of British theologian Don Cupitt. Into his late eighties Hershey continued to cycle from his home on Alma Street to Castilleja School to join my colleagues and me for lunch from time to time. When I moved across El Camino to Stanford, Hershey’s daughter Jean, Dean Scotty McLennan and I would celebrate Hershey’s birthdays at the Faculty Club. I knew that Hershey was a proud Cardinal, but not until I joined the Department of Classics did I learn about Hershey’s connections to it. When he announced to his dean that he was interested



JULIEN

in the ministry, Hershey was directed to Classics where he could at least acquire the necessary language skills as Stanford in 1935 lacked a religious studies department. Hershey went on to pursue the full curriculum of ancient Greek with then Associate Professor Hazel D. Hansen. According to Hershey Hansen was a demanding teacher, but also generous in sharing her time and hospitality with her students. He recalled that she took them to her “laboratory” in the Museum to work on the reconstruction of vases from the Cesnola Collection, which had been badly damaged in the 1906 earthquake. As Ovid said of Vergil, so Hershey could say of Henry R. Fairclough *vidi tantum*. When I last saw him, Hershey was looking forward to his seventy-fifth reunion, and I promised to attend one of the events with him. Our department has lost a slender thread connecting us to its earliest days. *Requiescat in pace.* 📖

by John Klopacz

# In Memoriam

## Michael Wigodsky

1935 – 2014

**EMERITUS PROFESSOR MICHAEL WIGODSKY** died on May 9th, two weeks before his 79th birthday. For several years he had been suffering from cancer, though he did not let this affect his helpfulness to his late colleague Ned Spofford in his infirmity, and he bore his increasing debility with great courage.

Mike had a distinguished scholarly career. He took his B.A. degree with highest honors at the University of Texas in 1957, and went on to win a Princeton National Fellowship for graduate work, followed by an Owen D. Young Fellowship in 1958. He then took up a Fellowship at the American Academy in Rome (using a Fulbright Grant), and was given the prestigious Prix de Rome Fellowship for 1960-61. After a year as Instructor at Florida State University he came to Stanford in 1962, and remained until his retirement as full professor in 1998.

Mike's 1964 doctoral thesis, written under the supervision of George Duckworth, was published in a revised and expanded form in 1972 as *Vergil and Early Latin Poetry*, in the *Hermes Einzelschriften* series. Vergil, Horace, and Lucretius, especially their intellectual background, remained his major scholarly interest, though he also published articles on Greek drama and Anacreon. Naturally these interests involved the study of Stoic and Epicurean philosophy, and from the mid-1980's Mike became heavily involved in the Philodemus Project, the UCLA-led international team working on the fragments of the papyrus found in Herculaneum. Philodemus wrote critiques of the views of philosophers he disagreed with, and the current

research has thrown new light on the philosophic background of the Roman authors with whom Mike was concerned. He spent some time in Naples working with other researchers, in particular on Epicurus' theory of language, his theology, and his classification of pleasures and desires. This led him to publish two articles in volumes on Philodemus that appeared recently, and others on Epicurus and Horace. It is sad that his work in this field cannot continue.

Besides directing graduate dissertations in a number of fields, Mike's immense learning was a great asset to the West Coast Aristotelian Society, a group of Classics and Philosophy professors and graduate students of which he was a keen supporter. The group began meeting in 1975, once a month alternately at Stanford and Berkeley, and attracted a dozen or so members, reading and discussing the works of Aristotle. The group began under the leadership of the late Julius Moravcsik, and recently Mike took over the organization and planning of the meetings. His death will be a great loss to the Society.

Music was Mike's main interest beyond the classics: grand opera, musical comedy, and orchestral works. At one time he had a huge collection of LP's, and later of DVD's, and he constantly attended opera and symphony performances in San Francisco and Los Angeles. He loved to talk with other aficionados about performances he had seen or heard. During his years teaching at Stanford Mike had many friends in other departments, who valued him for the remarkable depth of his knowledge and interests. □



WIGODSKY

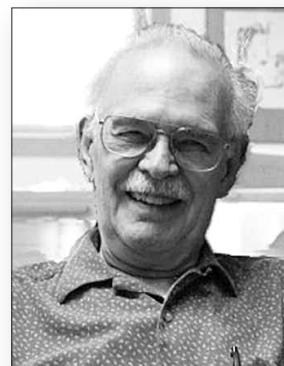
## Edwin M. (Ted) Good

**EDWIN M. (TED) GOOD** passed away on Sept. 12, 2014. He was born April 23, 1928, in French Cameroun, Africa. Dr. Good was a professor of Religious Studies at Stanford University (1956-91), held a courtesy appointment in the Department of Classics (1970-91), and was a Hebrew scholar and piano historian.

After retirement in 1991, he moved to Washington, D.C., where he was involved in the Smithsonian Institution's "Piano 300" commemoration of the anniversary of the invention of the piano, both as co-curator and through commissioning a replica of one of the original instruments built by the inventor.

*Correction: The 2013 "Letter from the Chair" misstated the month of the passing of Professor Emeritus Edward Spofford. His death occurred in February, not May.*

Ted Good earned a Ph.D. in Religion at Columbia University, a M.Div. from Union Theological Seminary in New York, a B.A. in Music from Westminster College, Pennsylvania, and a M.A. in Music from Stanford University. During his years teaching at Stanford University he incorporated into his teaching and writing a literary approach to the Hebrew Bible. Ted Good was quite well-known to graduate students in our department; he taught New Testament Greek, sometimes Hebrew, and team-taught with Mark Edwards in Western Culture courses for many years. □



GOOD

# Undergraduate Student Adventures

## Megan Chin

**BECAUSE OF THE GENEROUS FUNDING I RECEIVED** from the Classics Department, I had the wonderful opportunity to attend and participate in the Harvard Comparative Cultures Seminar in Olympia and Nafplio, Greece this summer. This five-week program is intensive, cramming seven seminars into four weeks, and exhaustive, ranging over 3,500 years of cultures and perspectives. Despite the variety of topic material in the seminars (i.e., literary analysis of Greek poetry, Athens as an empire, the rise and fall of the Ottoman Empire), they all had a unified theme: cross-cultural interactions between the great empires of the Mediterranean and their legacy in Western thought throughout the centuries.

Overall, the Harvard study abroad experience was wonderful. The program is now in its thirteenth year, so it has become somewhat established. In my opinion, the academic aspect of this course was excellent. However, as a caveat, I must say that when they said this was an intensive summer program, they *really* meant intense. During four of the five weeks in the program, we would meet for class four days a week (Monday, Tuesday, Wednesday, and Thursday) for four hours each day. The rest of the time would be left for preparing readings for the next day. However, because all of the students in the course lived together, classes became enjoyable since we were able to bond personally as well as get to know each other intellectually. The latter definitely led to interesting conversations during class discussions. The program also brought in people from all over the world and different backgrounds. While about half of the program's participants were from Harvard, the other half was made up of individuals from other universities around the world (Yale, Peking, Ghent, King's College London, etc.).

Beyond academics, the course also offered several different

excursions, all of which I thoroughly enjoyed. Because the program was centered in Olympia for three weeks and Nafplio for two, we got to know those parts of Greece pretty well. In fact, many of our excursions, such as those to the Venetian ruins in Mystras, the medieval castles of Monemvasia, and Navarino Bay in Pylos were in the Peloponnese. That being said, we also had excursions to Delphi and Athens, as well as the island, Spetses, during the program. While all of the excursions and many visits to museums were amazing, my most memorable experience was being able to watch Euripides's *Hippolytus* in the theater of Epidaurus. Being able to hear the performance in Greek (albeit modern instead of ancient) and being able to see the performance in a real, authentic Greek theater was a truly magical experience. Greek theater was one of the first things that I learned about in the classical world. Being able to end the program with a Greek tragedy that I've read and loved for years really brought my journey in Classics to a full circle. I cannot give enough thanks to the Harvard Center for Hellenic Studies and our very own Classics department for the gift that they've given me. I have a newfound appreciation for the Classics and a whole new wealth of knowledge that I never would have expected. 📍

## Maya Krishnan

**DEDICATING AN ENTIRE SUMMER TO LEARNING LATIN** is a bit like signing up for mental time-travel. Although the Berkeley Latin Workshop is only forty-five minutes away from Stanford by car, I have travelled just as much this summer as I did during those breaks when I took a plane to the other side of the world.

Thanks to the support of the Classics Department and its donors, I was able to participate in the Latin Workshop at Berkeley, which is an intensive ten-week program designed for students who have never studied Latin before. The first six weeks consist of six hours a day of grammar instruction and review, while the last four weeks are entirely dedicated to reading Roman authors. We start the course by learning the first and second declensions, move on to ablative absolutes and double datives, and by the end are reading Caesar's narrations of the invasions of Britain.

I never thought that I would learn Latin. As much as I loved being a part of the Classics department, I had never studied an ancient language and was daunted by the amount of time I thought it would take to become competent enough to comprehend texts. But ten weeks after walking into my first day of class at Berkeley's Latin Workshop, I am now reading Caesar and Seneca, rearranging next year's class schedule to cram in more literature courses, and wondering why I didn't start learning Latin sooner.

The goal of the Latin Workshop program is to prepare students to read Latin texts on their own and to have them attain this ability as quickly as possible. This approach means that we can start reading Latin on our own as soon as the course is over.



Megan Chin at the Temple of Athena Nike.

Because the program includes four weeks that are entirely dedicated to reading original texts, we had the chance to accumulate experience working through the idiosyncrasies and difficulties of real Latin. My fear that it would take years of study before I could read anything interesting in Latin turned out to be unfounded. With this intensive course, it took a few weeks.

One of the benefits of the Latin Workshop's approach is the way it makes the delightful complexity and inventiveness of Classical Latin authors accessible to even a beginning Latin-learner. When I first signed up for the program, my main goal in learning Latin was to be able to read works of early modern theology and philosophy in their original language. I thought that being able to read Latin would be a useful research skill for a scholar of philosophy. After encountering selections of Cicero, Horace, Ovid, and Vergil, I began to appreciate the stunning expressive potential of Latin and have become more interested in Classical texts that fall outside my immediate research interests. This upcoming year I'm hoping to enroll in the Classics Department's intermediate-level Latin courses on Plautus, Cicero, and Catullus.

Although the Berkeley Latin Workshop focuses on training students to read original Latin, the instructors still provide a rigorous theoretical presentation of the rules of grammar. This was actually my favorite part of the course. Being able to look at a sentence and identify the function of each of its components in a precise vocabulary made me feel like I understood the structure of language itself.

Many of the aspects of learning Latin that I love – the rigorous grammatical structure, the sophistication of Classical Roman authors – have already been noticed by generations of Latin students. But even though I had heard people talk about how much they loved Latin before deciding to study the language, I had a hazy sense that if you hadn't been reciting the Catalinian Oration since your elementary-school days, you had already fallen behind. The Latin Workshop showed me that it's never too late to learn Latin. I'm now looking forward to many more years of reading Latin, and am very grateful that the Classics department and its donors have made Latin into a reality for me. 📷

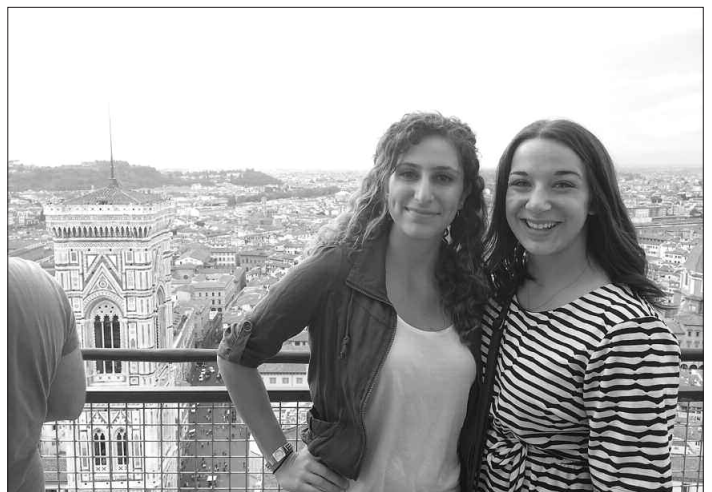
## Sona Sulakian

**I SPENT TWO WEEKS EACH IN GREECE AND ITALY** this summer. In Athens I visited all the major sites—the acropolis, the agora, various cemeteries, among many other museums and archaeological dig sites. I took a survey course on city's history, including its modern development and preservation and restitution of cultural artifacts. I was simultaneously amazed and shocked: To build this city, one that rests on layers of archaeological history, the Greeks had to destroy many ancient ruins. Some metro stations functioned as museums by simply baring the walls all around. The historical layers were strikingly apparent. Various professionals in preservation and urban designers discussed the city's quite recent modernizations. (The city is in

the process of building its first library and opera house!) Another, different, issue I encountered in Athens was Greece's passion for restitution of cultural artifacts. Many scholars and professors spoke passionately about the necessity of the return of the Acropolis marbles.

Encountering the issues of living around history while trying to modernize was one of the most illuminating experiences of my life. By virtue of being in Greece and taking a course that delved into not only history of Greece, and Athens in particular, I learned and experienced ancient history in a way I could never have imagined. However, the most valuable souvenir I have brought back with me is the way I view history and archaeology today. I see history as a modern concern. The preservation of cultural artifacts goes beyond the agenda of modern Greece; it is of importance to all of us as humans.

Italy is a magical place. I know that sounds trite, but I have never experienced so much enlightenment or have been as inspired in my life as I was during my time in Italy. By being able to travel with a professor and group of students with similar interests, yet highly diverse backgrounds, my experience of Italy was heightened by conversations on topics ranging from the differences in styles between artists and cultural periods to music to the meaning of life (which changed with every place we visited). The trip began in Venice and extended through various medieval towns that have been modernized, Florence and ended in Rome. Having been to Greece not long before, the contrast was striking between the Greeks and Italians' techniques of incorporating ancient buildings and ruins into a modern conceptualization of the city. With more resources, the Italians are better equipped to maintain and care for their cultural artifacts. This difference was quite surprising to me; could money be the difference between preservation of history? In my future studies, I hope to focus on this issue of preservation.



*Sona Sulakian and a friend explore Florence.*

## Undergraduate Student Adventures

By being able to visit Italy and witness the art in its native environment, I imbibed Italian culture, absorbing its various perspectives on art, culture, and life. Many of the guides were local Italians who professed their opinions on art as well as on preservation strategies that allow public access. I visited all the major monuments, such as the Pantheon, Arch of Constantine, Statue of David, and so on. But it was the fact that there was so much art in one locality that kept me in a sustained state of awe. With such a high concentration of exquisite and diverse art in one area, I was amazed by the diversity of human self-expression. As in Greek art, many of the characters and scenes in the art depicted the same theme, but each depiction was unique, conveying its own set of emotions as conceptualized in the artist's mind. The Classics department has allowed me to indulge my love of art and, in the process, I have gained a stronger passion for my studies of history; for what is history but a study of the human passion? Past figures have shaped our present and it is our duty to preserve their memory, our advantage to study their evolution. □

### Mike Taylor

**THIS SUMMER, I PARTICIPATED IN ARCADIA UNIVERSITY'S** "Myth and the Art of Storytelling" program in Greece June 28—July 22, and then The Paideia Institute's "Caesar in Gaul" program in France July 22—August 2.

The organization of the "Myth and the Art of Storytelling" program was quite impressive. The staff, who worked in the Arcadia Center only blocks from the student apartments in Pagrati, were all friendly, professional, and helpful. Certainly the program's greatest strength was its organization and execution of numerous trips outside of Athens: during our four weeks in Greece, we not only explored Athens and spent five days on the island Aegina, but we also visited Delphi, Acrocorinth, Epidaurus, Mycene, Marathon, Sparta, Mystras, Nafplio, and the temple of Neptune at Sounion. The number and quality of the sites was dizzying. In Acrocorinth, we were even toured around the American School's archaeological site for two hours by Guy Saunders, the head archaeologist.

The quality of the students who attended the Caesar in Gaul program was exceptional because the "students" on this program were high school teachers. An enthusiasm for all things classical, and especially for the nuances of Caesar's prose style, suffused the program. There was a buzz at the end of every lecture and seminar session, as students left the room talking animatedly about some point or another that had struck them as particularly fascinating. When we were not in class or visiting museums and archaeological sites, we often gathered in groups of three or four to read *De Bello Gallico*. Several-hour bus rides became opportunities to read and discuss Caesar, rather than opportunities to lose one's mind from boredom.

We traveled from Paris down to Aix-en-Provence, where we

took day trips to Nimes and Arles, both of which towns boast impressive, largely intact amphitheatres. From Aix, we went to Lyon, after stopping briefly at a museum in Vienne that houses a gorgeous mosaic collection. From Lyon we continued on to the picturesque Autun, where we stayed for a few nights, and finally we passed Alesia and the famous statue of Vercingetorix on the way back to Paris.

My time spent in Greece and France renewed my zeal for studying the classics, and improved my understanding of the classical world in ways that, I am sure, a textbook could not have. One of the more persistent ideas I found myself meditating upon, as we moved from temple to temple in Greece, was "religion" in the ancient world (I put "religion" in parentheses, because it seems to me that the term has been irrevocably assimilated into and colored by Christian discourse, so that whatever form of spirituality existed in the ancient world cannot be called "religion" without some kind of qualification). My appreciation of the importance and pervasiveness of religion in ancient Greek culture grew steadily over the course of the summer, and I would visit each site with a greater sense of wonder at the depth of spiritual feeling that must have been inspired, in any ancient whosoever, when he would crane his neck to trace the grooves of a colossal column up to where they merged with the triglyphs and metopes, or when he would finally look away and see the sun couchant on the tree-lined hills, or its reflection recumbent on the sea below. Once you manage to erase the gaudy, touristy dressings from your mental pictures of such sites as Delphi, Sounion, or the Acropolis, you begin to think that there must not have been anywhere for the ancient eye to go to escape from magnificence: even the most dull-souled ancient lout must have felt some kind of religious twinge, however fleeting and unwelcome, upon visiting sites like these. But because Christian texts and Christian architects alike have worked to make the Greeks into pagans who lived before the advent of true religion, I think that it is difficult for modern students to achieve a proper under-



Mike Taylor enjoying a boat ride near Aegina.

standing of the importance and sublimity of religious feeling in ancient Greek culture. I hope that I have started on the path towards proper understanding, and that I will continue on it during my senior year at Stanford.

If my experience in Greece was defined by visiting magnificent structures of religion and government, then my experience in France was defined by reading Caesar, who, as rumor has it, erected a few such structures in ancient Rome. I loved reading *De Bello Gallico* with people who teach it for a living. Indeed, although I loathe the word “never,” since it is so often used hyperbolically, dramatically, uncritically, or in all three of these ways at once, I think I am only being earnest when I say that I have never been more motivated to read Latin than during my weeks in France with The Paideia Program. I hope that I acquired a greater knowledge of the ancient world this summer, but in any case I certainly caught a greater passion for its study, and hardly anyone has achieved true mastery of any subject about which he was not passionate. □

## Eleanor Walker

**THIS SUMMER IN GREECE AND ROME,** I learned how to travel alone. I hope future students will take advantage of department grants to design their own study in the Mediterranean, because I found great value in an itinerary I designed to meet my needs exactly. This made for weaknesses (who knew the trains in Italy and buses in Greece don’t run on time?), but also the benefit of allowing me to spend time in the shadows of history without any distractions. My time in Mycenae, Epidaurus, Nafplio, Athens, and Delphi covered everything I had hoped to see in Greece. With more time, I would have liked to visit Crete and Lesbos. However, working with only fourteen days, I balanced my desire to see everything with a realistic sense of what was feasible. I saw as many sites as possible, but at a pace that allowed me to appreciate each one without rushing to the next. I learned that wandering isn’t a waste of time, but perhaps the most valuable thing you can do in a city like Rome.

Taking the time to slow down is itself an important lesson. It was “going off the map” and taking my time wandering down winding side streets that gave me the best idea of the cities I visited. For example, I didn’t really appreciate Rome until it rained. I fled from the rain into the Capitoline Museums, and made my way through the exhibits down to the balconies that overlook the Forum. The full import of the ruins finally hit me. These monuments, arches, and pillars had withstood wind, rain, and sun and many more years than I can wrap my head around. And they will go on standing long past the passersby who walk by them without a second look. It took a storm to make me notice, but I am not likely to forget.

At Mycenae, the sight of the Theban plain stretching out below all the way to the sea makes it easy to imagine Aeschylus setting the story of Agamemnon here. At Epidaurus, the theater

alone makes the site worth a visit, but what I hadn’t expected was to be wowed by the ruins that remain of the complex built to Asklepios, which originally brought the site to fame. With the mountains in the distance and the wind whistling through the ruins, I had the strangest sensation that the ruins weren’t out of place, but I was. It might as well have been 400 BC, and I intruding on sacred Greek ground. I had a similar feeling when I visited Delphi, which houses my favorite museum in all of Greece. The Archaeological Museum at Delphi is located directly below the site, cut into the rock face, and boasts a jaw-dropping collection from the ancient city. So much has survived intact, from friezes to whole statues, that it’s possible to see details and whole figures—far beyond anything that survives from the explosion that rocked the Parthenon. You can even see the etched Greek key detailing on the figures’ robes. And this is to say nothing of Delphi itself, where I got chills looking out over the temple of the oracle toward the Bay of Corinth—and not from the shadow of Mount Parnassus.

After the Peloponnesus, I returned to Athens determined that my trip to the Acropolis would be perfect. Per the advice of all the best travel guides, I didn’t start up the path to the Acropolis until 5pm. This is great advice for many reasons, mainly because it allows you to avoid the midday heat and crowds. Since I was there in the late afternoon, I could appreciate the way the sun hits the east façade of the Parthenon and how the inner pillars glow with an absolutely otherworldly light. Being one of only thirty, rather than three hundred people on the Acropolis also gave me better sightlines and views to the monuments (my favorite is the Temple of Athena Nike), and also allowed me to

CONTINUED ON – PAGE 18



Eleanor Walker at the Odeon of Herodes Atticus.

# At the Edge of the Middle

## Archaeology, Heritage, and Maritime Life along the Coast of Sicily

**W**hen you reach the abrupt end of the *autostrada* outside Rosolini, you would think you're almost there. But it's only after winding through a landscape where prehistoric dolmens and Roman hunting villas lie hidden beneath dilapidated nineteenth-century manors and wartime bunkers that the small road terminates in Marzamemi, at the southeast corner of Sicily. As one student this summer aptly described it, you have the distinct feeling of being at the edge: the corner of Sicily, the tip of Italy, and the end of Europe.

But from a maritime perspective, you're also right in the middle. Marzamemi lies not only between the two great Mediterranean basins whose trajectories variously converged and diverged through history, but also between North Africa and Europe. Farther south than ancient Carthage, Marzamemi's proximity to North Africa exerts a certain pull that evidences itself in the food, language (its name is purported to be an Arabic derivative), traditions, and of course its history and material culture. Before Arabic, Greek was the common tongue, but no one would have been surprised to hear Latin, Punic or other languages from passers-through.

The town owes its existence to the sea. For the last several hundred years, the great tuna migrations brought prosperity through the lucrative but gruesome communal *mattanza* ("slaughter"). Roman fish processing installations attest to a similar livelihood stretching back to antiquity. Sprawling vineyards—today home to Nero d'Avola and related varieties—likewise yielded a staple, but again it was the sea that facilitated the export all over the Mediterranean and beyond, sometimes of finished wine but in recent centuries often simply of the pressed juice, pumped from cavernous processing installations or *palmenti* directly into the hulls of ships waiting at anchor.

Our fieldwork at Marzamemi has sought to explore southeast Sicily's long-term maritime centrality through the investigation and preservation of its offshore heritage. More than a dozen shipwrecks known from these waters, and others surely awaiting discovery, offer glimpses of local seaborne traffic. Though many of these vessels were merely passing through the area, the deep maritime tradition makes it clear that Marzamemi's role in communication and exchange was an active one, and the town now offers an ideal point from which to view how one community

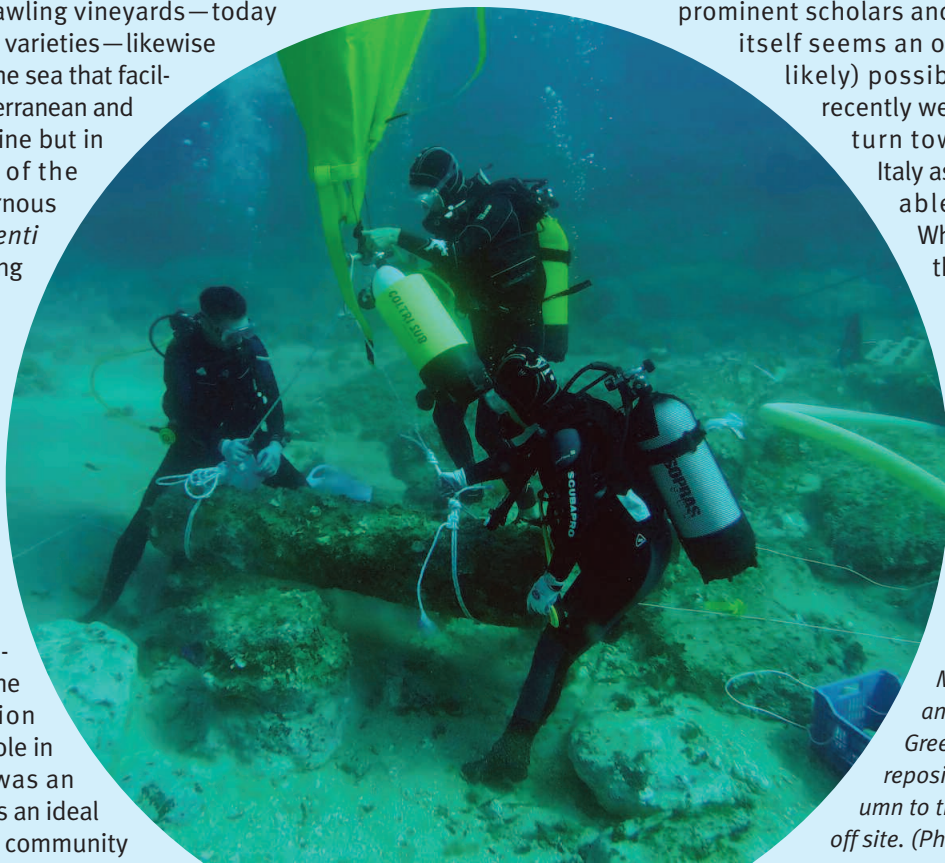
defined its place in this busy and changing Mediterranean world.

The site of a sixth-century A.D. shipwreck provides a first lens. Over the past two summers, a Stanford team has been undertaking the recording and excavation of this late antique vessel in collaboration with the Soprintendenza del Mare. Scattered across the seabed of sand and reef a half-kilometer offshore lie the remains of a massive cargo, originally more than 200 tons, of prefabricated architectural pieces ranging from columns and capitals to decorative relief panels whose iconography indicate that they were meant to adorn a new (or newly refurbished) church in the Roman west. At only seven meters deep, the site provides a perfect opportunity for intensive study and a safe training ground for students at all levels. After producing full three-dimensional renderings of the extensive site and topography in 2013, this summer we began excavation around the marbles and uncovered ceramic, metal and other small finds related to the crew once charged with the cargo's delivery.

The details of the ship's origin are gradually being discerned. Marble and other stones most likely from Thessaly (Northern Greece) and the island of Proconnesus (Sea of Marmara) near Constantinople would seem to point to an Aegean origin, at least for the raw materials, but where this cargo was assembled and who carried it remain open questions. The destination is even more contentious:

North Africa has long been favored by several prominent scholars and eastern Sicily itself seems an obvious (if less likely) possibility, but most recently we have begun to turn toward Northern Italy as the most probable candidate.

Whatever the case, the cargo stands as a brilliant (in this case shining white and green!) example of the last ancient gasp of Mediterranean connectivity at



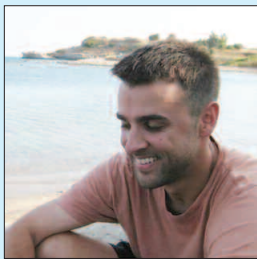
Asaf Oron, Marissa Ferrante and Elizabeth Greene control the repositioning of a column to the depot area off site. (Photo: L. McPhie)



the end of the Roman era, and Marzamemi's centrality in that story. With the retreat of the empire toward the east, southeast Sicily found itself at the edge of divergent early Medieval worlds.

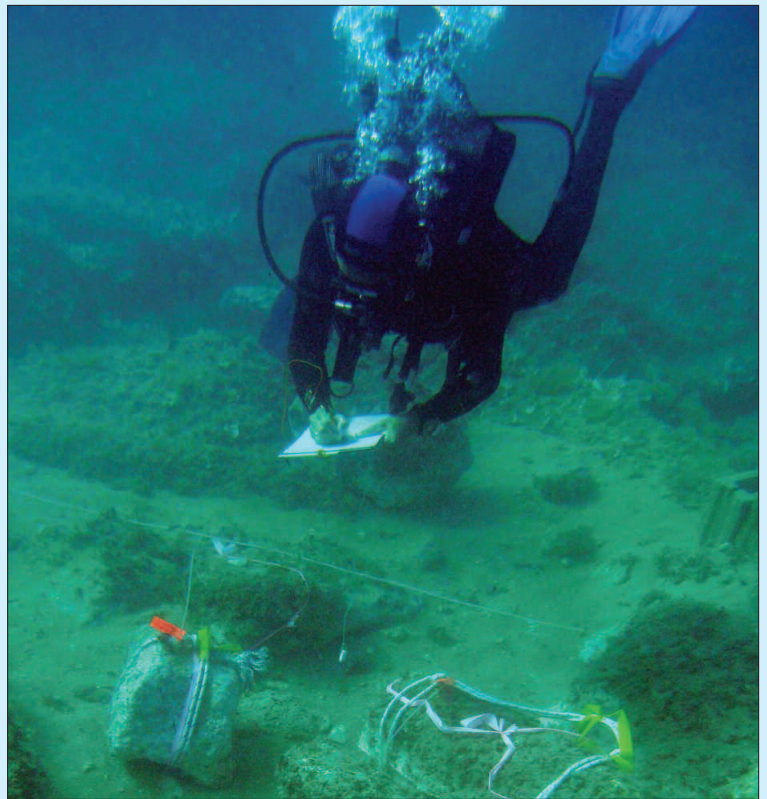
Marzamemi may be special to us, but it is only recently becoming known outside Italy, in part because its second life as a vacation destination has served mostly an Italian (and particularly Sicilian) clientele seeking to get away. New growth in domestic and international beach tourism represents another chapter in local maritime history as vacationers converge from around the EU. At the center of a very different sort of Mediterranean connectivity, the coast now sees a new wave of large-scale immigration by refugees fleeing the political and social turmoil of North Africa and the Middle East. With much of this activity clandestine, the human toll has been immense and tragic; the boats, whose once-cheerfully colored hulls concealed a darker activity, languish in corners of all ports in the area. The waters around Marzamemi challenge us to utilize the archaeological record for outreach and education in addressing the town's multifaceted relationship with the sea.

Our documentation and excavation of sites around Marzamemi are first steps in a broader exploration of how to utilize the material record of the maritime past to inform and benefit the future. For now, archaeological dive trails are under development with the Soprintendenza del Mare as a means of stewardship, outreach, and sustainable income, and we are preparing the Marzamemi wreck materials as a centerpiece exhibition for the beautifully restored Palmento di Rudinì, which currently serves as a community space and fledgling eco-museum. Though it still feels like the edge of the earth on hot July mornings, Marzamemi is once again approaching the center. 📍



LEIDWANGER

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*Justin Leidwanger is Assistant Professor of Classics and Director of the Marzamemi Maritime Heritage Project, which has been generously supported by Stanford's Department of Classics, the Loeb Classical Library Foundation, the Archaeological Institute of America, Dumbarton Oaks, the Honor Frost Foundation, the Institute of Nautical Archaeology, and Stanford's Vice Provost for Undergraduate Education. Read more about the project on its website and blog at <https://marzamemi.stanford.edu>.*



*Tiziana Fisichella records columns, a capital, and several other architectural elements during excavation of the Marzamemi "church wreck" site. (Photo: M. Collier)*



*Central hall of the Palmento di Rudinì, with basins for wine processing. The palmento now serves as the new local museum. (Photo: J. Leidwanger)*

# Undergraduate Student Adventures

CONTINUED — FROM PAGE 15

hear the musicians playing below in Thession Park. This was the perfect ending to a perfect day.

I will take away from Greece and Rome not only this lesson in the Golden Rule, but also an experience that will shape the last year of my time at Stanford, and the rest of my life. I stood on the Pynx imagining the great orators holding forth, an experience that will stay with me as I continue reading for my thesis, locating the words of my sources' authors in a concrete place and time. I walked amidst the sites that shaped the Greek imagination, and my travels helped me understand the landscape and architecture that shaped Greek thought and the society I will write about next year. More importantly, I got a shot at figuring out what made the Greeks, Greek. My Dad said it best in one of his e-mails. As he put it, "Until you are there you can't understand how the light and sight lines that are always directing your gaze and thoughts upward to the sky—how much they shaped the Greek mind and predisposed them to think beyond themselves." This understanding is what I will take away from this trip, and I hope it will inform and better the work I contribute to the field of Classics in the future. I thank everyone in the Classics Department and our donors for making this possible. ☐

## Aisthesis – the undergraduate journal

**IN SPRING OF THIS YEAR, THE THIRD ISSUE OF AISTHESIS WAS PUBLISHED.**

Composed of Stanford Classics undergraduates, the editorial team (Arthur Lau, Zachary Smith, and Megan O'Brien) selected articles from among the most impressive and best fitting of the submissions of critical essays in a classical context with fields including linguistics, philosophy, literature, history, drama, art and archaeology. This continuing effort is to be commended. To read volumes 1-3, please visit <http://classics.stanford.edu/publications/aisthesis>



*Celebratory dinner for graduating seniors at the Cantor Center in early June.*

## THE STANFORD CLASSICS DEPARTMENT

is grateful for the generous contributions of all our donors and supporters. Thanks to the gifts we receive, our students travel to museums, research centers, conferences and archaeological sites around the world.



*Thank you for your support!*

## Alumni NEWS

**MELISSA BAILEY** (PhD, 2012) accepted a position as Visiting Assistant Professor in Roman Archaeology at the University of Maryland, Baltimore County.

**JENNIFER K. BERENSON** (BA, 1985) is Associate Dean of Academic Affairs and Administration at Roanoke College.

**MARTHA BROCKENBROUGH** (BA, 1992) published *The Dinosaur Tooth Fairy* (Arthur A. Levine, July 2013); *Finding Bigfoot: Everything You Need to Know*, (Feiwei and Friends, August 2013).

She writes about pop culture, parenting, and other topics for *MSN.com*, *Women's Health*, *Parenting*, and other publications. She teaches a course on writing children's literature at the University of Washington. She founded National Grammar Day and SPOGG, the Society for the Promotion of Good Grammar.

**MARGARET E. BUTLER** (PhD, 2008) moved to Santiago, Chile in July 2014, where her husband, Dr. Ralph E. Maurer (Stanford PhD, 2008), is the Headmaster at International School Nido de Aguilas ([www.nido.cl](http://www.nido.cl)).

Besides the thrill of getting to know a part of the world outside of the Mediterranean and the Levant, she is working on some educational research and consulting projects. She's also taking steps towards addressing the need for greater awareness and acceptance of, and resources for, neurological diversity/learning differences in the Santiago educational scene.

**VIRGINIA (GINNA) CLOSS** (BA, 2000) – received a PhD in Classical Studies at UPenn as a Benjamin Franklin Fellow in 2013. She spent the past year teaching in Classics and Humanities at Reed College and recently moved to Amherst, Massachusetts to begin a tenure-track job in the Department of Classics at UMass-Amherst.

**JAMES COLLINS** (PhD, 2007) – came to USC as a lecturer in 2008. Currently he is assistant professor of Classics and undergraduate adviser for the Classics program.

**PETER W. DAVIDSON** (BA, 1981) – was appointed by President Obama to serve as the Executive Director of the Loan Programs Office (LPO) at the U.S. Department of Energy, overseeing the program's more than thirty billion dollar portfolio of clean energy and advanced vehicle loans and loan guarantees. His three kids followed in their parents' footsteps to Stanford, and further, to the Classics department here!

**DANIEL FISHER** (BA, 2007) was our senior prize winner the year he graduated. After serving in the United States

Army he is at Harvard in a combined program at the Business School and the Kennedy School of Government.

**WILLIAM D. FRANK** (BA, 1974) published *Everyone to Skis! Skiing in Russia and the Rise of Soviet Biathlon* in October 2013 (Northern Illinois University Press) and was invited to speak in October at Stanford's Center for Russian, East European and Eurasian Studies on "Skiing in Russia and the Significance of the Soviet Biathlon."

**SARAH LEVIN-RICHARDSON** (PhD, 2009) has won a Rome Prize for 2014-15.

**JON MADORSKY** (BA, 2014) is now in NYC where he works as a paralegal at Wachtell.

**KELLY NGUYEN** (BA, 2012) started her PhD in the fall at Brown University's Joukowsky Institute for Archaeology & the Ancient World.

**MARDEN NICHOLS** (BA, 2004) has been the Assistant Curator of Ancient Art at the Walters Art Museum in Baltimore, but this fall she moved to Georgetown University as a tenure-track assistant professor in the Classics Department, teaching Latin literature and Roman archaeology.

**EMMA SACHS** (BAH, 2008) was awarded a Bothmer Fellowship at the Metropolitan Museum of Art in support of her dissertation research over the next twelve months.



**JOHN TENNANT** (MA, 2013) now in his second year in the PhD program at UCLA, catches up with Jacqueline Arthur-Montagne.

**DARIAN MARIE TOTTEN** (MA, 2007; PhD, 2011) is a recipient of an Archaeological Institute of America (AIA) 2014 Cotsen Excavation Grants. She is an assistant professor in the Department of Classics at Davidson College.

**PHIROZE VASUNIA** (PhD, 1996) was appointed Professor of Greek at University College, London in September 2014.

## Graduate Student NEWS

**MATTHIEU ABGRALL** – I have enjoyed an outstanding year. As a student on the ancient history track, I have been exposed to a wide array of topics and students whose ideas have led me to further my research interests and refine my knowledge on core topics which I expect will be essential for my research in the coming years. I took classes in a variety of domains, ranging from a survey of Greek literature to a seminar on the concept of collecting in Antiquity. I studied historical theory and comparative history of empires, and even took classes with a focus on archaeology, such as the archaeology of Roman slavery and the archaeology of ancient trade. I have drawn valuable projects from each seminar, but two stand out.

First, I took the opportunity offered by professor Leidwanger during his seminar on ancient trade to join him, along with our very own Megan Daniels and Kilian Mallon on the excavation of the Burgaz Harbours Project in Turkey. It was my first excavation and I learned a lot, from the very basic procedures of excavating, washing, sorting and registering pottery to more elaborate projects combining compositional analysis of pottery sherds to advanced statistical methods in order to further our understanding of the archaeology of production on the Datça peninsula. I have enjoyed working with my fellow Stanford students, and have learned a lot from their expert views on ancient pottery. This project, as well as personal research on ancient trade and epigraphy in Paris, Lebanon and Greece, made for an excellent and busy summer in the Mediterranean.

The second project is a paper I will present at the Society of Classical Studies Conference in New Orleans in January 2015. This paper, which will apply wide range statistical analyses to historical accounts of Roman enslaving operations in order to reassess the varying nature and scale of those operations, is directly drawn from a paper written for the archaeology of ancient slavery seminar.

Stanford, however, has been a lot more for me than classes and intellectual improvement. From the beginning, I have acknowledged that I wanted to make the most of my five years in terms of social encounters. I have therefore been thoroughly involved in the French Stanford Student Association, as well as the newly created Graduates in Humanities and Social Sciences Society. Through these student associations, I have formed new friendships outside of the department and gained very valuable insights from people remote from the field of Classics.

On a more personal note, I have started to play in the History department football team and hope to recruit fellow Classics student to have a team next year!

**JACQUELINE ARTHUR-MONTAGNE** — What a whirlwind the past academic year has been, filled with many personal firsts! This is the first year of schooling, for example, when I have not taken classes. The autonomy to structure my time as I see fit has been both liberating and challenging, but has also allowed me to participate in many activities in addition to the ever-present



task of dissertation writing. This fall I assisted Susan Stephens in her course, Teaching Classics in the Digital Age. I learned a great deal from both our presenters and my fellow graduates about how to apply the momentum of the digital humanities to learning in the classroom. I also heard thoughtful discussions about the ethics and effectiveness of technology in education, issues that seem to provoke especial debate in the time-honored pedagogy of classical languages. In November and January, I had the privilege of two additional firsts: attending the Venice International University Seminar in the Humanities and presenting a paper at the APA in Chicago. These events introduced me to a number of fellow graduates and junior faculty from other institutions in the US and western Europe, and I now have new friends and colleagues at Brown, NYU, and Bristol. This June and July I found myself in the Mediterranean, writing a dissertation chapter at the American Academy in Rome. I also attended two conferences in Europe this summer. The first, Orality and Greek Literature in the Roman Empire, took place on the southeastern coast of Spain, where David Driscoll and I shared late lunches and dinners with scholars of the ancient novel and Second Sophistic. Then in Rome, I attended the conference Texts and Monuments in Augustan Rome, at which many Stanford faculty, students, and alumni gave papers. I hope they will not think me too biased when I say that they stole the show!

**MEGAN DANIELS** — This year, I completed my fourth year. By far the biggest milestone was defending my dissertation proposal, "The Queen of Heaven and a Goddess for All the People: Cross-Cultural Religion and Socio-Economic Development in the Iron Age Mediterranean." In this dissertation I will argue that shared mythical and religious languages concerning divine sovereignty provided important cross-cultural institutional connections for Mediterranean peoples in the early stages of state-for-

mation. I have been researching and writing the dissertation since January of this year, and was fortunate to spend two weeks this summer doing more in-depth research at the Blegen Library in Athens.

I also attended two conferences organized by my Stanford peers: Cargo Culture: Literary and Material Appropriative Practices in Rome at Stanford in March and Texts and Monuments in Augustan Rome at the end of June at the Notre Dame Global Gateways Center in Rome. At the Cargo Culture conference I presented a paper entitled “Annexing a Shared Past: Roman Appropriations of Hercules-Melqart in the Conquest of Hispania,” which I am now writing up for publication in the edited volume. This past spring I also put the finishing touches on another paper, entitled “Sacred Exchange: The Religious Institutions of Emporia in the Mediterranean World of the Later Iron Age,” to be published through Brill in the edited volume *Urban Dreams and Realities: Remains and Representations of the Ancient City*. Finally, I co-organized, along with fellow graduate student Thea De Armond, a panel at the Theoretical Archaeology Group conference at the University of Illinois in Urbana-Champaign entitled “Interpreting the Deep Past: The Convergence of Material Remains, Myth and Memory.” This panel explored the role of archaeology as a form of memory through the interpretations and meanings derived from material remains.

This summer, in addition to attending the conference in Rome and studying at the Blegen Library in Athens, I continued my participation on two fieldwork projects: the Burgaz Harbors Project on the Datça Peninsula in Turkey and the Zita Project in Southern Tunisia—thanks to the generous funding of the Pierre Elliott Trudeau Foundation, the Social Sciences and Humanities Research Council, and the Stanford SAC and Classics Department. In Turkey, I continued my work managing the incoming finds and analyzing pottery forms and fabrics from the Classical and Hellenistic harbors of Burgaz (possibly the original site of Knidos). I was fortunate to have fellow graduate students Kilian Mallon and Matthieu Abgrall to assist in processing and analyzing the pottery. We used a portable X-ray fluorescence machine along with several types of statistical analyses to analyze the chemical compositions of pottery from Burgaz and relate them to the pottery produced at workshops throughout the Datça Peninsula. Through our efforts we hope to identify the range and variety of local ceramic traditions within Burgaz and its territory as well as take the first steps towards quantifying long-term trends in the import and export dynamics of an eastern Mediterranean maritime center. We will present the preliminary results of our research at the American Schools of Oriental Research Conference in San Diego this November.

Finally, I had the pleasure this past fall of being the department’s tutor in Ancient Greek, where I ran weekly review sessions for the beginner and intermediate ancient Greek classes. This coming fall, I look forward to assist in teaching Introduction to Greek Archaeology alongside Michael Shanks and Thea De

Armond, applying for sixth-year fellowships, and making further progress on my dissertation.

**THEA DE ARMOND** — I began the summer of 2014 in the Danube River Delta of Romania, close to the Black Sea, excavating at the Roman fort of Halmyris. Halmyris is not only known for its fort; the remains of the third-century Christian martyrs Astion and Epictet were recovered from a crypt at Halmyris, and the Romanian Orthodox Church now holds an annual pilgrimage to the nearby monastery built in their honor.

After a month at Halmyris, I proceeded to Aliaga, Turkey, several kilometers from which lies the site of the Aeolian city Kyme. Though somewhat difficult to access and, nowadays, rarely visited, Kyme is a fairly extensive site that retains evidence of domestic structures, a harbor and a mole, an agora, a theater, and so on. The site was excavated by a Czechoslovak-led team in the 1920s—one of the first excavations in the Mediterranean by the young nation-state—which made it of particular interest for my dissertation work on the history of Czech classical archaeology, focused particularly through one of Kyme’s early excavators, Antonín Salac.

From Kyme, I traveled to another, better-known site excavated by Salac, the Sanctuary of the Great Gods on Samothraki, the site from which the Nike of Samothrace was recovered in the nineteenth century.

Finally, from Samothraki, I made my way to Prague, where I spent two weeks doing dissertation work in Prague’s beautiful National Library and meeting with professors from the Academy of Science of the Czech Republic.

**DAVID DRISCOLL** — I had an enjoyable and productive fourth year as I began work on my dissertation on the social value of Homeric quotation and interpretation in literary imperial symposia (e.g. Plutarch’s Table-Talks, Athenaeus). Highlights included giving related papers at the APA in Chicago and at the International Plutarch Society in Delphi, Greece, as well as a wonderful summer working in the Blegen Library at the American School of Classical Studies at Athens. I look forward to a promising fifth year continuing work on the dissertation.

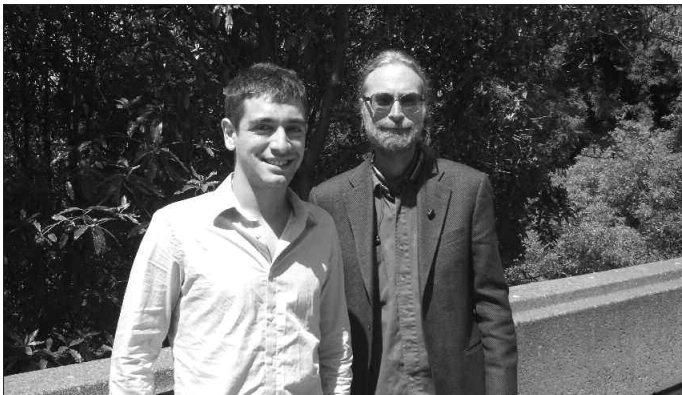


Thea De Armond unearthened tile at Halmyris.

## Graduate Student NEWS

**ANNE DURAY** — I spent this year both completing my ancient language requirements and focusing my own research both through a directed readings course and term papers. During the spring quarter, fellow graduate student Thea De Armond and I successfully applied for a Geballe Research Workshop at the Humanities Center for the 2014-15 academic year. Professors Giovanna Ceserani and Michael Shanks have generously agreed to serve as our faculty advisers for the workshop, which is entitled “Biography: Interrogations, Observations, Studies” (BIOS) and will examine biography as both genre and tradition. The workshop was conceived out of our common interests in the history of archaeology, and approaches to said history, but we plan to have speakers and participants from a variety of disciplines and backgrounds and are very much looking forward to the experience! This summer I excavated at the Late Minoan IIIc-Archaic (c. 1200-500 BCE) site of Azoria in Crete and also conducted research in the archives at the American School of Classical Studies at Athens and British School at Athens.

**NOLAN EPSTEIN** — My Classical interest is in Archaic Greek lyric poetry, with modern political philosophy as a dedicated sub-field. This year I worked as the department’s librarian, a tutor of Greek and Latin, and a translator for a sixteenth-century Latin treatise by Martin Delrio on the history of tragedy. In the fall of last year I presented a paper entitled “The Semiotics of Hair in Archaic Greece” at San Francisco State University and at the Edges of the Body Conference at the University of Southern California. Two grants generously awarded by the department of Classics and Stanford’s Center for South Asia allowed me to spend this summer learning Sanskrit and conducting comparative research on the Hippocratic theory of epilepsy.



*Nolan Epstein spent part of the summer studying Sanskrit with Fred Porta, lecturer and language expert.*

**SIMEON EHRLICH** — Year Two of the PhD was busy: I finished off my second year of coursework, I finished off my first year of teaching, I passed my German exam. I probably didn’t sleep enough.

Within the department, Stephen Sansom and I co-chaired the Graduate Colloquium, organizing workshops, professionalization sessions, and practice conference presentations for our peers. Externally, I aided the Student Affairs Interest Group of the Archaeological Association of America (AIA) in organizing sessions of interest to students at this year’s annual meeting in Chicago.

I am grateful to the department for the generous funding it granted me for conferences and Mediterranean fieldwork. With Dr. Maryl Gensheimer of the University of Maryland, College Park, I co-chaired a session at the AIA in Chicago entitled “Undertaking Fieldwork: Funding, Permits, and the Logistics of Research Abroad,” which brought together a number of prominent archaeologists to discuss their experiences setting up field projects and to solicit their advice on best practices. I also presented papers on aspects of Greco-Roman urban planning at a conference on urbanism in Roman Italy at the University of Texas, Austin and at the annual meeting of the Classical Association of Canada at McGill University.



*Simeon Ehrlich at Ashkelon beside a collapsed late Roman/Byzantine building, possibly destroyed by an earthquake.*

Further afield, I was able to spend some time at the library of the American Academy in Rome, consulting rare epigraphic publications that allowed me to correct and refine claims I made in my MA thesis, which I am adapting into an article. I also returned for a fourth season on staff at the Leon Levy Expedition to Ashkelon in Israel, where I supervised a team of twelve Israeli contract archaeologists in a salvage excavation under the auspices of the Israel Antiquities Authority and the Israel Nature and Parks Authority. Working in the center of ancient Ascalon, we were able to gain insights into the development of the urban core in the Roman, Late Roman, Byzantine, Umayyad, Abbasid, Tulunid, Fatimid, and Crusader periods. I also led students from the Harvard, Wheaton, and Wesleyan summer schools at Ashkelon around Roman sites as part of their study tour of the Golan Heights, the Galilee, and the Judean Desert.

Looking ahead, Year Three promises to be busy and exciting as ever. For now, general exams loom large.

**ANJA KRIEGER** — In my third year of graduate school, I took and passed my General Exams, finished the TA requirements and all required classes and took several directed readings geared towards my upcoming thesis proposal. In May, I presented a talk with the title “Memory, Cult and Landscape: The Case of Olympia” at the 2014 Theoretical Archeology Group conference at the University of Urbana-Champaign, Illinois.

This summer was devoted foremost to research concerning my upcoming PhD thesis proposal defense. My research interest is centered on seafaring and maritime trade in the Bronze Age and Iron Age in combination with recent research on networks and cultural exchange across the Mediterranean. Thanks to the generous funding by the Department, I was able to spend three months in the Mediterranean for this purpose.

In July I took part in a summer school about 3D surveying and modeling in Paestum, Italy to deepen my knowledge and expertise with reality-based 3D modeling techniques. I learned the basics in surveying and data acquisition (with digital cameras and laser scanning sensors) as well as the practical application of data processing methods for 3D models. I then spent three weeks in Germany, at the University of Heidelberg and then two weeks at the Institute of Nautical Archaeology in Bodrum, Turkey, to use the vast literary resources of their excellent libraries and met with several Bronze Age archaeologists to discuss recent developments in various fieldwork projects on Crete and, more generally, in Maritime and Underwater Archaeology. In August, I went to Lebanon to study one of the most important seafaring people in antiquity, the Phoenicians. I visited Byblos, Beirut, Baalbek, Al Mina and Tyre. Although heavily overbuilt by the Romans, the Bronze Age remains are still in parts visible and accessible. My last stop was Cyprus, where I spent the month of September. This island played a key role in Bronze Age metal trade and is therefore bound to be a good place of study. Staying at CAARI, I took full advantage of the library there, visited important sites all over the island, such as Maa-Palaeokastro, Palaepaphos, Kyrenia, Kourion, Kition, Amathus, Polis and Limas-

sol. While I was here I had also the opportunity to meet several scholars who work on Bronze Age Cyprus and to attend a conference on interdisciplinary studies of ancient materials from the Mediterranean, held at the University of Cyprus in Nicosia.

**EUNSOO LEE** — After wrapping up my third year at Stanford, completing all the required classes, exams, and TAs, I enjoyed summer as a season for travel and research. Thanks to support of the department, I was able to do dissertation research in Europe for two months. My itinerary covered the Vatican, Florence, Bologna, Venice, Oxford, London, Paris, Munich, and Vienna. I inspected dozens of manuscripts and gathered data to reconstruct critical diagrams of Euclid’s *Elements* as a part of my dissertation. Also my thanks are due to the History of Science Department for sponsoring me, through its Lane Research Fund, to travel to Osaka, Japan. There I met Professor Ken Saito, a very prominent scholar in the research of ancient mathematics and sciences, who gave me a valuable advice on my research.

**MATTHEW LOAR** — It has been a conference-filled year for me. In March 2014, together with colleagues Carolyn MacDonald and Dan-el Padilla Peralta, I co-organized a conference at Stanford, *Cargo Culture: Literary and Material Appropriative Practices in Rome*. The event was a smashing success (if I do say so myself), and we are in the process of preparing an edited volume containing some of the conference essays as well as additional contributions. Ever a glutton for punishment, I co-organized another conference this summer, a four-day event in Rome, *Texts and Monuments in Augustan Rome*. For this conference I worked with Stanford alum Sarah Murray and Stefano Rebeggiani, an Italian colleague; the conference was made possible by generous support from the departments of Classics from Stanford, NYU, and Notre Dame, as well as La Sapienza, the American Academy in Rome, and, above all, a Large Henkels Grant from the University of Notre Dame Institute for Scholarship in the Liberal Arts, College of Arts and Letters. The event was held at the spectacular University of Notre Dame Rome Global Gateway, a venue that everybody should try to utilize somehow for all future international conferences. Lastly, I presented a paper at the beginning of October at the University of Sydney’s conference *Augustus from a Distance*, held in celebration of the bimillenary of Augustus’ death. One other project of note: this summer I was fortunate enough to work on the first field season of the Herculaneum Graffiti Project ([ancientgraffiti.wlu.edu/hgp](http://ancientgraffiti.wlu.edu/hgp)), which aims to identify, document, and assess the preservation status of ancient graffiti in Herculaneum, ultimately with an eye toward entering all graffiti into the Epigraphic Database Roma ([www.edr-edr.it](http://www.edr-edr.it)). And now, to find a job...

**CAROLYN MACDONALD** — I spent this year researching and writing my dissertation, which explores how ancient Greeks and Romans experienced and interpreted the art that surrounded



*Anja Krieger on site at the Baalbek temple complex (Lebanon).*

## Graduate Student NEWS

them in their public and private lives. Thanks to a generous travel grant from the Weiland Fellowship, I was able to spend June conducting on-site research in Rome and Pompeii, which was tremendously helpful. I also participated in the Venice International University Advanced Seminar in the Humanities, co-hosted a conference at Stanford, *Cargo Culture: Literary and Material Appropriative Practices at Rome*, and delivered presentations at conferences in Chicago and Rome.

**KILIAN MALLON** — I had a fantastic first year at Stanford. I took a broad range of engaging Classics and Archaeology Center classes, from Archaeological Theory to Latin Prose Composition. The latter was an exciting challenge for me that carried my Latin to a new level. In March I presented my first graduate conference paper at University of California, Irvine about how approaches to Roman art have failed to account for ancient lighting conditions and optics. I argued that in poorly lit conditions, wall art and lamp decoration impacted diners piece by piece. This approach, in opposition to searching for a room's single theme, allows better analysis of the social dynamics in Roman dining rooms. Thanks to the wonderful Graduate Colloquium headed by Simeon Ehrlich and Stephen Sansom, I was able to present to my peers in advance of the conference and improve the paper with their feedback. The paper was well received and I am excited for my next opportunity to present.

I also traveled a lot this year, attending conferences at University of British Columbia and Harvard, visiting the Walter's Museum in Baltimore, and participating in two class trips to the Getty Villa. This summer I traveled to Rome to attend the Texts and Monuments in Augustan Rome Conference. One of the many highlights of this trip was my first time visiting Ostia, the fascinating epitome of a complex port city. Later in the summer I flew onward to Turkey to take part in the harbor excavation project at Burgaz led by Professor Leidwanger. I worked on pottery analysis and daily finds management for most of the season. I spent a short stint excavating on land in the fourth harbor, trying to determine how and when a Hellenistic and Roman wine press and dolium complex were built.

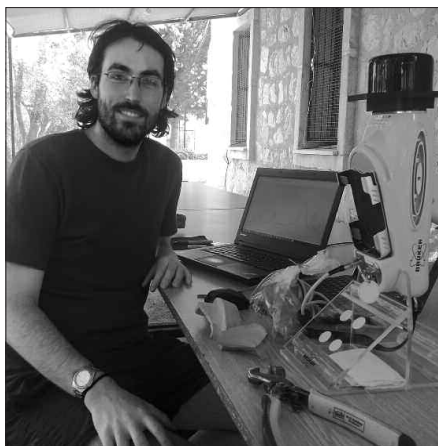
Alongside the routine management and analysis of incom-

ing finds, our larger project, which we are presenting at the American Schools for Oriental Research annual conference this November, was to use XRF (X-ray fluorescence) analysis to examine the elemental composition of the Classical and Hellenistic pottery from the harbor. I worked with our own Megan Daniels and Matthieu Abgrall to refine the site's fabric reference collection. Our project hurtled forward this summer and we achieved fascinating results that have refined our understanding of the local trade dynamics in the Burgaz region. It was great to work in a small team with fellow Stanford students, as well as students from other parts of the US and Canada. I am looking forward to my second year, and the new opportunities that will come up.

**SANTIAGO MELO ARIAS** — My first year at Stanford was both exciting and challenging. The friendly environment of the Classics Department makes it easy to meet the increasing demands of the program. During the academic year I had the opportunity to explore my research interests in several courses, and I received valuable feedback from both professors and graduate students. I am looking forward to another year in this outstanding community.

**MARK PYZYK** — This year began uneventfully. By mid-November, however, I was in cloudy, wintery Athens, where I spent a month working on dissertation research at the American School of Classical Studies, making use of the wonderful facilities at the Blegen Library. Returning to the United States in January (after a short exile in snow-locked Chicago) I taught a winter-quarter class, *The Greeks*, with Federica Carugati and Scott Arcenas, which was a rousing success. In the spring, I presented a paper in Vancouver at the joint convention of the CAPN/CACW (Classical Association of the Pacific Northwest/Classical Association of the Canadian West), on Thucydides' theory of expertise and its debt to Hippocratic medical thought. Rather than travel this summer, I stayed on campus (in all its bucolic laziness) to work on my dissertation, which was delightful.

**STEPHEN SANSOM** — My second year in the program was full of growth and delight, but three things in particular stand out. I was excited to give two papers on Homeric poetry: the first at the Chicago meeting of the APA on meter and memory in the *Odyssey*; the second at the Stanford-France Colloquium on Ancient Hymns about Achilles' intriguing use of a hymnic transitional formula in the *Iliad*. I also happily participated as translator, secretary and actor in the Stanford Classics in Theater production of Plautus' *Casina*, which will soon be reprised this October in San Francisco. (Check out video footage of the performance and other info at [scit.stanford.edu](http://scit.stanford.edu)) Finally, thanks to the generosity of the Mediterranean travel fund, I was able to visit the stunning sites and museums of Magna Graecia in Southern Italy in preparation for the general exam in Greek archaeology as well as attend Stanford's co-hosted conference, Texts and



*Kilian Mallon using an XRF while on site in Burgaz, Turkey.*





Stephen Sansom and John Klopacz  
in Chicago for the APA.

Monuments in Augustan Rome. Next year, I look forward to teaching, serving as president of Stanford Classics in Theater, and preparing for my dissertation.

**ALAN SHEPPARD**

— 2013-14 has been a busy and productive year. I spent the autumn working on the early stages of my dissertation and successfully defending my proposal in December. Provisionally titled *The Development of Epigram in Classical Greece*, my dissertation investigates

how inscribed epigram developed from a form of poetry characterized by a diversity in meter, diction and locality into a genre with recognizable dictional and thematic features. As well as tracing the genre’s development between the seventh and fourth centuries, I will also investigate the reception and transmission of inscribed poetry.

I have been fortunate to be able to travel extensively this year thanks to the department’s generous research funding. In May I visited Columbus, Ohio to take part in a two-week seminar on Greek Epigraphy at OSU led by Fritz Graf which provided an excellent crash course in some of the more technical aspects of the discipline. Following the seminar, I spent two-and-a-half weeks in June at the American School of Classical Studies in Athens, an excellent venue for research thanks to its proximity to the Epigraphical and National Archaeological Museums as well as the holdings at the Blegen library. Both the OSU seminar and the time spent in Athens have proved invaluable as I continue working on my dissertation and I thank the department for its generous support, which allowed me to visit both places.

Outside of the library walls, I have enjoyed both translating and producing Stanford Classics in Theater’s version of *Casina* this year. Adapting Plautus’ word-play and metrical variety was a new challenge after Aristophanes and Euripides and I am looking forward to see the show re-performed at Humanities West in San Francisco next October, a new and exciting venue for SCIT. I also gave papers at the APA in Chicago (on Ecclesiazusae and links to constitutional reform in the early fourth-century) and at the France-Stanford Colloquium on Greek and Latin Hymnic Poetry. This was an extremely enjoyable conference which provided an excellent venue to present some of my research on inscribed poetics.

Next year will be my fifth at Stanford and, alongside contin-

uing with the dissertation, I am looking forward to the Stanford Humanities Workshop “Oral Literature and Literature Orality,” which I am organizing with Sienna Kang, David Driscoll and Israel McMullin.

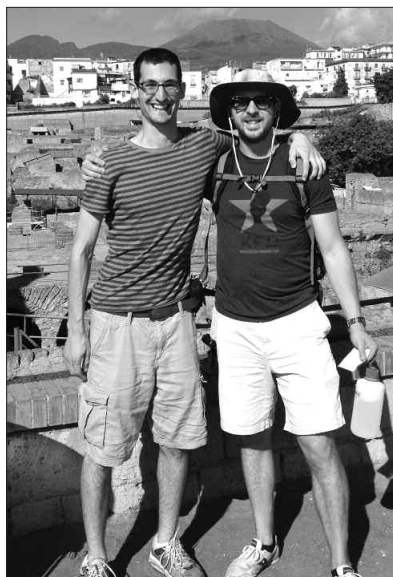
**BRITTNEY SZEMPRUCH** — I spent the past year teaching and taking classes; highlights included teaching an Intermediate Latin Class on Ovid and Apuleius, TAing for Greek Mythology, and teaching Intensive Beginning Latin during the summer. I very much look forward to my final year of classes, working toward my dissertation, and teaching again!

**SCOTT WEISS** — My first year in the PhD program kept me busy with thought-provoking coursework that comprised a healthy balance of Greek survey, Latin and Greek syntax, and three very stimulating graduate seminars: Collecting (in) Antiquity, The Archeology of Roman Slavery, and Lucan. I look forward to presenting my research for the slavery seminar at the Berkeley Ancient Italy Roundtable in October. The year also included two field trips down to the Getty Villa in Malibu—first with the collecting seminar and then again with a workshop on Latin epigraphy taught by visiting professor Anne Kolb.

The summer provided another chance to explore an exciting body of epigraphic material when I participated in the inaugural field season of the Herculaneum Graffiti Project, which aims to document and study the extant wall inscriptions of the site. Following my time in Herculaneum, I attended the conference Texts and Monuments in Augustan Rome held in Rome and organized in part by Stanford colleague and fellow graffiti-hunter Matthew Loar. Finally, I learned German at the Goethe Institut in Berlin in July and August. In addition my language training, I delighted

in exploring Berlin’s impressive museums, including the Pergamon-museum, Altes Museum, Neues Museum and the Bode. I am grateful to the Classics Department and the School of Humanities and Sciences for supporting these overseas activities.

I very much look forward to returning for my second year in the program, which I anticipate will be as rewarding as the first, but with the added excitement of serving as a TA for two undergraduate courses.



Scott Weiss and Matthew Loar in  
Herculaneum documenting ancient graffiti.

## 2013-14 Lectures & Conferences

- Caroline Vout (Cambridge)  
**Roman Funerary Art and the Rhetoric of Unreachability**  
September 24, 2013
- Lorenz Eitner Lecture: C. Brian Rose (Penn)  
**Who Owns Antiquity? Museums, Repatriation, and Armed Conflict**  
October 4, 2013
- Pierre Destrée (Université Catholique de Louvain)  
**Aristotle on the Value of Art**  
October 14, 2013
- Alexander Jones (ISAW)  
**The Sundial in Greco-Roman Science, Life, and Art**  
October 17, 2013
- Maria Vamvouri Ruffy (Lausanne)  
**Medical Aspects and Political Ideology in Plutarch's Banquet**  
October 23, 2013
- Early Career Visiting Fellow: Jackie Elliott (CU-Boulder)  
**Re-centering Rome: Cosmology, Divine Intervention and the Operation of the Natural World in Ennius' Poetic History**  
November 4, 2013
- Lisa Mignone (Brown)  
**Social Differentiation and the Cityscape of Rome**  
December 4, 2013
- Christelle Fischer-Bovet (USC)  
**A Reevaluation of the Revolts in the Ptolemaic and Seleucid Empires. Balancing Ethnic and Socio-economic Solidarities**  
January 22, 2014
- Anne Kolb (Zurich)  
**Epigraphy as a Source for Ancient Technology**  
January 29, 2014
- Charles Stocking (UWO)  
**Sacrifice and the Politics of the Belly in Hesiod's Theogony**  
February 13, 2014
- Webster Lecturer: Carla Antonaccio (Duke)  
**Hybrid Vigor? Artifacts and Transculturation in Antiquity**  
February 18, 2014
- Giovanna Ceserani (Stanford)  
**Blueprint for a Discipline: British Architects on the Grand Tour — A Digital Research Project**  
February 26, 2014

- Conference:  
**Cargo Culture: Literary and Material Appropriative Practices in Rome**  
March 7–8, 2014
- Lorenz Eitner Lecture: Oliver Taplin (Oxford)  
**Medea's Swerving Flight through Art and Literature**  
April 4, 2014
- Oliver Taplin (Oxford)  
**Slices from the Banquet or Rival Taverna? Early Tragedy's Response to Homer**  
April 8, 2014
- François Lissarrague (Paris)  
**Animal Metaphors: Ares Is in the Detail**  
April 21, 2014
- Lucia Athanassaki (U Crete)  
**Talking Thalassocracy in Late 5th-Century Athens: Euripides' Troades**  
April 24, 2014
- Conference: **Religion, Literature, Society: Greek and Roman Hymnic Traditions and the Performance of Community**  
Organized by Richard P. Martin (Stanford)  
April 25–26, 2014
- Daniela Dueck (Bar Ilan Univ.)  
**Analphabetic Geography**  
April 29, 2014
- Berkeley-Stanford Joint Seminar on the New Sappho Fragments**  
May 2, 2014
- Graciela Zecchin de Fasano (Univ. La Plata)  
**Homer's Fictions: Troublesome Narratives in Odyssey**  
May 9, 2014
- Nathan Sidoli (Waseda University, Japan)  
**Methods in Ancient Mathematical Geography**  
May 13, 2014
- Christopher B. Krebs (Stanford)  
**An Idea of History, a History of an Idea: Polybius, Asellio, and Caesar**  
May 20, 2014
- Peter Fibiger Bang (Copenhagen)  
**Classics and the Challenge of World History – Empires and Comparisons, Connected Histories, Divergence and Periodization**  
May 28, 2014
- Conference: **Texts and Monuments in Augustan Rome**  
June 30 – July 3, 2014

# Lorenz Eitner Lecture on Classical Art & Culture

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.

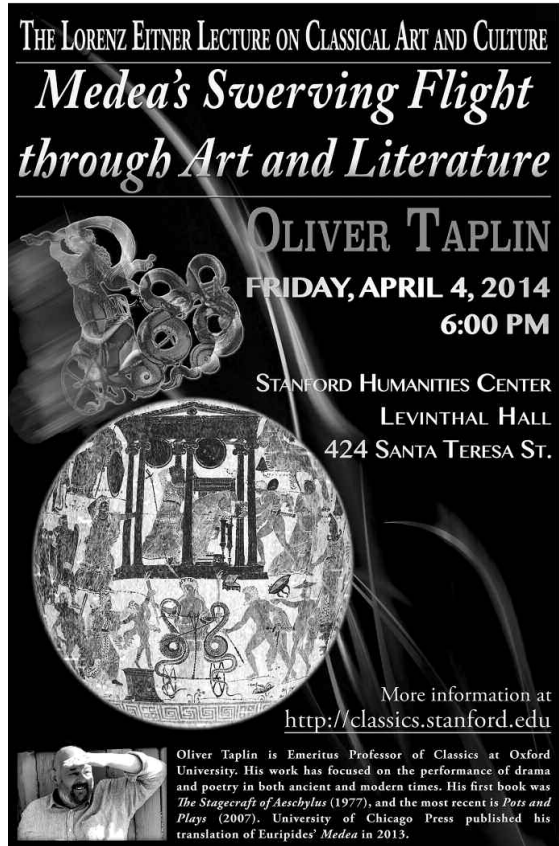
## Oliver Taplin

### Medea's Swerving Flight through Art and Literature

April 4, 2014

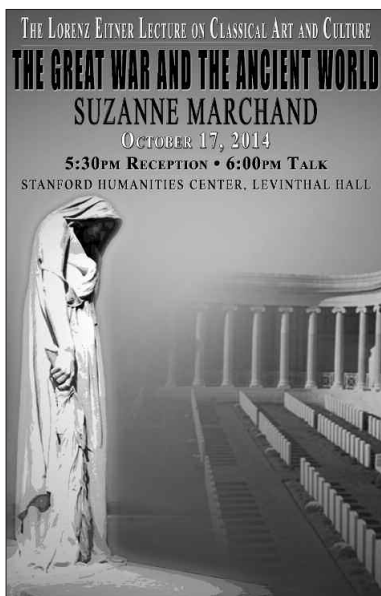
The myth of Medea was not fixed or static, and in this lecture Prof. Taplin showed how Euripides made crucial innovations in his tragedy of 431 BCE. Then by scrutinizing vase-paintings, especially one first published in 1984, and papyrus fragments, especially one first published in 2006, he revealed how her story was repeatedly varied and re-evaluated during the next 100 years in response to the challenge set by that sensational dramatization.

Oliver Taplin is Emeritus Professor of Classics at Oxford University. His work has focused on the performance of drama and poetry



THE LORENZ EITNER LECTURE ON CLASSICAL ART AND CULTURE  
*Medea's Swerving Flight  
through Art and Literature*  
OLIVER TAPLIN  
FRIDAY, APRIL 4, 2014  
6:00 PM  
STANFORD HUMANITIES CENTER  
LEVINTHAL HALL  
424 SANTA TERESA ST.  
More information at  
<http://classics.stanford.edu>  
Oliver Taplin is Emeritus Professor of Classics at Oxford University. His work has focused on the performance of drama and poetry in both ancient and modern times. His first book was *The Stagecraft of Aeschylus* (1977), and the most recent is *Pots and Plays* (2007). University of Chicago Press published his translation of Euripides' *Medea* in 2013.

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THE LORENZ EITNER LECTURE ON CLASSICAL ART AND CULTURE  
**THE GREAT WAR AND THE ANCIENT WORLD**  
SUZANNE MARCHAND  
OCTOBER 17, 2014  
5:30PM RECEPTION • 6:00PM TALK  
STANFORD HUMANITIES CENTER, LEVINTHAL HALL

## Suzanne Marchand

### The Great War and the Ancient World

October 17, 2014

The First World War has been rightly called 'the first modern war'—but Europeans came into it deeply and richly versed in the literature, history, imagery, and languages of the ancient world. This lecture treated the impact of the war on European classical ideals, imagery, and education, extending its inquiries into the interwar period.

Suzanne Marchand is LSU System Boyd Professor of History at Louisiana State University, where she teaches European intellectual history. She holds degrees from the University of California, Berkeley, and from the University of Chicago, and is the author of two major books—*Down from Olympus: Archaeology and Philhellenism in Germany, 1750-1970* (Princeton University Press, 1996) and *German Orientalism in the Age of Empire: Religion, Race, and Scholarship* (Cambridge University Press, 2009). □

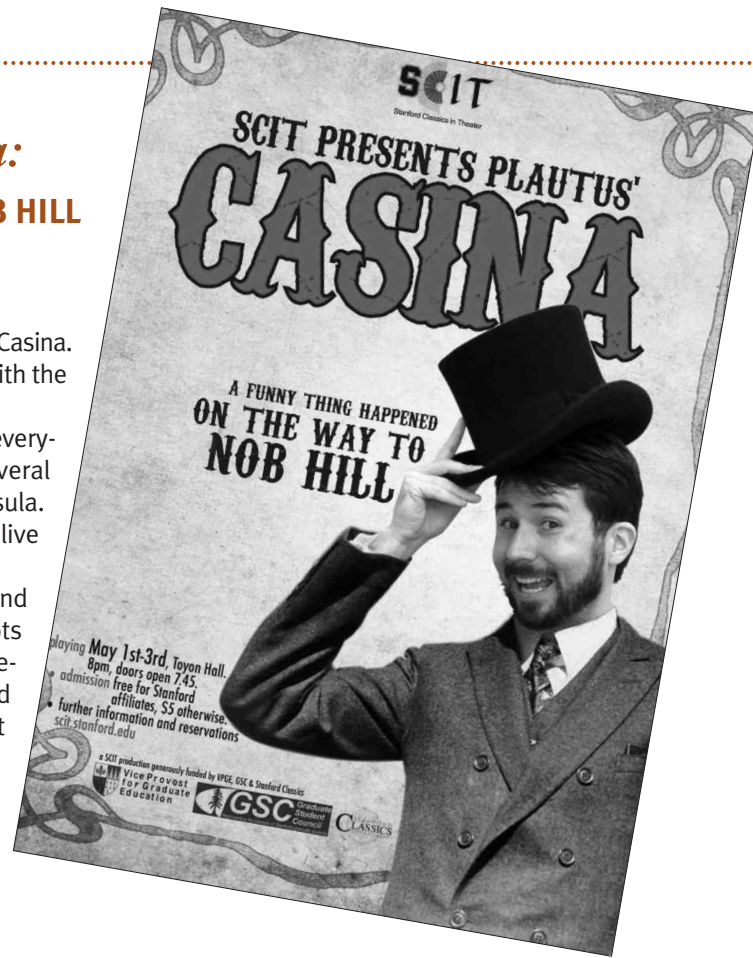
SCIT presented Plautus' *Casina*:  
A FUNNY THING HAPPENED ON THE WAY TO NOB HILL

May 1-3, 2014

**STANFORD CLASSICS IN THEATER** (SCIT) was back again with *Casina*. They combined the wit and wordplay of Plautus' Roman comedy with the glamour and razzamatazz of Gilded Age San Francisco.

The plot runs as follows. Cleveland Stafford is a man who has everything: A grand house in Nob Hill, millions of dollars, shares in several major railroad companies and a beautiful farm down on the Peninsula. His only problem? Finding a way to out-fox his wife Gloria and to live the good life with beautiful young Marguerite.

Cleveland and Gloria's machinations draw in their neighbors and servants and lead to an uproarious farce of plots and counter-plots involving haughty butlers, burly farmhands and a troupe of vaudeville performers. Featuring SCIT's classic blend of music, dance and dirty jokes, *Casina* was a Roman comedy as you've never seen it before! □



★ ★ ★  
Classics Conferences

**RELIGION, LITERATURE, SOCIETY:**

**Greek and Roman Hymic Traditions and the Performance of Community**

April 25-26, 2014  
Stanford University


Chaired by Professor Richard P. Martin

Long neglected as a poor relation of flashier modes such as epic and drama, the genre of hymns in Greek and Latin literature has in recent years begun to draw the attention of researchers exploring how religion, politics, and poetry interacted in the ancient world. It has become increasingly clear that praising the gods (and elevated mortals) is fraught with meaning and power, in societies where verbal performance and the manipulation of symbols were objects of constant practice. The turn toward "cultural poetics" and ethnographic comparison within Classical studies has proceeded along very different lines in the American and French academic worlds, however. This symposium, enabled by the France-Stanford Center for Interdisciplinary Studies, brought together scholars with varied perspectives to investigate the full range of hymnic literature. □

**RELIGION • LITERATURE • SOCIETY**  
**GREEK AND ROMAN HYMIC TRADITIONS AND THE PERFORMANCE OF COMMUNITY**

APRIL 25-26, 2014 • 9:00AM - 6:00PM • STANFORD UNIVERSITY, BUILDING 110

**PARTICIPANTS INCLUDE:**  
RICHARD MARTIN  
ALAN SHEPPARD  
ISRAEL McMULLIN  
STEPHEN SANSOM  
SUSAN STEPHENS  
EWEN BOWIE  
NADINE LEMEUR-WEISSMAN  
ANNE-SOPHIE NOEL  
JEAN YVONNEAU  
PASCALE BRILLET-DUBOIS  
CHRISTINE HUNZINGER  
OMBRETTE CESCA  
OLIVIER THEVENAZ



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More information at <http://classics.stanford.edu>

SPONSORED BY THE STANFORD UNIVERSITY DEPARTMENT OF CLASSICS AND THE FRANCE-STANFORD CENTER FOR INTERDISCIPLINARY STUDIES

Sponsored by the Stanford Department of Classics and the France-Stanford Center for Interdisciplinary Studies

## CARGO CULTURE:

### Literary and Material Appropriative Practices in Rome

March 7–8, 2014

Stanford University

Chaired by **Matthew Loar**, **Carolyn MacDonald**,  
and **Dan-el Padilla Peralta**

One of this conference's primary goals was to highlight significant points of contact and divergence between Rome's various appropriative activities: how is quotation like/unlike spoliation, or *evocatio* like/unlike commercial importation? More importantly, what are the heuristic possibilities of treating appropriation in Rome as a foundational practice through which Roman culture made and remade itself? In other words, how does the importation, incorporation, and even worship of various kinds of literary and material cargo—a veritable “cult” of cargo—texture Roman culture? ☐

*Sponsored by Stanford Department of Classics and Stanford Humanities Center*

## TEXTS AND MONUMENTS IN AUGUSTAN ROME

June 30–July 3, 2014

Rome, Italy

Chaired by **Matthew Loar** (*Stanford PhD candidate*), **Sarah Murray** (*Stanford Classics PhD, 2013*) Assistant Professor at the University of Nebraska-Lincoln, and **Stefano Rebggiani** (*currently a Visiting Assistant Professor of Classics at NYU*).



Top row: *Scott Arcenas, Alessandro Barchiesi, Matthew Loar, Kilian Mallon, Stephen Sansom, Scott Weiss, and Ted Kelting*. Bottom row: *Jacqueline Arthur-Montagne, Megan Daniels, Carolyn MacDonald, Sarah Murray, Peter Heslin, and Grant Parker*.

*Support generously provided by a grant from the University of Notre Dame's Institute for Scholarship in the Liberal Arts, College of Arts and Letters, Henkels Lecture Series; the Classics Departments at New York University, Stanford University, and the University of Notre Dame; the American Academy in Rome; and the University of Rome, La Sapienza.*

The aim of this summer's international conference is to enlighten the relationship between texts and monuments in the Augustan city, giving particular (though not exclusive) attention to the Forum Romanum, an important city center often overlooked in scholarship on Augustan Rome. Investigating the relationship between the written Rome and the built Rome is nothing new; the last two decades have already seen important works by Ann Vasaly (1993), Catharine Edwards (1996), A.J. Boyle (2003), and Tara Welch (2005). A parallel preoccupation with text-image relationships more generally has also blossomed in the past decade, guided by, among others, Jaś Elsner (2007), Verity Platt (2011) and Michael Squire (2009, 2012). These works have made important inroads, paving the way for future studies of verbal-visual interactions. In our conference, we aim to take a next step forward by focusing narrowly on the entanglement of individual monuments and the texts that shape them, and vice versa. How do monuments shape texts, and how do texts shape monuments? In what ways do the physical realia of Rome populate and inflect the literary landscape, and what new resonances do authors give to the city through their narratives? ☐

# Stanford Classics Commencement

## Quotations from the 2014 commencement address

*Distinguished Speaker:* **Dave Flemming**, (BA, Classics & MA, Humanities 1998)  
Radio Announcer for the San Francisco Giants

“The questions you all will be asking yourselves as you go along. Whether it’s professional issues, your choices, or your family life, whether it’s your emotions, questions, doubts, worries, desires—I hope from your study of the Classics that you realize how similar your experience is to mine, to your parents’, to your grandparents, and going all the way back.”

“Although I’m not advocating sleep-deprivation in your future life, I do think that when you get older, it becomes very easy to say ‘no.’ When you’re a college student it’s ‘yes’ to everything. When you have a long day at work when you’re twenty-five years old, you learn to say ‘no.’... Life is a lot more fun when you say ‘yes.’ I hope you keep some of that spirit from your time here, as a student.”

“For me, studying Classics at Stanford became an exercise in appreciating great storytelling, whether it was tragedy, comedy, history, or whatever, and part of the reason why we’re even standing here today is the enduring power of great stories from a time long ago. I sort of became a professional storyteller. Every game, every broadcast I do, is a story of strikes and homeruns, of ups and downs.”

“Without the struggle, what would be the emotion in those final lines of that all time great story [*The Odyssey*]? I hope you realize that it is the richness, the good, and the bad, and the disappointment, that ultimately makes that payoff.” □

## 2014 Presentation of Graduates and Awards



### DOCTOR OF PHILOSOPHY

Dan-el Padilla Peralta  
Robert Perry Stephan

### MASTER OF ARTS

Cara Polisini

### BACHELOR OF ARTS

Kevin James Bagnall  
Shanae Davis  
Henock Dory  
Christopher Carl Eggemeyer  
Julia Ann Guenther Φ\*  
Lizabelle Hernandez  
Arthur Jek-K Lau\*  
Megan Elizabeth O’Brien  
Zachary Robert Smith  
Annick Nicole Thompson  
Tyler Leland Woods  
Laura Kathleen Zehender

### BACHELOR OF ARTS AND SCIENCES

Nathaniel Gunther Roth\*

### BACHELOR OF ARTS WITH HONORS

Jonathan Samuel Madorsky\*

### MINOR IN CLASSICS

Samra Farheen Adeni  
Andrew Dashiell Davidson  
Molly Elizabeth Hayes  
Kevin Michael Hurlbutt  
Morgan Daggett McCluskey  
William Charles Meyer  
Shona Marie Morgan Φ  
Elena Mireille Stephenson\*  
Charlotte Remy Wayne  
Chierika Onaedo Ukogu

### AWARDS:

#### *Senior Prize in Classics:*

Julia Guenther and Arthur Lau

#### *Junior Prize in Classics:* Kevin Sun

#### *Asclepius Prize for Senior Combining Excellence in Classics with Pre-Medical Preparation:*

Zachary Smith

#### *Iris Prize for Senior Excelling as Ambassador of Classics to the Wider Community:*

Arthur Lau, Megan O’Brien, Zachary Smith and Kyla Walker

#### *Themis Prize for Senior Combining Excellence in Classics with Pre-Law Preparation*

Jonathan Madorsky

#### *Deans’ Award for Academic Achievement:*

Maya Krishnan and Arthur Lau

#### *Centennial Teaching Award:*

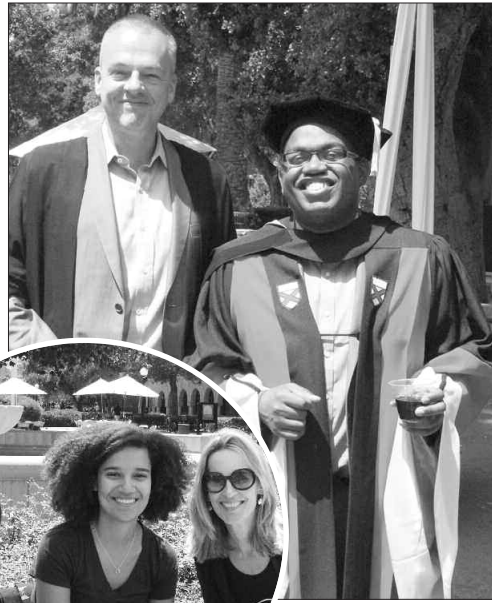
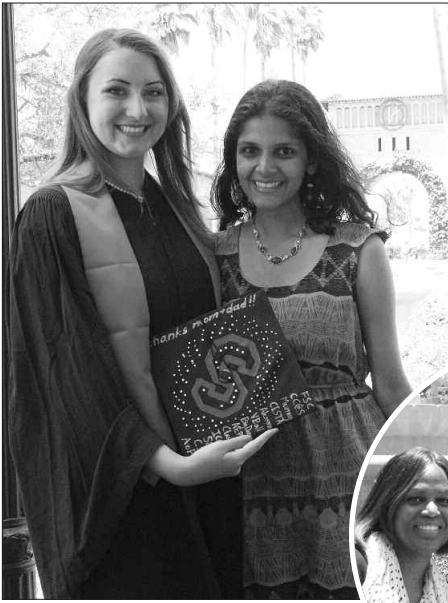
Jacqueline Arthur-Montagne, PhD Candidate

#### *Lloyd W. Dinkelspiel Award for Outstanding Service to Undergraduate Education:*

Rush M. Rehm, Professor of Theater and Performance Studies and Classics

\* Distinction    Φ Phi Beta Kappa Society

See all 2014 Commencement photos on our Facebook page,  
<http://www.facebook.com/stanfordclassics>.





**Stanford University**  
**Classics Department**  
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**Stanford, CA 94305-2145**

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### Let us hear from you!

Send your news. We welcome contact via the mailing address above, email, phone calls, and/or in-person visits to the department.

- Connect with the department on Facebook.
- Visit the department's website for news, events, and updated profiles on faculty and students.
- If you would like to receive event announcements via email, please contact us at [classics@stanford.edu](mailto:classics@stanford.edu), and we will add you to our list.

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