



NEWSLETTER
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MAPPING THE
GRAND TOUR
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From the Chair

TWO EVENTS provided pleasing bookends to our 2010-11 academic year. First, in September, a long-awaited study by the National Research Council rated Stanford’s graduate program in Classics the best in the country. The NRC based its results on a combination of reputational scores (how other Classicists view us) and more quantifiable criteria, such as number of publications per faculty member, awards and outside grants to faculty, the time it takes students to obtain the Ph.D., how well they are financially supported while at Stanford, and how many of them end up obtaining academic jobs. (Further details can be found on our website.) Then, in May, undergraduate director Maud Gleason announced that the latest student to declare a major in Classics had brought the combined number of our majors and minors to 70—a new record. Next goal: 100.



RICHARD MARTIN

Taken together, these indications of vitality suggest to us that we might be doing something right. But asked to comment on our success—as we have been, by admiring deans and others—one struggles to pinpoint a cause (nor do we really want to, for fear of the evil eye...). Certainly, foremost among the many interlocking aspects of a strong program is the ability to attract and retain world-class scholars and teachers, who in turn devote themselves to crafting courses that appeal to a wide variety of audiences, from the most motivated and discriminating graduate students down to incoming students who have absolutely no background in the field. As for the latter, by the way,

we believe every Stanford undergraduate should take at least one Classics course before receiving a degree. Here let me note that this year we have further increased our efforts to reach undergraduates through exciting new courses, an initiative spearheaded by our department manager and our student services specialist. Let me mention, too, that featured articles in this issue of the newsletter highlight some of our recent innovations in teaching.

Many other factors have come into play in developing and maintaining our top-ranked program: a spacious and central building; an ethos of collegiality, friendliness, and accessibility; plenty of socializing all year, with attendant free food; staging an international conference or two; well-chosen visiting lecturers who interact with students; informal reading groups and workshops; the Classical drama of the year put on by Stanford Classics in Theater; study abroad opportunities during term-time and excavation options in the summer (subsidized by Department funds); one-to-one teaching, advising, and mentoring; an active network of alumni and friends; a minimal number of meetings and committees; clear protocols and high expectations; widespread dissemination of all information; and full transparency in all administrative procedures. Our superbly dedicated and efficient staff is crucial for meshing these multiple pieces together. And from the President on down, it helps hugely that Stanford

FROM THE CHAIR — FROM PAGE 1

proudly commits itself to education in the humanities—even though departments like ours don't normally generate patents. Such a confluence of good energies is rare; we are extremely lucky.

As difficult as identifying a prime cause for the program's health is any effort to name a single high point from the past year, during which I served as interim chair while Walter Scheidel took well-deserved time away to teach in New York and Abu Dhabi. Commencement, however, is always a wonderful moment. It was fascinating to hear from our majors this June about their plans for the immediate future, from Hollywood script-writing to consulting work, advanced study in forestry science, and graduate school in ancient philosophy (just a small glimpse of the broad horizons open to those with a Classics background). The full list of students who took their degrees can be found on p. 5. Another high point was the annual Eitner Lecture, generously funded

by Lindsay and Peter Joost and given this year by John Ma of Corpus Christi College, Oxford. His thoughts on the multiple constructions of the ancient Greek city-state kicked off continuing discussions on the meanings of and necessity for civic life—subjects not irrelevant to the diagnosis of our present political situation. The same topic, in a rather different light, came up in the May production of an Aristophanic comedy by the now-veteran Stanford Classics in Theater (SCIT) troupe. Their hilariously over-the-top version of *Wasps* (a play many of the cast happened to be reading at the same time in a graduate Greek seminar) featured, among other thespian delights, a clutch of singing and dancing Mama Grizzlies to replace the cranky-old-guy jurors of the original—and it worked! I was also pleased to observe that the producers had found a dramatic use for my cast-off pirate costume...

We began the new academic year (2011-12) with a change of Directors: Grant Parker has taken over from Jen Trimble the task of managing Graduate Studies, while

Giovanna Ceserani, newly tenured this past spring, has agreed to head Undergraduate Studies, giving Maud Gleason a well-deserved break from those considerable duties. Maud and Jen have given of their time, expertise, and pure humane concern generously and without stint—Maud for five years, and Jen for three, while she was also heading up the Stanford Archaeology Center. Theirs will be hard acts to follow, and I am grateful to Grant and Giovanna for taking up the challenge. I must also make special mention of the omni-competent administrative staff that has made our Department the envy of the School of Humanities and Sciences: our department manager Ryan Johnson, our administrative associate and general coordinator Margo Keeley, and our student services officer Lori Lynn Taniguchi. Without them a Chair could not survive.

Richard Martin
Richard P. Martin, Chair
2010-2011

Classics Department Faculty and Staff

EMERITI:

Mark Edwards
Marsh McCall, Jr.
(Recalled for 2011-12)
Edward Spofford
Susan Treggiari
Michael Wigodsky

CHAIR:

Walter Scheidel

DIRECTOR OF GRADUATE STUDIES:

Grant Parker

DIRECTOR OF UNDERGRADUATE STUDIES:

Giovanna Ceserani

PROFESSORS:

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

ASSOCIATE PROFESSORS:

Giovanna Ceserani
Jody Maxmin
Grant Parker
Jennifer Trimble

COURTESY PROFESSORS:

Chris Bobonich
Ian Hodder
Bissera Pentcheva
Caroline Winterer
Yiqun Zhou

LECTURERS:

Maud Gleason
John Klopacz

RESEARCH SCHOLAR:

Adrienne Mayor

ADMINISTRATIVE STAFF:

Ryan Johnson (Department
Manager)
Lori Lynn Taniguchi (Student
Services Officer)
Margo Keeley (Administrative
Associate)



Visiting Faculty

Emily Gowers

Visiting Professor and Webster Distinguished Lecturer, Autumn 2011

EMILY GOWERS is Senior Lecturer in Classics at the University of Cambridge and a Fellow of St. John's College. Her first book, *The Loaded Table: Representations of Food in Roman Literature* (Oxford 1993) won the Premio Langhe Ceretto and was translated into Italian. She co-edited *Ennius Perennis: The Annals and Beyond* (*Cambridge Classical Journal Supplement* 2007) with William Fitzgerald. A commentary on Horace's

Satires I is forthcoming with Cambridge University Press. She has published widely on Latin authors—Terence, Horace, Virgil, Ovid, Valerius Maximus, Columella, Persius, Apuleius—and on aspects of Roman culture from sewers to horticulture, symbolic trees, and emperors' retreats. She is currently working on the figure of Maecenas as a key to understanding Augustan culture, the topic of her graduate seminar at Stanford. □

Laura Jansen

Visiting Assistant Professor

LAURA is delighted to join the Classics faculty this year and to have the opportunity to research and teach in such a wonderful place as Stanford. She spent the last four years in St. Andrews, Scotland, as a Teaching Fellow in Latin literature. Laura did graduate work at Oxford before moving to Trinity College, Dublin, where she completed a doctorate in Literae Humaniores.

Laura specializes in the literature of the Roman Republican and Imperial periods, and her research focuses particularly on textuality and the cultures of reading and writing. She is especially interested in the relationship between text and reader, and in the question of how ancient and modern ways of reception shape the construction of meaning in Roman texts. She is currently completing a monograph on some of these issues in Ovidian elegy and is editing a volume for Cambridge University Press entitled *Paratextuality and the Reader in*



JANSEN

Roman Literature and Culture, a collection of essays that explores the interplay between paratexts (e.g. prefaces, titles, indices, inscriptions, postscripts) and reading from a post-Genettean perspective. Her work has further points of contact with the field of comparative literature, especially in the context of Latin American literature and its reception of Lucretius, Catullus, and Ovid. All of her research addresses various areas of ancient and modern literary theory, criticism, and thought, and aims to complement the Department's efforts to bridge the gap between aesthetic and historico-cultural approaches to classical texts. □



Peter O'Connell

Mellon Fellow in the Humanities



O'CONNELL

PETER O'CONNELL received his bachelor's and doctoral degrees from Harvard and an M.Phil. degree from the University of Cambridge, where he was a Frank Knox Fellow. His interests include Greek prose of all periods, Classical Athenian literature and culture, Greek law, and Greek religion. His dissertation discusses the performative effects of the language of sight in Athenian forensic oratory. Peter is thrilled to be part of the Stanford Classics Department. As a Mellon Fellow, he will teach a course on Lysias and Antiphon in the fall and Greek prose composition in the winter and spring. He looks forward to spending the year preparing his dissertation for publication and beginning a new project on inscribed Athenian decrees. □

Human History through a Classicist's Eyes

About 250 years ago, Europeans discovered that they had a problem. As problems went, it was quite a good one: they appeared to be taking over the world, but didn't know why. All kinds of theories bubbled up, but by the end of the eighteenth century, a single contender had largely won out. It held that in the centuries that separated Homer from Socrates, the ancient Greeks had created a unique culture of rationality, progress, freedom, and science. This culture was picked up and spread across Europe by Rome and then inherited by modern, eighteenth-century Europeans. Classical culture made the West different from (and better than) the Rest.

Through the nineteenth century and much of the twentieth, Classics occupied the commanding heights in Western liberal education. Greece and Rome, it was widely held, showed Westerners where they had come from; only someone who knew Greek and Latin could be counted as truly cultured. When Prussia suffered devastating defeat at Napoleon's hands in 1806, the obvious answer seemed to be to teach its young aristocrats better Greek; when Heinrich Schliemann published his excavations at Troy in 1878, the obvious choice to write a preface was William Gladstone, Britain's Prime Minister.

But in the later twentieth century, the idea that Greece and Rome were central to world history, and with it the place of Classics in higher education, encountered increasing resistance. Anthropologists offered alternative views of social evolution that owed nothing to Greece and Rome, while the shock of the World Wars and the collapse of Europe's empires simultaneously drove many Westerners to ask whether the Classical heritage was actually worth preserving. By the 1980s, some critics on American campuses were even suggesting that studying the Classics was simply a propaganda exercise—a futile attempt to shore up the intellectual foundations of the West's crumbling conceits about its own superiority. Student enrollments fell and Classics departments started shrinking.

The biggest challenge for Classicists in the twenty-first century, I believe, is to confront the criticisms raised in the twentieth, asking which of them are worthwhile and which are not. Disciplines that confront challenges thrive; those that don't—or can't—die.

My background is in archaeology and history, so, not surprisingly, I think that the best way to meet the challenge is through historical comparison. In the nineteenth century, Classicists claimed that ancient Greece and Rome had changed the course of world history for the better; in the twentieth, critics responded that Greece and Rome had been irrelevant or downright harmful. What we need now is a good, hard look at the evidence for the whole of human history, asking which view (if either) comes closer to reality.

I've been trying to do this in the last few years. In 2010, I started teaching a two-quarter sequence called "Human History" in the freshman Introduction to the Humanities program, ranging from the Big Bang into the near future. It enrolls about 180 students, with discussion sections led by an outstanding team of postdoctoral fellows with Ph.D.s in Anthropology, Archaeology, Geography, and History as well as Classics. I also wrote a book called *Why the West Rules—For Now: The Patterns of History, and What They Reveal about the Future* (out in paperback from Picador in October 2011).

Teaching and writing converged on much the same point: when we look at enough of the past, at a big-enough scale, we really can identify the forces that have driven history and where they are likely to take us next.

The big picture, I suggest in both the classroom and my book, does not look much like the eighteenth-century vision of Greece and Rome changing the entire course of world history. But it has even less in common with the late twentieth-century claim that Greece and Rome are irrelevant.

The real motors of history, I suggest, lie very deep. Human beings are much the same all over the world, and their societies develop in much the same ways; what differs is geography. A society's physical location in the world is the most important thing in determining its wealth, power, and sophistication. What makes the story complicated, though, is that geography is constantly changing its meaning. What counts as a great advantage at one stage of development may be a positive disadvantage at another.

Ancient Greece and Rome do not explain why the West came to dominate the planet in the eighteenth through twentieth centuries, let alone the entire shape of human history. Yet what happened in the Mediterranean between about 800 BCE and CE 200 is still one of the most important episodes in our past.

These centuries saw the rise of huge, complex empires in China, India, the Near East, and Europe, each of them generating sustained economic growth and revolutions in science, philosophy, religion, history, art, and literature. All across Eurasia, this was the age of the classics: it was the era of Confucius, the Buddha, and the Hebrew Prophets as well as Socrates and Cicero. We can only understand Greek and Roman culture if we place them within this perspective; but we can only understand the history of the world if we make Greece and Rome a central part of it.

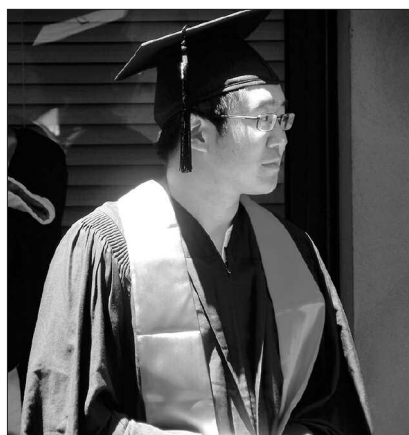
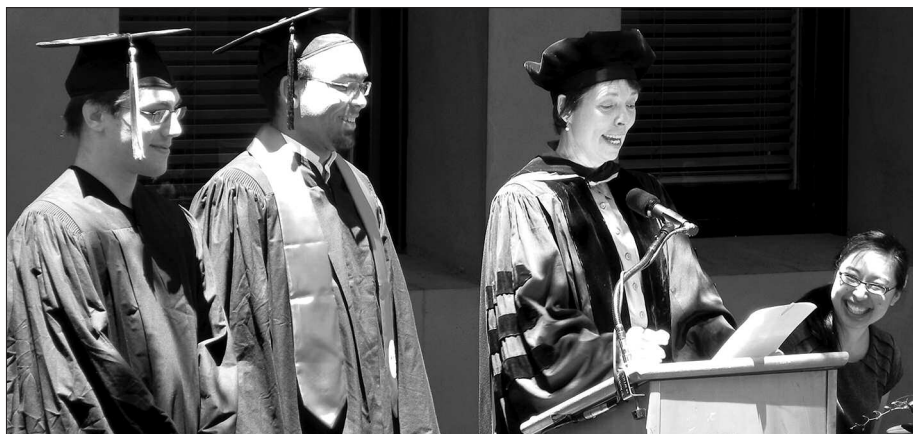
Stanford is an unusual university in a lot of ways, and one of them is the way that its Classics Department has squarely confronted the challenges raised in the late twentieth century. The

CONTINUED ON – PAGE 9



Commencement

2011 Presentation of Graduates



DOCTOR OF PHILOSOPHY

Melissa Ann Bailey
Courtney Ann Roby
Darian Marie Totten

MASTER OF ARTS

Allen Liang Huang
Timothy Sorg

BACHELOR OF ARTS WITH HONORS

*Emily Luise Hulme

*Distinction

BACHELOR OF ARTS WITH NARRATIVE STUDIES

Kerry Katrina Mahuron

BACHELOR OF ARTS

William Benjamin Allanson
Christopher Michael Chelberg
Eric Daniel Clapper
Cody McLain Cox
Victor Glen Haug
Maxine Elizabeth Holland
Stephanie Arianna Marcy
Anna Rose Mattazaro
Celeste Fiona Noche
Samantha Colby Perlman
Max Forrest RoseFigura
Anne Elizabeth Martha Rutherford
Letian Zhang

MINOR IN CLASSICS

Cameron Alexandra Barnewall
Jacqueline Amrita Basu
Austin William Carroll Keeley
Miles Anthony Faxon Osgood
Maxine Chi-Leung Tang

AWARDS:

Senior Prize in Classics:

Emily Hulme

Junior Prize in Classics: David Rosenthal
Prize for Excellence in the Classics Minor:

Miles Osgood and Jacqueline Basu

Michael H. Jameson Award for the Study of Ancient Greek Society: Victor Haug

See all 2011 Commencement photos on our Facebook page, <http://www.facebook.com/stanfordclassics>.

2010-11 Lectures & Seminars

Rolf Schneider (Ludwig-Maximilians-Universität, Munich)
***Reflections of the Actual Nile? Shaping a River Legend
in Classical Imagery***

October 4, 2010

Claude Calame (Ecole des Hautes Etudes en Sciences
Sociales, Paris; Getty Museum)

***The Pragmatics of Greek Melic Poetry between Local
and “Panhellenic” Traditions:
Helen at Sparta and on Lesbos***

October 25, 2010

Giovanni Giorgini (University of Bologna, NYU)
Is Democracy Necessarily Based on Relativism?

The Origins of the Debate: Protagoras and Plato

November 15, 2010

Werner Eck (University of Cologne, Germany)

***Rewriting History from Inscriptions: New Perspectives
on Hadrian and the Bar Kochba Revolt***

January 12, 2011

Pavlos Sfyroeras (Middlebury College)

The Battle of Marathon: Poetry, Ideology, Politics

January 26, 2011

Anton Bierl (University of Basel)

***The Second Choral Ode in Euripides’ Helen:
From Lament to Activity***

February 8, 2011

Second Annual T.B.L. Webster Classics
Graduate Students Lecture

John Marincola (Florida State University)

The Sins of Isocrates: On Rhetoric and History

February 18, 2011

Sandra Joshel (University of Washington)

The Roman Villa and the Material Life of Roman Slaves

February 28, 2011

Stanford Classics in Theater

Aristophanes’ Wasps

March 3-5, 2011

Sather Lecturer at UC Berkeley

Professor Alessandro Barchiesi

(Stanford; University of Siena, Arezzo)

***The War for Italia: Conflict and Collective Memory
in Vergil’s Aeneid***

February 24: *Bellum Italicum*

March 3: *Ennius and the Dark Virgin*

March 10: *The Mountains*

March 17: *The Aeneid and the Destiny of Italy*

Jonathan Beere (Humboldt-Universität, Berlin)

The Possibility of the Kallipolis

March 31, 2011

André Lardinois (Radboud University, Nijmegen)

***Apollo among the Apes: The Function of
Early Greek Literature from an
Evolutionary Perspective***

April 6, 2011

Lorenz Eitner Lecture: John Ma (Oxford)

Polis: The Greek City-State, 600 BC – AD 800

April 14, 2011

Christina Kraus (Yale)

Taking the Measure of Tacitus’ “Agricola”

April 22, 2011

Claire Taylor (Trinity College, Dublin)

Wealth and Poverty in Fourth-Century Athens

April 25, 2011

Alexander S. Onassis Public Benefit Foundation Lecture
Tim Whitmarsh (Oxford)

Adultery and the Invention of the Novel

April 29, 2011

J. Ted Peña (University of California, Berkeley)

Pompeii Politica

May 5, 2011

Deon van Zyl (Cape Provincial Division of the High Court,
South Africa)

Constitutional Values in Ancient and Modern Law

May 13, 2011

Ancient Diagrams Workshop

Organized by Reviel Netz (Stanford)

May 20, 2011

Edward Harris (Durham University, UK)

Homer, Hesiod, and the “Origins” of Greek Slavery

May 26, 2011

Memory Play Festival

Organized by Rush Rehm (Stanford)

July 27–August 14, 2011


Lorenz Eitner Lectures on Classical Art & Culture

The **LORENZ EITNER LECTURE SERIES** was founded to publicize Classics and Classical scholarship to a wider public. The series has been endowed by Peter and Lindsay Joost, great friends and benefactors of Stanford Classics, in honor of the late Lorenz Eitner, director of Stanford's art museum (now known as the Cantor Center) in the 1960s-80s. Eitner also chaired what was then the Department of Art and Architecture and was a distinguished expert 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.

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



JOHN MA gave the Lorenz Eitner Lecture on April 14th, 2011. His lecture, "Polis: The Greek City-State 800 BC-AD 600," examined how, as a particular form of social and political organization, the polis lasted around twelve centuries, throughout the whole of the ancient "classical" world. The polis is a salient feature, in one way or another, of every period of ancient history, from the Greek Dark Ages (1000-800 BC) to "late late Antiquity" (AD 450-600). Is there a single, continuous history of the ancient city-state across this timespan? Such a history would have to pay attention to differences, but also attempt to unite the many issues and debates (emergence, "decline", democracy and elitization, power, economic life, town and country) around questions of continuity, change and resilience, that might reveal why (and at what price) the polis proved such a long-lasting and robust social organism.

John Ma is an ancient historian at Oxford University; he earlier taught at Princeton and held visiting appointments in Paris (Ecole Pratique des Hautes Etudes and Ecole Normale Supérieure-Ulm). His research interests include Greek History, especially Hellenistic; Asia Minor; epigraphy and the discourse analysis of documentary evidence; the classical and post-classical polis; social space and monumentality. All of these topics are covered in his *Antiochos III and the Cities of Western Asia Minor*, in his forthcoming book, *Statues and Cities: Honoric Statues and Civic Culture in the Hellenistic Polis*, and in a wide-ranging series of scholarly articles. In his spare time, he acts as one of the main organizers of the Arshama Project, a collaborative international network devoted to the study of an Achaemenid administrative archive, in the original Aramaic. 

The Lorenz Eitner Lecture on Classical Art and Culture

Polis

John Ma
The Greek City State,
600 BC - AD 800

April 14, 2011, 6:00pm
Bldg 320, Rm 105
Stanford University
Directions available at
tinyurl.com/y9xuxsj

John Ma is an ancient historian at Oxford University; he earlier taught at Princeton and held visiting appointments at Ecole Pratique des Hautes Etudes and Ecole Normale Supérieure-Ulm in Paris. He is the author of *Antiochos III and the Cities of Western Asia Minor*, the forthcoming book *Statues and Cities: honorific statues and civic culture in the Hellenistic polis*, and a wide-ranging series of scholarly articles.

STANFORD CLASSICS DEPARTMENT

Sponsored by the Stanford University Department of Classics

On Teaching Classics Today

Working in the field of Classics can give a person a bad case of relevance envy. I'm married to a man who studies bioinformatics, which focuses on the intersection of genetics and computer programming. He belongs to a department whose current research projects include genetic cures for cancer and trying to develop an AIDS vaccine. Can Roman art and archaeology offer that kind of social value? No; Classics scholars will probably never save lives with their research. On the other hand, this doesn't mean treating the ancient world as some kind of beautiful haven, a place of pleasure and respite from current problems.

These worlds we study were real, not ideal societies onto which we can simply project our "better selves." They provided ideas, art, and events that people still take as valuable models or sources of insight today; that legacy is genuine and has been deeply influential through time. But the ancient Mediterranean was also a place of profound inequality and embedded violence, and the Greek and Roman legacy also includes colonialist legitimations, justifications for slave-owning in a "free" republic, and other ills. I am deeply convinced that this world is well worth spending a lifetime of research and teaching on—not just because it is so interesting in its own right, but because it provides powerful opportunities to think about and understand what humans do, and why, and with what results. Let me try to explain what I mean.

At Stanford, I am lucky enough to get to think about all this by combining my research and teaching interests. Much of my previous work has been on elites in the cities of the Roman empire. By definition, these were people who exercised a disproportionate control over representation and public space.

What about the people at the bottom of the social hierarchy? I've grown very interested in slavery in the Roman world, and in ways in which to understand slaves' lives, experiences, and agency. I'm inspired here by archaeological scholarship on modern slavery in the Americas, and by people like Lauren Petersen, Sandra Joshel, and Michele George, who are working on ways to think about Roman slaves through the evidence of built spaces and art.

This is notoriously difficult to do. Our literary and historical sources were written mainly by elite authors, while inscriptions tended to document and monumentalize people who had a certain amount of social status (not slaves, in other words!). The best-preserved buildings, lived spaces, and visual imagery are similarly skewed toward the top of the social hierarchy; we have excellent evidence for imperial building projects, large and well-built houses, and elaborate paintings, sculpture, and other artistic media. To explore these issues, this past year I taught an undergraduate seminar, "The Archaeology of Roman Slavery." On the one hand, since slavery was so widespread and fundamental a part of this society, we could say all of Roman archaeology is an archaeology of Roman slavery. On the other hand, it is often impossible to relate individual artifacts or images to slaves, and the spaces of Roman life were occupied by people of diverse rank and status. So how can we learn more about Roman slavery from material remains?

One way forward is to bring well-developed tools of visual analysis to bear on the artifacts and images associated with slavery. For example, about three dozen slave collars are known from late antiquity (fourth—sixth century), mostly from Rome itself and

nearby, but a few from Roman North Africa. As far as we know, only slaves who had already tried to run away once and had been brought back had to wear these collars. They are typically inscribed with some version of "stop me; I am a runaway slave," and include the slave owner's name and the place to which the slave should be returned. In an article on this implied encounter, I'm drawing on recent work on the power of Roman images, the role of the patron of a work of art, and the way viewing and reception worked.

Let's imagine that an enslaved person wearing one of these collars has in fact run away, and is seen by someone else, who can read some or all of the words on the collar, or who at least recognizes what the collar is. This is the encounter implied by the collar and its inscription—and it is above all a visual encounter. Three people interacted in a crucial moment: the enslaved person who was on the run, the absent slave owner who had life and death power over the slave but had clearly lost control in this moment, and the person who came face to face with the fugitive and was confronted with the collar's demand. One party to this encounter is the "image" (the runaway slave, who is framed, or labeled, by the collar); another is the "viewer" (the person encountering a runaway slave wearing a collar), and the third is the "image-maker" or "patron," i.e. the absent slave owner, who has in some sense produced a runaway slave wearing a collar (by imposing the collar, making its inscribed words appear to speak for the slave, creating the conditions from which the slave ran). All three of these parties were agents and all three had power in this situation, though of very different kinds.

What happens next? Whose side does the viewer take, the slave owner's

or the slave's? To stop the runaway, or not to stop him, that is the question—and the answer was not a given. This viewing was also skewed by the legal and economic context. Roman law was emphatically on the side of the slave owner, and there were often monetary rewards for returning a runaway slave. This meant that however the “viewer” responded, he or she was making a decision with implications beyond the immediate encounter. This was not just about helping the runaway or not, but about breaking the law or not, obtaining a reward or not, and so on. Reading these artifacts in this way doesn't change the brutality of the institution of slavery, or the dehumanizing force of these collars, but it does let us see more of the complexity inherent in situations of slavery and the agency of the people involved. We don't know how many slaves succeeded in running away, but every one of these collars records the courage of someone who tried.

Among other activities this summer, I prepared two undergraduate courses for the Fall Quarter. One is on Greek, Roman, and Islamic cities. Studies of the Greek, Roman, and early Islamic worlds are very separate in modern academia, but that doesn't make much historical sense. All three emerged in roughly the same part of the world and show all kinds of interesting continuities as well as changes. All three societies had particular ideas about cities and practices of urbanism; all three interwove religion and politics in their core functioning in a way very different from the modern West. At the same time, comparing their differences makes us think better and more sharply about these different urbanisms. For example, Greek “Hippodamian” city planning, usually meaning the regular, gridded layout of streets and city blocks, is traditionally considered a very

good thing, while more “organic,” less obviously planned city layouts are disparaged. This obscures the different purposes served by different kinds of city planning, organization, and layout. For example, a grid plan worked very well with aspects of citizenship ideology in the Greek polis; by contrast, cities in the Roman empire tended to emphasize linked routes through a city's public, monumental core, within a very different political and social context. In historic Islamic cities, the importance of privacy and gender segregation made dead ends and blind alleys exceptionally useful.

My other Fall course is very different: “Julius Caesar” may seem an odd choice for a scholar trained in art and archaeology, but I am looking forward to this alternative way of approaching the past. This is one of the Classics Department's new courses on key figures from the ancient Mediterranean world. Caesar's is often one of the only names from the ancient world that people know, and there's probably good reason for that. Here was an individual who interacted with institutions and larger historical circumstances in a game-changing way. How and why did that happen? “Great Man History” is deeply unfashionable, and rightly so; but what does that mean for this “Great Man” whose individual deeds and impact are hard to ignore? Part of the answer will have to do with changing opinions of Julius Caesar in the centuries since his assassination, one of the course's key themes.

This brings me back to where I started this essay. In what ways can we understand the Roman world differently as our own situations and needs change? The answer continues to evolve, and that makes the question worth continuing to ask. □

—Jennifer Trimble

HUMAN HISTORY (MORRIS)
— FROM PAGE 4

results have been striking. Classicists in many universities and colleges are struggling with declining student interest, public engagement, and financial support, but in the last 15 years Stanford Classics has seen its faculty grow by 50%, its population of graduate students double, and its undergraduate majors triple. The National Research Council now ranks it as the country's top Classics department. The 2010s are the most exciting time to be a Classicist in the last 200 years—and nowhere more so than right here. □

IAN MORRIS is Jean and Rebecca Willard Professor of Classics and Professor of History. He has served as Chair of Classics, Senior Associate Dean of Humanities and Science, and Director of the Stanford Archaeology Center, and directed Stanford's excavations at Monte Polizzo in Sicily. His book *Why the West Rules—For Now* was a *New York Times Book Review* editors' choice and an *Economist* book of the year in 2010, won the PEN Award for Research Non-Fiction and the International Book Award in 2011, and has been translated into 10 languages. Princeton University Press will publish his next book, *The Social Development of Civilizations*, in 2012.

Support Stanford Classics

If you would like to make a gift in support of the department, please contact the department by email at classics@stanford.edu, by phone at (650) 723-2582, or by using the form on the inside back cover.



BARCHIESI

ALESSANDRO BARCHIESI – I spent most of 2010-11 with my Sather Lectures, five chapters on “The War for Italia” (four delivered, one kept aside for publication). The lectures comprised a reading of Italy and Italian identity in Virgil’s *Aeneid*, with a glance toward future problems and dilemmas of Italian self-definition and

self-awareness in the modern age. There was also an oblique intention to link the study of Classics with Italy’s 150th anniversary as a nation. I prepared most of the lectures during Fall term, then spent early 2011 at Berkeley delivering the set of four lectures and teaching a graduate class. I really enjoyed the hospitality of our colleagues in the People’s Republic, exploring the subtle and not-so-subtle differences between Peninsula culture and the atmosphere of the East Bay. It was easy for me to get in touch with Berkeley because some of the local spirit reminded me of Pisa in the ’70s (except for the dense clouds of cigarette smoke in the theaters; even yoga was already making headway in the Pisan Maritime Republic back then).

I was quite tense before the first lecture, especially because I may be the Sather Professor who has seen the greatest number of Sather performances in the history of the institution (initially the speakers made the trip to California by ship...). This kind of previous experience actually increases the pressure on a speaker, especially when one has seen a number of impressive talks. I was unable, for example, to find a convincing entrance joke after the one by Tonio Hoelscher a few years ago: he had been on a typical side-trip to the California parks, and thought that the instructions about what to do when meeting a bear were particularly appropriate to Sather Professors: “Try to appear larger.”

I thank all the people in Dwinelle Hall, and also Yoga Kula and the Downtown Berkeley YMCA for my well-being. It was important to be able to stay in touch with the Stanford community, for example by attending a memorable performance of the *Wasps*, and maintaining stimulating communication and dialogue with our graduate students.

In the meantime I have also made progress with the Ovid *Metamorphoses* project: the volume edited by E. J. Kenney appeared in early summer 2011, and I am working on the Italian version of the next volume, Books 10 through 12, edited by Jay Reed.

My other work includes the new version of the entry on Roman poetry for the *Princeton Encyclopedia of Poetry and Poetics*, a book I always enjoyed using in the past (the new version is co-edited by Stanford’s own Roland Greene), and a paper on Callimachus in Rome for the *Callimachus Companion* by Susan

Stephens and Ben Acosta-Hughes; my text is now available on the Princeton-Stanford *Working Papers in Classics* website. My next main project is a series of lectures on Divine Councils (from ANE texts to the short story “Adjustment Team” by P. K. Dick), intended as the 2012 Martin Lectures at Oberlin College. I thank in advance those who will give me advice about the topic, both in ancient and contemporary culture.

GIOVANNA CESERANI – This has been a busy and exciting year. Copyediting is done on my book, *Italy’s Lost Greece: Magna Graecia and the Making of Modern Archaeology*, and I will be holding the bound copy sometime in November. Having finished the book, I delved deeper into my new research projects. An article on eighteenth-century histories of ancient Greece was published in *The Western Time of Ancient History*, ed. A. Lianeri (Cambridge). My work on modern travel to the past has also continued: I organized a workshop for the first week of Fall Quarter, “Modern Journeys to Ancient Lands,” with speakers from different disciplines and different countries. My ongoing collaboration with Stanford’s “Mapping the Republic of Letters” digital research project further fed this interest, by focusing on the Grand Tour while allowing me to learn more about and experiment with digital humanities. May ended on the sweetest note with the news of my promotion to tenure.

ANDREW DEVINE – Andrew Devine reports that, in addition to *Latin Word Order*, Oxford University Press has now made *Prosody of Greek Speech* available to readers online. These are two of the books that Andrew has coauthored with Stanford Classics PhD Larry Stephens. The issues raised in these two works continue to stir debate and stimulate research. Greek Prosody was the subject of a session at the 2011 meeting of the APA, while formal approaches to Latin Word Order were a major topic at the recent conference on “Formal Linguistics and the Teaching of Latin” in Venice.

MAUD GLEASON – I am serving on the APA program Committee (two trips to Philadelphia!). My Gray lectures have come out as a long article in *Classical Antiquity*.

JOHN KLOPACZ – I identified closely with my freshman students as I, too, learned my way around campus, attempted to master the intricacies of the various major requirements, and began to navigate Axess and figure out what a student meant when she spoke with great enthusiasm about her “SLE” class. I am glad to report many successes, due in large part to the warm and helpful welcome on the part of all Department members. I devoted most of my time to curriculum and assessment for the beginning and intermediate Latin classes. I worked with Lori Lynn



Taniguchi on streamlining the language placement process and also with Grant Parker on compiling a reading list of authors for intermediate Latin literature classes. It was a pleasure to observe a few of Matthew Loar's classes and to have a number of discussions on pedagogy with Matthew and with Carolyn McDonald. The help of several Department members made it possible for me once again to read the AP Latin exams at the Kansas City site. I enjoyed working with other classicists, including Patrick Gomez, whom I knew as an undergraduate and beginning teacher. I look forward to serving as an undergraduate pre-major advisor and member of the Undergraduate Committee.

RICHARD MARTIN – As placeholder for Walter Scheidel in the Chair this year I managed not to run the Department into the ground, thanks to the able assistance of our sterling staff. In the interstices of the term I joined Stanford's contingent of speakers in November at the "Athens Dialogues," a major event sponsored by the Onassis Foundation. In May, I had occasion to brush up my high school Russian in preparation for a talk at the "Historical Poetics" conference in Chicago (on the concept of "metaphorization" in the work of Olga M. Freidenberg, a much-neglected Classicist of the early Soviet period). Writing up new talks for further conferences in Paris and Belgrade occupied my time in the first half of 2011. My new edition of Lattimore's venerable *Iliad* translation (with long introduction and extensive notes) is now complete and due out from Chicago early next year.

JODY MAXMIN – I finished writing a text for "Empire and Aftermath," a new course offered in Winter 2011. I also continued to serve as Director of Undergraduate Studies in the Art Department and as faculty sponsor of the Stanford Ceramics Studio. The Studio is now an established center for teaching and learning on campus, and offered classes for credit in spring 2011. I lectured at fundraisers for Cory Booker; Wolfson College, Oxford; Stanford Red Barn; Carden West School in Pleasanton, CA; and Team Academy in Newark, NJ. In May I received the Socrates Award for Teaching from the Stanford Hellenic Community.

ADRIENNE MAYOR – I'm a research scholar in the Classics Department here at Stanford. In Fall 2010, I was a guest researcher at the Getty Villa, Malibu, for five marvelous weeks, gathering research on ancient Amazons. This year, I was invited to give the Moses Finley Memorial Lecture at Syracuse University; I also gave public talks about Mithradates, the "Poison King," at the Chicago Art Institute, the University of New Hampshire, the Kansas City Public Library, the Salisbury House History Series in Des Moines, and AIA-Berkeley, among other venues. I was especially honored to give the keynote address for the "Classic Villains" Colloquium at Princeton in April 2011.

I led my third online "Geomythology" seminar for gifted students at Davidson Institute, and led another seminar on Mithradates for AP students at Central Academy, Des Moines. I published two book reviews in *Metascience* and the *London Review of Books*, and co-authored two articles on the folklore of fossil footprints with paleontologists from China and Portugal. I also wrote the Introduction for the new revised edition of *The First Fossil Hunters: Dinosaurs, Mammoths, and Myths in Greek and Roman Times* (Princeton 2011).

My most exciting interview this year was with Tome Holland for the BBC, for a show called "Dinosaurs, Monsters, and Myths," based on my books and research. We filmed at the Yale Peabody Museum and the Boston Museum of Fine Arts. I also filmed two History Channel interviews over at Stanford's Archaeology Center this spring.

MARSH MCCALL – I am now fully emeritus, but to my delight continue to be recalled to duty each year to teach three or four courses. These regularly include some part of the Beginning Greek sequence, some part of the second-year Greek sequence (usually reading a tragedy), and a big freshman IHUM (Introduction to the Humanities) course, which always attracts some of its students into further coursework in the Department and into declaring majors and minors. I'm about halfway along in a general introductory book on Aeschylus which will appear with Blackwell. Each year, my wife Susan and I lead two or three Alumni Travel/Study programs to different areas of the Mediterranean. In April of this year, one program went by ship across all of North Africa (except Libya!); the excitement felt in Tunisia and Egypt, however fragile, was tremendous to observe.

IAN MORRIS – This was another busy year. As well as teaching my favorite class, the undergraduate Greek history survey, I also team-taught a two-quarter graduate seminar on Greek economic history with Josh Ober, as well as a two-quarter freshman lecture sequence, "Human History," in the IHUM program. This latter class takes the story of humanity from the origins of life into the near future.

My book *Why the West Rules—For Now: The Patterns of History, and What They Reveal About the Future* was published in the US by Farrar, Straus and Giroux in October 2010 and by Profile Books in Britain in November; German and Dutch translations came out in March 2011, with eight more languages to follow. I was very happy that the book was named as one of the

books of the year by *The Economist*, the *London Evening Standard and Independent*, the *New York Times*, and *Foreign Affairs* and *Newsweek* magazines, and was short-listed for the Lionel Gelber Prize in Canada and long-listed (I hadn't realized that there was such a concept) for the George Orwell Prize in Britain.

I spent quite a lot of the year traveling to give talks about the new book and doing TV, radio, and newspaper interviews, as well as publishing writings in the *Christian Science Monitor*, *History Today*, the *International Herald-Tribune*, *Mail on Sunday*, *New Scientist*, the *New York Times*, the *Observer*, the *Toronto Globe and Mail*, and the *Washington Post*, as well as on the *BBC News*, *Daily Beast*, *Guardian*, and *Slate* websites. The talking and writing will continue next year, including trips to Australia, Hong Kong, Singapore, and Turkey. I'll also be delivering the Tanner Lectures in Human Values at Princeton in 2012.

In addition to writing and talking, I've been acting as the historical consultant for the History Channel's 12-part series on world history, which began filming in summer 2011, and am part of a group convened by the National Intelligence Committee to prepare the Global Trends 2030 report. I was also delighted to be awarded an honorary doctorate from De Pauw University.

ANDREA NIGHTINGALE – I co-edited a book with David Sedley (from Cambridge) entitled *Ancient Models of Mind: Studies in Human and Divine Rationality*. I also published a book on Augustine: *Once out of Nature: Augustine on Time and the Body*. I am a Harvard Senior Fellow of the Hellenic Center. I also have always been very devoted to ecological issues. I taught a class called "The Philosophy and Literature of Ecology" this year, and am now writing on Thoreau and Melville, though I expect to go back to Plato soon.



OBER

JOSIAH OBER – Last year was my first as Chair of the Political Science Department. I believe this is the first time that a regular member of a top-ranked Classics department has chaired a top-ranked social science department (at Stanford or anywhere else!)—but it is just one more example of the extraordinary interdisciplinarity of Stanford in the 21st century. Chairing PolSci is a demanding job,

but among its rewards are the opportunity to continue to build the already remarkable relationship between Classics and social sciences here at Stanford. The Stanford Classics Department is unique, and increasingly well-known internationally, for its embrace of social science methods to augment (not replace) the traditional Classics emphasis on the mastery of languages, his-

tory, literary studies, and philosophy. Several of our Classics grads are currently completing M.A. programs in political science (in addition to their Classics Ph.D.). Others have been attending advanced seminars in various social science departments. Classics scholarship has long been enriched by an engagement with social science disciplines, and the social sciences have benefited immensely from the rich resources of classical literature and history—as the work of Karl Marx, Sigmund Freud, and Max Weber (to name just a few) readily attests.

Last year I published several articles and chapters that, in different ways, seek to integrate Classics and social science: "Wealthy Hellas" builds on the scholarship of Ian Morris and Walter Scheidel to explain how and why the ancient Greek economy grew so much, for such a long time. "Socrates in Democratic Athens" attempts a new explanation, based on some features of Athenian law and political culture, for why Socrates was tried and convicted of impiety in 399 BCE and not before. "Thucydides and Athens: Democratic Advantage in the Peloponnesian War" argues that in order to explain how far Athens fell at the end of the Peloponnesian War, Thucydides first had to explain to his readers the roots of Athens's remarkable military capacity at the outbreak of the war. "The Instrumental Value of Others and Institutional Change: An Athenian Case Study" shows that in the fourth century BCE, native Athenians were well aware of the economic value of foreign immigrants to the flourishing of Athens as a city-state, and that changes in Athens's legal system reflected that awareness. I am currently working on a some other articles and a couple of books; all are meant to provide a deeper understanding the politics of the ancient Greek city-states, and thereby help us to better understand politics and its relationship to economics, sociology, and moral thought in our contemporary world.

GRANT PARKER – To think back on the past academic year is to realize how much time and effort went into dorm life: yes, that's right; I took on the duties of resident fellow (RF) at Toyon Hall, the sophomore dorm. As it turns out, that particular residence has a Classical and a personal connection: Gregson Davis, my former Duke colleague and a good friend, spent seventeen years in that capacity in the very same dorm while teaching Latin and comparative literature at Stanford. How did he hold out that long?

One activity I initiated for dorm students was a day-trip to the Getty Villa in Malibu. Never having been there myself, I decided it was high time to visit, and welcomed the chance to take residents along. Since it was near the end of the school year I saw no reason to refrain from blowing the RF budget for a worthy cause. I hope that Toyon, with its grandiose Lounge, can offer further opportunities to widen undergraduate exposure to classical antiquity, in the context of bolstering the academic part of ResEd.



One innovation in the formal classroom was a course called “Writing Rome,” in which a number of undergraduates read texts about the city of Rome. It proved surprisingly difficult to find a suitable collection of texts, since the available sourcebooks tend to present only short passages, whereas Advanced Latin is best served with substantial passages that make it possible to get a feel of context and style. So we had to put together our own compilation from Virgil’s *Aeneid*, Livy, Ovid, and Juvenal.

In January I took part in a very engaging colloquium on Flavian culture, held at UC Irvine. That paper, plus a number of others, needs to metamorphose into polished, annotated form—sometimes a heavy price to pay for having had intellectual fun.

ANASTASIA-ERASMIA PEPONI – I completed the final stages of preparation for the volume that I edited, *Performance and Culture in Plato’s Laws*, to be published by Cambridge UP. I also worked on new contributions to several forthcoming collective volumes on subjects relevant to my interests in choral poetry and Greek aesthetics.

EVA PRIONAS – In 2011 I completed my second year as Board member of the National Council of Organizations of Less Commonly Taught Languages (NCOLCTL) and continued with my duties as President of the Modern Greek Language Teachers Association (MGLTA), a member association of NCOLCTL. The Association focused on two important initiatives, both supported and funded by the American Council on the Teaching of Foreign Languages (ACTFL).

The first initiative, “The Writing of the National Standards for Modern Greek Language Education,” is led by a national task force that met in Boston, at the ACTFL conference last November, and continues its work this year.

The second initiative, the creation of a Special Interest Group within ACTFL, has focused on promoting and supporting scholarship in the field of teaching Greek as a second language. I have been very active with both initiatives while continuing work on the topics of “Heritage Learning and the Teaching of Greek” and “Hellenic Ideals and the Future of Education.”

RUSH REHM – This past year I contributed several articles for edited volumes, including “Clytemnestra,” “Electra,” and “Space” in *Blackwell’s Encyclopedia of Greek Tragedy* (Oxford, forthcoming); “Eclectic Encounters: Staging Greek Tragedy in the U.S., 1973 - 2010,” in *Greek Drama in America*, edd. K. Boshier, F. Macintosh, J. McConnell, and P. Rankine (Northwestern, forthcoming); “Aeschylus” and “Sophocles” in *Space in Ancient Greek Literature: Studies in Ancient Greek Narrative*, Vol. 3, ed. I.J.F de

Jong (Leiden and Boston, forthcoming 2011); “Ritual in Sophocles,” in *Brill Companion to Sophocles*, ed. A. Markantonatos (Leiden and Boston, forthcoming 2011); and “Translating Space: The Pram Factory Oresteia,” in *Close Relations: The Spaces of Greek and Roman Theatre*, edd. J. M. Griffiths, P. Monaghan, and F. Sear (Cambridge Scholars Press, forthcoming 2011).

Other than all that forthcoming writing (does anything EVER see the light of day?), I directed for Stanford Summer Theater (SST) the three productions that formed the 2010 Summer Festival, “Around the Fire: Homer in Performance.” These included the main stage production, *The Wanderings of Odysseus* (a theatrical adaptation of *Odyssey* Books 1 and 5-12, by Oliver Taplin), and the two “second stage” shows, *Embers of War* (my version of Homer’s *Iliad*, co-directed by Classics Ph.D. candidate Foivos Karachalios), and Derek Walcott’s *Omeros*. The Classics Department played a major role in sponsoring the Festival, and Andrea Nightingale gave a memorable talk about *Omeros* as part of our symposium, “Homer in Performance,” in which Oliver Taplin gave the keynote.

During the academic year, I directed productions of Carl Djerassi’s *Taboos*, Dylan Thomas’s *Under Milk Wood*, and George Packer’s *Betrayed*.

Again with the generous support of the Classics Department, SST marked its 13th season of bringing professional theater to Stanford with this summer’s “Memory Play” Festival, featuring productions of Harold Pinter’s *Old Times* and Seneca’s *Oedipus* in Ted Hughes’s extraordinary translation. We are thrilled that Andrea Nightingale joined our symposium on “Memory Theater” along with Classics Ph.D. candidate Al Duncan.

RICHARD SALLER – I spent most of my time on administrative tasks in the Dean’s Office, including approval of two new faculty searches for the Classics Department. In addition, I taught a freshman seminar, “The Roman Empire: Its Grandeur and Fall.” A chapter titled “The Roman Family as Productive Unit” appeared in B. Rawson’s *Families in the Greek and Roman Worlds*.

WALTER SCHEIDEL – For the first time since my arrival in 2003, I spent the entire academic year away from Stanford. In the fall semester I taught a graduate seminar in the History Department of Columbia University and caught up with several

CONTINUED ON – PAGE 18

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

BECAUSE MY STUDIES WERE, UNTIL VERY RECENTLY, FOCUSED predominantly on Roman material, I applied for a UCLA Study Abroad course, hoping to gain a little more experience in Greek history before starting the co-terminal program this fall. The most enjoyable and rewarding aspect of the UCLA program was its jam-packed itinerary, touring both major and minor sites throughout Greece and Turkey. The course structure involved a two to two-and-a-half hour morning lecture followed by visits to related archaeological sites or museums in the afternoon. We began in Athens and toured the Peloponnese, northern Greece (Ancient Macedonia), and the Ionian Coastline before returning to Athens once again.

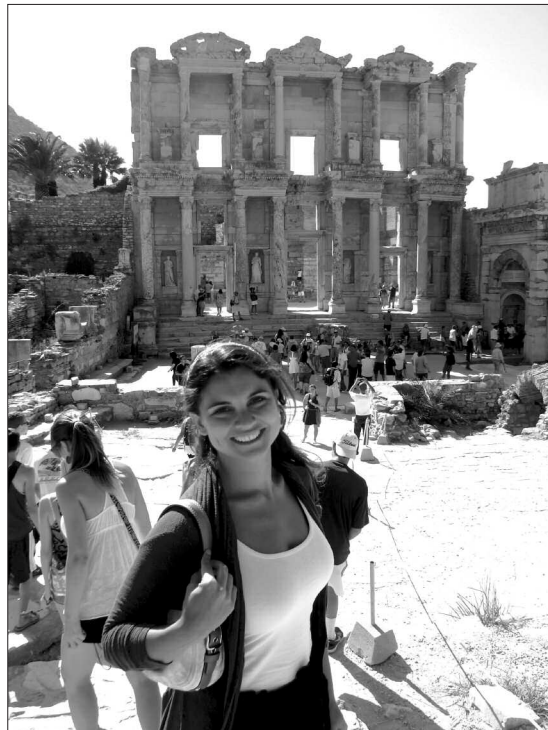
I had never visited Greece before and, though immensely excited, I was certainly a little apprehensive, given the colorful state of Greek affairs at the time of my arrival. After orientation and dinner at our hotel in Athens, a few classmates and I decided to walk around the neighborhood to try to get our bearings. Emerging from a side street we spotted a large, sunken public square, decorated with stalls, bright lights, and a lively young crowd. “This looks like a great place to hang out,” we thought, silently congratulating ourselves on the keen navigation skills that led us here. We walked around enjoying the atmosphere and one another’s company, ignorant of the growing mass of people now equipped with signs and megaphones. It was only when we finally walked up and out of the square to see the activity at street level did we realize where we had so brilliantly steered ourselves: to the infamous Syndagma Square. We were staring straight at the Greek parliamentary building, complete with cement barriers, riot police, and a quickly growing crowd. A half dozen Americans went out for a stroll and found themselves in riot central, the one thing (well, one of many things) our professors begged us not to do: typical.

The program itself offered no less excitement, though of a different form, taking us to some of the most significant archaeological sites and museums in classical history. By the close of the trip, my fellow students and I were quite shocked with how much we had accomplished in such a short time. I had channeled my inner Amazon to run—and almost win—the *stade* at

Olympia; I’d stood at Delphi’s *omphalos*, the navel of the world; I had visited four of the seven wonders of the ancient world, or what was left of them. Ambitiously, another UCLA student and I, having both completed our first year of Greek, tried our hand at translating the well-preserved Greek tablets on display in some of the museums. Unfortunately, every effort was a rather humbling one, particularly after we compared our ten-minute, (dis)functional translation with our professor’s fluent, first-attempt prose. In fact, most trips to the museums involved some sort of failure on my part. Because I am a British native (accent intact), any mention of the British Museum’s “illegal” or, preferably, “permanently loaned” collection of Greek artifacts instantly meant any outrage, comment, or desire for blood was directed at me, as if I had to answer for the great will of the British Museum. If it had not been for the stunning exhibits inside, I would have emerged from most museums either academically demoralized or praying for a personal bodyguard.

The program would never have been so memorable without the eclectic group of professors and students I shared it with. Though we studied ancient history, the program attracted a refreshing breadth of students, from physicists to anthropologists. Such an academic hotpot made for some of the most lively, obscure, and innovative conversations on ancient Greek life I’ve had the pleasure of participating in. To relive history with peers who not only shared my enthusiasm for the ancient world, but also encouraged me to look at things from entirely new perspectives, was certainly a great highlight for me. In addition, my fascination with the Greek Dark Age intensified after witnessing the grandeur of the Mycenaean and Minoan palaces. Trekking through the countryside I came to appreciate just how much the physical climate and terrain factored into the history and development of life in Ancient Greece. Without this program I think my understanding of Dark Age Greece would be peripheral at best. There is only so much you can read in a book, and to experience Greek life, even in the present, certainly brings you much closer to the past. 📍

—Camille Gandhi



Gandhi at the library of Celsus, finished in 135 AD, in the Roman town of Ephesus, modern-day Turkey

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Student Stories

THE UNIVERSITY OF BOLOGNA, WHICH I ATTENDED this past summer to study Latin, was enlightening both culturally and educationally. The program was filled with students from all around the world, from New Zealand to Spain. The course was very fast-paced, with four hours of class per day over a three-week period. Rather than making us fluent in the language, the course was designed to give us the tools for understanding a wide range of concepts within the Latin language.

The program also allowed us to experience cultural aspects of Classical studies. A class trip to Rome went by much in the fashion of the program itself: fast-paced and almost overwhelming, but also very well rounded, allowing time for both personal excursions and guided tours through museums, monuments, city streets, and stores. The central location of the University of Bologna allowed for easy travel by train to major cities such as Venice, Florence, and Ravenna, which was significant for me as a student who had not visited Europe before.

These opportunities deepened my appreciation of and love for Classical studies. For instance, seeing Rome and its various monuments to deities from thousands of years ago added a lot more weight to the subject of ancient religion. It's easy, I think, to see the gods and goddess of ancient cultures as frivolities of history, nothing more than fairy tales that, at most, teach morality. But seeing the culture's dedication to these figures impressed upon me that they were considered powerful, omnipotent beings who had a very tangible effect on the world. My most interesting experience by far was viewing the Classical world through the perspective of the ancients; this perspective now has much greater significance as I study their world centuries later. I am very thankful for the opportunity provided by the Department not only to broaden my perspective, but also to explore a culture previously confined only to books and pictures.

—*Nimrah Khan*



Nimrah Khan at the Forum in Rome



Kelly Nguyen excavates at the proto-urban site of Monte Polizzo

THIS PAST SUMMER I PARTICIPATED IN Northern Illinois University's archaeological field school in Salemi, Sicily. The program's primary objective was to teach archaeological skills in a research environment. Participants learned practical applications of archaeological sampling and field methodology, and gained field experience in archaeological techniques and laboratory experience in pottery analysis. We attended history as well as methodology lectures, kept a daily field journal, took weekly exams, and visited nearby sites on our weekly fieldtrips. Yet, what stuck out to me most was not the workload or the high academic expectations—it was the sincere concern of the program director, Dr. Kolb, and his TAs for their students. They wanted us to get as much out of the program as possible, to become more independent, and to become researchers rather than just field hands.

The project is a part of the Monte Polizzo Archaeological Project, which focuses on the site of Monte Polizzo and the surrounding Belice Valley in the western-central portion of Sicily. Monte Polizzo itself is a proto-urban hilltop site used for nearly 1200 years. As such, it encompasses the Bronze, Early Iron, Elymian, and Hellenistic periods in Sicily's history, while the surrounding valley settlement system is also filled with Neolithic, Hellenistic, and Roman sites. Through on-site lectures, I learned about the valley's long occupation period, and through field experience, I was exposed to a broad range of artifacts from Neolithic to Medieval. Particularly, I became interested in the indigenous Elymian culture and how it incorporated outside influences as it interacted with different cultures and even became colonized by them.

The project's research question this season was whether or not a Roman presence existed in Salemi, and though I was fascinated by the indigenous culture, I could not resist turning once again to the Romans. However, this time, I wondered not only how and to what extent the Romans had influenced the people they had conquered, but also how these people had in turn influenced the Romans. "Romanization" to me is not a one-way street—it's a dynamic process, an exchange, wherein both cultures were in constant dialogue. 📍

—*Kelly Nguyen*

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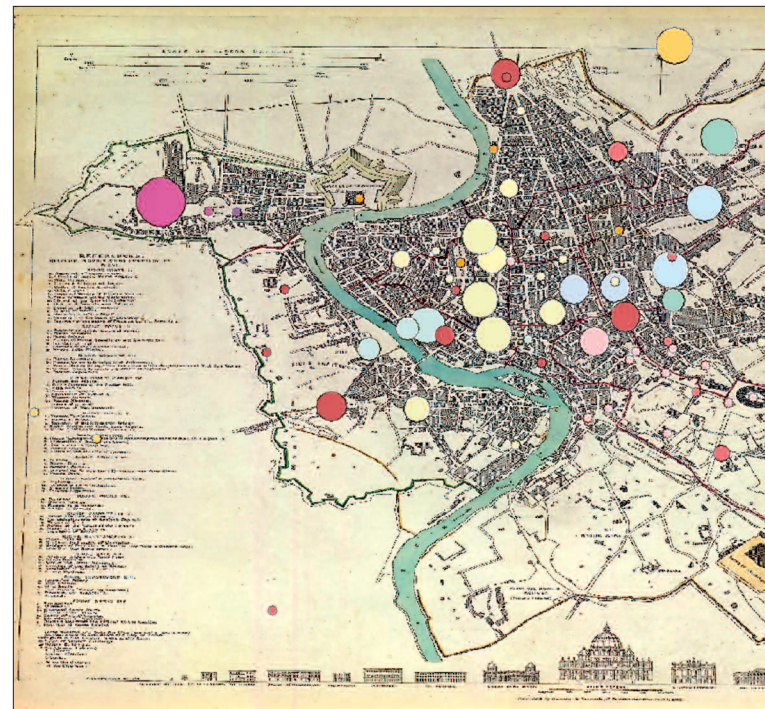
Mapping the Eighteenth-Century Grand Tour: Digital Humanities in the Classics Classroom



THE GRAND TOUR OF ITALY was the ultimate educational rite of passage for eighteenth-century British elites, the experience of traveling abroad by which wealthy (mostly) male youth gained exposure to masterpieces of Western art as well as to the fashionable society of the continent. These eighteenth-century travelers were deeply steeped in a classical education (if more or less successfully, and in more or less need of a bear leader, i.e., a learned guide!). There is still a bit of the Grand Tourist in every classicist today: the very ways in which we view most classical monuments in Italy were shaped through the eighteenth-century traveling tradition. Thus the Grand Tour is an important segment in the history of Classics.

My research on the Grand Tour is part of a larger Stanford-based digital humanities project, “Mapping the Republic of Let-

CONTINUED ON – PAGE 18



Kimia Habibi (Stanford 2012) focused on the British aristocrat and writer Lady Montagu, who, setting off for Italy in 1739 as a middle-aged, ambitious, intellectual, and fiercely independent woman, remained in the country until her death in 1762. Lady Montagu’s letters from Italy became a bestseller during her lifetime. After reading these letters closely, Kimia created a visualization that painstakingly reconstructs this influential woman’s Tour of Italy on a historical map. The timeline on the right of the map adds the temporal dimension, while the diagrams on the left give a sense of Lady Montagu’s intense social network, broken down by city as well as by nationality of the people she recorded having encountered.

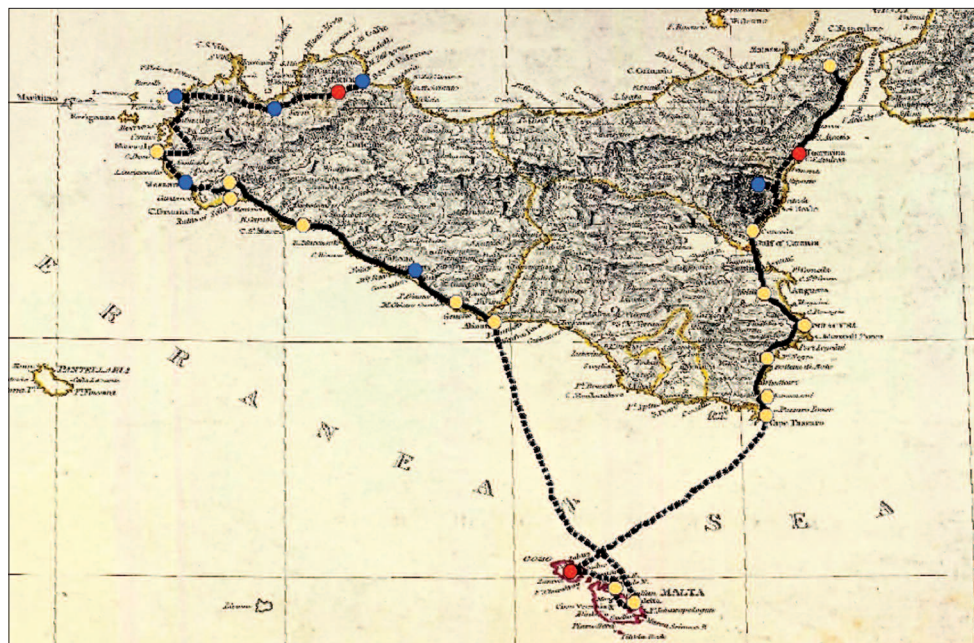
Mariana Starke, whose 1800 Letters from Italy were the focus of Ann Rutherford’s (Stanford 2011) final project, is a figure whose work is often taken to mark the transition from Grand Tour to mass tourism. Starke’s letters read much more like a modern tourist guide: there are still narrative and anecdotal moments, but also an unprecedented wealth of practical information on sites to visit and the logistics of traveling. The pages dedicated to Rome, for example, are divided according to twelve day-long itineraries that promise to give a full tour of the city. Ann’s visualization maps these travel instructions, identifying each site men-



Cody Cox (Stanford 2011) worked on a more typical— young, upper-class, and male—Grand Tourist: the British, Oxford-educated Thomas Watkins, who published his *Travels in 1792*, three years after returning from Italy. Cody’s visualizations reconstructed Watkins’s trip, but also depicted, by way of color-coding, his impressions, positive, neutral, or negative, of various places. In other maps Cody categorized impressions in terms of architecture, art, and people. Watkins’s *Tour* emerges as less typical than first meets the eye: he visited the South extensively and recounted in detail his interactions with Italians, many of which he represented as positive.



tioned by Starke on a historical map of Rome, color-coded by itinerary/day; on the right inside, Ann also represents how many “exclamations” each site was granted (color-coding these again by day/itinerary). These exclamations are the first instance of the star-rating system we know from the travel guides of today.



Nimrah Khan (Stanford 2013) chose to work on a German tourist, the Baron von Riedesel, who in 1771 published an influential account of his travels in Sicily and South Italy (translated into English in 1773 as *Travels through Sicily and that part of Italy formerly called Magna Græcia*). Focusing on Sicily, Nimrah reconstructed Riedesel’s tour of the island; she also analyzed the text in terms of what she designated as positive, negative, or neutral assessments of the places visited. Her visualization renders Riedesel’s trip on a historical map, while also showing, by way of color-coding, how she thinks he evaluated the places he visited. In another set of visualizations Nimrah also broke down these assessments by categories—antiquity, city, government, people and society, women, market and produce—rendering the multilayered approach of this traveler, hailed as a founder of modern Philhellenism.



MAPPING THE GRAND TOUR – FROM PAGE 16

ters,” which has taken off thanks to funding from Stanford’s Offices of the President and Vice Provost for Undergraduate Education, as well as from the National Endowment for the Humanities’ Digging into the Data initiative. (See <http://republicofletters.stanford.edu>; for news coverage in the *New York Times*, see <http://nyti.ms/9p3HQs>.) Bringing together humanities scholars, computer scientists, and design researchers, our ultimate goal is to build a visual browser for a very large, heterogeneous data set on seventeenth- and eighteenth-century correspondences, people, travels, events, places, and publications.

Last winter I brought the Grand Tour project to the classroom as a seminar course, involving students in active scholarly research as they experienced the new methods and challenges of digital humanities. This seminar, “Modern Journeys in Ancient Lands: Building a Spatial History of the Grand Tour,” required a great deal of specialized teaching assistance, which was generously sponsored by the Department, and offered by our own Ph.D. student Sarah Murray, a winner of the Centennial Teaching Assistant Award. In class, we read a great deal of secondary literature, which discussed current hot research issues such as gender on the Grand Tour and how to explore the Italian side of and contribution to the Grand Tour experience; and we cultivated an in-depth engagement with primary sources



GIOVANNA CESERANI

(accounts and documents left by travelers). We spent a lot of time in the Stanford Humanities Lab, where we attended mini-lectures from digital specialists from the “Mapping the Republic of Letters” project: Nicole Coleman introduced the current big questions in digital humanities and the longer history of scholarly visualizations, Sarah gave a lecture on Geographic Information Systems (GIS), and Elija Meeks demonstrated his work on the early visualization of the Grand Tour project. We also collaboratively analyzed the project’s current effort to create thousands of digital entries derived from John Ingamells’s *Dictionary of British and Irish Travelers to Italy 1700-1800*, and to design new ways to visualize them.

In the process of laying out the project’s research questions and methods for beginners, we learned a great deal ourselves. But the most striking and tangible success of this course belongs to the students who, after eagerly absorbing a tremendous amount of new information and skills, in their final projects, which focused on single travelers, laboriously and creatively designed original visualizations. The images speak for themselves, powerfully revealing the complexity and variety of Grand Tour experiences. These Stanford Classics students have now become active members of the digital humanities community, all the while deepening our knowledge of the modern history of Classics. ☐

—Giovanna Ceserani

FACULTY NEWS -(SCHEIDEL)- FROM PAGE 13

Departmental alumni who have been colonizing the area. From January until May I served as a Global Professor at NYU’s new campus in Abu Dhabi in the United Arab Emirates, where I taught a course on pre-modern world history for their inaugural class of freshmen and ran an international conference on mechanisms of integration together with our alum Andrew Monson (now at NYUNY). This stay not only turned out to provide an ideal vantage point for observing the flowering of the “Arab Spring” from the considerable comfort of one the most oil-rich places on earth, but also made it very easy for me to acquaint myself with a wide range of historical sites and artifacts in the UAE,

Qatar, Oman, Lebanon, Turkey, Egypt, Ethiopia, Iran, and Nepal. In June I rounded off my sabbatical with a trip to Inca sites in the Andes and to Easter Island. In between I gave talks at Yale, Brown, Cornell, McGill, Athens, Nijmegen, and Abu Dhabi, and delivered a plenary lecture at the Classics Triennial in Cambridge.

MICHAEL WIGODSKY – I am continuing to work on Epicurus and the Herculaneum papyri, and to enjoy (somewhat less strenuous) summer hiking in the mountains. I also wish to report that Ned Spofford turned 80 in April, and is now living in long-term care at Lytton Gardens in Palo Alto; he would enjoy receiving mail from students and other old friends. ☐



Student Stories

UNDERGRADUATE (CONTINUED) – FROM PAGE 15

THE UNIVERSITY OF MICHIGAN'S GABII PROJECT, whose goals are the excavation and study of the ancient Latin city of Gabii, gave me a phenomenal introduction to the field of archaeology.

Once I was able to adjust to the learning curve, I found the field school to be one of the most worthwhile experiences of my life. The major strength of the program is the dig site itself: as an early Latin city-state with close proximity to Rome, Gabii allows archaeologists to piece together what life must have been like in early Latium. The sectors of Gabii currently under excavation include a large swath of upper-class residential homes and several streets down the hill from a newly-uncovered *regia* ascribed to the Tarquins. While the ultimate goal was to uncover the residential sections of the city, our team discovered that the stratigraphy was more complex than we had imagined. After the city had been abandoned in the late imperial period, it became a prime location for a cemetery. We discovered dozens of burials—a few of which contained lead sarcophagi, an occurrence the directors hesitantly claim to be unique. Additionally, we found wide expanses of cut bedrock that contained quarry debris: remnants of the harvesting of Gabii's famed *lapis gabinus*, prized for its fire-retardant qualities by the emperor Augustus.



Kovacs troweling just before a thunderstorm

The field school encouraged students to experience many different aspects of archaeology. While the majority of my time was spent in the field itself, about one day a week I would be in either the finds or environmental lab. In the former, I sorted and cleaned recently unearthed pottery, ceramic, bone, and metal. In the latter, I sifted through soil for charcoal and seed remnants. Both labs provided insight into the tools and foodstuffs used by the ancient Gabines on a daily basis. Furthermore, I was able to spend a two-day rotation with the topography team, during which I used software to model the stratigraphical units of the site.

The field school was complemented by a lecture series. Twice a week, professors would give presentations to the students at our hotel on topics ranging from magnetometry to the ethical implications of “owning” the past. These lectures were crucial to illuminating the purpose behind the work we were doing in the field.

My summer experience had several profound effects on my conception of Classics. For example, in the trench, I came across large chunks of molded plaster painted in bright orange and

nearly complete votive lamps. Even though these finds were clogged with dirt, I was stunned at their beauty and what they told me about those who had left them behind. In my scholastic career, I had previously studied only the literatures and histories of the ancient world, and considered archeology important only insofar as secondary sources cited it to support an argument. Now, I was able to appreciate the artifacts themselves and marvel at their construction and preservation. This sense of awe—in conjunction with many trips to museums throughout Rome—gave me a desire to take classes in Classical art.

The field school's location was a wonderful asset as well. Italy is a treat in itself, and I can safely say that Rome is my favorite city in the entire world. One can encounter Latin's indelible mark on a daily basis in America, but it usually takes the form of derivatives or mottoes. In Italy, it was thrilling to see the language everywhere and to translate inscriptions like the one on the temple to Augustus in Herculaneum. The language literally came to new life before my eyes as it leapt out at me from every corner of Rome. Additionally, I found the frescoes of Raphael and the marbles of Bernini not only stunning, but also informative. These great artists are only a small fraction of the legions who have found inspiration in ancient gods, heroes, and philosophers. The strong artistic presence in Rome helped me understand that I love Classics not simply because I find it fun and intellectually invigorating, but because others do as well. I can better appreciate Bottom's reference to “Phibbus' car” in his reenactment of Pyramus and Thisbe, knowing how much Shakespeare valued the ancients.

Lastly, the Gabii Project brought me closer to history than any classroom experience could have. This summer, I shoveled until the mud and dirt caked my elbows and sleeves and I dusted and scraped until thick white lead sheets emerged from the war-torn earth, and I came face to skull with late imperial Latins. The way they had lived. The way they had died. And as I gently lifted a ceramic tile and saw a web of delicate bones beneath, I knew what it was to be on the inside of history. 📍

—*Jacob Kovacs*

CONTINUED ON – PAGE 20



Student Stories

UNDERGRADUATE (CONTINUED) – FROM PAGE 19

THIS SUMMER, THE CLASSICS DEPARTMENT'S GENEROUS FUNDING helped enable me to spend two months in Europe. I lived in Marseille for six weeks, where I conducted archaeogenetics research for my honors thesis, and then I spent two weeks traveling in France and Rome. In all, it was a wildly fun trip but also a time of personal and academic growth. I feel so grateful to have been given the opportunity.

Marseille is unlike any other city I've been to. It pushed me out of my comfort zone. On the one hand it's a seedy port town—one night in the port I saw a man kick another in the face and then get pepper-sprayed. At the same time, Marseille retains a bucolic Provençal feel, replete with pastis (anise liquor), petanque (competitive bocce ball), and calanques (fjords of Provence). It's filthy and malodorous (the streets are paved with dog merde and dead rats, and when the wind blows—and it blows hard—tornadoes of candy wrappers and cigarette butts assault the face). But sometimes when I least expected it, I would stumble upon absolutely stunning beauty—like the view of the Isle of If from the top of Notre Dame de la Garde or vistas of the Alpilles from a train.

Luckily, most of my time in Marseille was spent in the protection of a lab, where I worked 10 hours a day running genetic amplification and sequencing procedures. Although the research consisted largely of repetitive tasks, I found it calming and even meditative. My higher-ups in the lab also kept me entertained. Julie, the PI, was a punk bass player who enjoyed throwing things at me. One time I caught her at the bench with a pipette in one hand and a Big Mac (Le Royal®) in the other—and it was only 9 a.m.! In addition our advisor, the chair of Hematology at the Faculty of Medicine, was always stressing the importance of mixing work with play and arranged a number of day trips for us. For example, one afternoon he kicked us out of the lab to go yachting with his secretary. He also frequently invited us to his flat overlooking the Vieux Port, where we would drink and talk into the early morning. I had a blast in Marseille, but above all I made great progress: by the end of the six weeks we had sequenced the Y-chromosomes of 88 males from Rhodes and Kos.

My weekends of tourism were another great highlight of my time in France. In addition to thoroughly exploring Marseille, I visited most of the main cities of Provence (Aix, Avignon, and Arles [twice]), and spent the long Bastille Day weekend in Paris and Lyon (coincidentally I ran into fellow Classics major Julia Guenther at the Musée d'Orsay). I tried to make my visits as enriching and diversified as possible. I made sure to see as many different kinds of museums (highlights: the Roman Museum in Arles, the Manuscript Museum in Paris, and the Musée Granet

in Aix) and archaeological sites (highlights: amphitheater of Arles, Roman Docks of Marseille, all of Lyon) as possible. I also got serious about local cuisine—for example, I ate tripe sausage and chicken heads at a *Lyonnais bouchon*.

Rome truly felt like nirvana to me. Everywhere I looked there was something ancient and beautiful, and the food...no explanation needed. I spent much of my time in Rome hanging out with Classics grad student Rob Stephan. He spent a day showing me his favorite sites, and then I spent the next four mornings exploring on my own with his “red book” (the *Oxford Arch*.



David Rosenthal (right) with principal investigator and labmates who sequenced genomes in Marseilles, France

Guide—unfortunately not Shanks's) in hand. I made sure to see every major site discussed in the courses “Gender and Power” (Forum, Circus Maximus, tombs of the Horatii, Eurysaces, and Caecilia Metella) and “Writing Rome” (the Capitoline, Caelian Gate, the Palatine crags—home of Caucus—and the altar to Hercules in the former cattle markets). One of these mornings consisted of a fifteen-mile trek up and down the Via Appia and then over the Caelian. Whereas my days were packed with such exhausting adventures, my nights were filled with pizza, pasta, and Campari soda with my buddy Rob.

As a tourist of classical monuments in France and Rome I felt closer to the Classical past than ever before. In Marseille I imagined that the same smells, sights, and sounds of today have filled the *Vieux Port* for over 2000 years. Walking into the Pantheon, I was moved by the notion that the building was almost the same as it had been in Hadrian's time, and conversely, I was moved by the modernity of the great brick buildings of the Imperial Fora (they resembled the brownstones of Boston to my eye). At these sites I found myself empathizing with their ancient inhabitants. Still, in the back of my mind I realized the artifice of this empathy.

In Professor Parker's course "Writing Rome," we discussed how the physical landscape of Rome preserves collective memories of its ancient past. We also discussed how this memory is necessarily anachronistic, a construct of the present. Although I felt connected to the past at these archaeological sites, I also realized that my notion of the past was skewed by my assumptions and cultural values. If I viewed the ancient sites stripped of a romanticizing gaze, I could only see them as a feature of the present landscape, connected to the past by an impenetrable history.

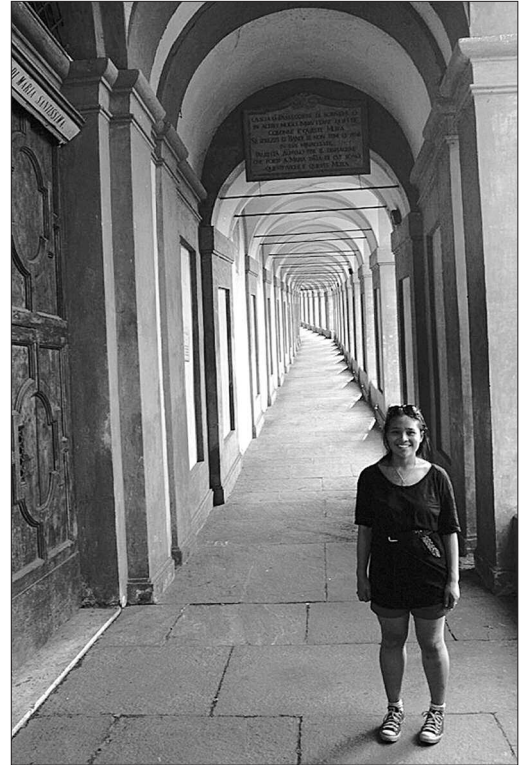
I soon realized that this grappling with cultural heritage was symptomatic of another struggle I was having with my honors thesis. After I submitted the first draft of my thesis proposal on the archaeogenetics of the Dorian Aegean, Professor Morris admitted to me that it was apparent that I didn't know much ancient history; I wanted to interpret colonization as a sensational one-time event. I spent many hours in Marseille thinking over how I could reframe my project within the confines of an informed hypothesis, but without my sensational assumptions the data sometimes seemed impossibly convoluted. Since I was working with living male populations, multiple strata existed side-by-side, each with a history too complex to be reduced to a one-time event. There were certainly ancient Greek genetic sequences in the mix, and with some ingenuity and computer science I knew we could trace a rough outline of the Greek population's movements. Nevertheless, just as in Rome, I could only see the present.

Since I've returned to the US I've continued the slow and meticulous process of making sense of my data. I now have some solid leads and am feeling optimistic. I found that the greatest source of inspiration has been the etiological mythology of Rhodes. Although products of imagination, the myths contain vestiges, preserved in the collective memory, of the ancient past, testable in the gene pool. I've realized that although sweeping assumptions do not bring us any closer to the past, imagination can. 📍

—David Rosenthal

THE THING I LOVE ABOUT ITALY IS THAT IT'S RICH WITH CULTURE—the food, art, language, and individual regions all come together to create a beautiful country. Anyone can learn about this from reading books and magazines, or even coming to visit, but my trip to Bologna revealed that Italy's appeal today is deeply rooted in its ancient past.

This past summer I participated in the Latin and Greek Summer School Program at the University of Bologna in the Emilia-Romagna region of Northern Italy. I was excited by the opportunity to study at the oldest university in Europe (and being in the "food capitol of Italy" wasn't bad either!). Although many would argue that Rome is the best place to study Latin, I think that

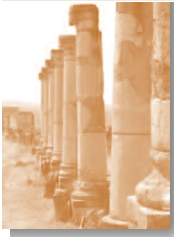


Celeste Noche amid the 666 arches that lead to the Santuario della Madonna di San Luca in Bologna, Italy

Bologna is a worthy contender because the university plays such a large role in the city's history. Learning Latin in its home country and at a university that has studied the language for more than 900 years is an opportunity of a lifetime. Our class took trips to museums all over the city, including the archaeological museum, the medieval museum, and even the university museum. Each of these made clear how evident Roman culture has been throughout Italy's history. Even though the archaeological museum also held Etruscan artifacts, the anonymity of the Etruscans highlighted how Italy's history is only really understood beginning with the Roman Empire.

While in Bologna I had the opportunity to visit neighboring cities such as Padua and Ravenna—both of which have done their best to preserve their cities as they have found them. Padua is home to the second oldest university in Italy and boasts former students such as Galileo and Copernicus. Ravenna holds some of the best-preserved Byzantine mosaics in the world. Each city has something to be proud of because they realize how important their history is to their city's identity. To me, this is what makes Italy beautiful: the architecture, the food, the language—everything is the way it is today because the people have taken so much pride in their past that they hold onto their culture. The relevance of classical Italy is still evident today, and this is ultimately why I chose to study Classics. 📍

—Celeste Noche




Graduate student Stories

MY COLLABORATION WITH NADIA MONACELLI, Professor of Social Psychology at the University of Parma, began in July 2010, when support from the Department allowed me to attend the 10th International Conference on Social Representations in Tunis, Tunisia. This collaboration led to two important results for my work at Stanford.

First of all, my participation in the conference enabled me to explore the conceptual paradigm and the analytical tools of Social Representations Theory. Conceptualized as a “preparation to action,” a social representation not only guides social behavior, but also remodels and reconstitutes the elements of the social (and political) environment where the behavior takes place. I then applied this theory to a paper I wrote for my Ancient War seminar, investigating the connections among war, legal institutions, and democratic participation in Athens in the aftermath of military defeats. Conducting my research using software analysis on a selection of ancient sources, I argued that in the constitutional debates that characterized the final, difficult years of the Peloponnesian War (431-404 BCE), it is possible to discern the emergence of law as a social representation. This somewhat unorthodox approach helped me to introduce the social and psychological consequences of war for the long-term stability of the democratic government into the scholarly debate on Athenian legal reforms. The paper and its conclusions constituted a crucial moment in the elaboration of my dissertation topic, which explores how law contributed to the political stability and economic flourishing of the Athenian democracy in the fifth and fourth centuries BCE.

My knowledge of the theory and the analytical tools of social psychology, however, still needed refinement. It was thus with great enthusiasm that I agreed to collaborate with Professor Monacelli in developing a questionnaire for her research called “Images of Who We Are.” The research asks college students in Italy, Tunisia, and the US to describe what they consider to be the attitudes of people living in different countries toward such themes as equality, justice, and cooperation. This study is part of a larger research project carried out by several departments of psychology around the world. The questionnaire was drafted during my visit in December 2010-January 2011. We are currently in the process of elaborating the data from the questionnaires distributed during the last academic year to students at the University of Tunis and here at Stanford.

I look forward to closely following the continued development of this project, not only to further refine my knowledge of the theory of Social Representations, but also to contribute to research that emphasizes the influence of socio-culturally based attitudes on our representations of members of different social and political communities. 

—*Federica Carugati*

THIS SUMMER I TOOK PART IN THE SUMMER POTTERY

Program at the American Academy in Rome. A group of seven students, we spent two weeks learning the major fabrics and functional groups of Roman pottery, and two weeks working on an unpublished assemblage from a third/second-century CE house on the Palatine Hill. The overall aim of this program was to allow students to work with an assemblage from start to finish, from receiving it in crates, unsorted and dirty, to organizing it by function, origin and date, and ultimately to understanding what the humble sherds could reveal about the site from which they came in terms of trade patterns, consumption, production, social status, and so forth. This comprehensive experience was the Pottery Program’s great strength, and one that is difficult to replicate in the library or seminar room. We will return next summer to write up the assemblage for publication.

While much of our four weeks in Rome was spent staring down an eye-lens magnifier, trying to discern mica from quartz or coastal southern Spanish fabric from Adriatic, we managed a fair number of field trips within Rome and beyond. One of these involved traveling up the coast to the Republican port of Cosa in southwestern Tuscany, where we examined an example of a port town through which large amounts of amphorae and fineware reached Rome from other parts of the Mediterranean world. We also visited the site of Settefinestre, a wealthy and self-contained wine production villa located near Cosa, and, on a later weekend trip, the luxurious pleasure villas of Rome’s super-elite in the western Bay of Naples. Of course, Rome itself had a great deal to offer when we weren’t on the road or in the lab, and a favorite memory of mine is a long, solo walk down the Via Appia, Rome’s oldest long-distance road, lined with numerous tombs and catacombs. Modern Rome, as well, provided us with ample distractions, particularly in the gastronomic category.



Following my stay in Rome, I traveled first to Sofia and then into Macedonia, where I took part in excavations of a Macedonian and later Roman provincial town called Heraclea Lyncestis, named after the Greek hero Herakles, with the epithet Lyncestis referring to the local kingdom, the “territory of the lynx.” This project was run by the Balkan Heritage Foundation as part of a larger effort to safeguard and promote cultural heritage in southeastern Europe. I first became interested in the Balkans during a trip through the western regions in 2010, and through a recent paper on the political and commercial economy of the Thracians. I am thankful for having been able to work in an area that is central to the Mediterranean world, but not very well understood by Western scholarship. Because my main areas of study include long-distance trade and cross-cultural contact, both summer projects allowed me to bring my research interests to new areas and gain a more encompassing view of some of the regions that made up the ancient Mediterranean world. □

—*Megan Daniels*

THIS SUMMER, THANKS TO GENEROUS FUNDING from the Classics Department, I had the pleasure of spending six weeks in Bulgaria—two weeks traveling and four excavating.

In my travels, I aimed to secure a general impression of the framing of cultural heritage in Bulgaria—the role of nationalism and communism in shaping it, Bulgaria’s status as a center for the mixing of cultures, etc. I traveled from Sofia across to Sozopol, on the Black Sea, stopping in Rila, Plovdiv, Stara Zagora, and Bachkovo. Along the way, I visited archaeological museums, history museums, ethnographic museums, archaeological sites, churches, and a couple of monasteries.

I then spent four weeks at Sozopol, the former site of the Greek colony of Apollonia Pontica. Historically, it is said to have been settled around 610 BCE, though pottery chronologies now suggest that it may have been settled earlier. The place at which I was excavating—St. Kirik Island—has an interesting, more modern history as well. Sometime in the 1920s, a “fishing school”—that is, a naval base—was built on the island (it was called a “fishing school” because Bulgaria was not allowed to have a standing army/navy after World War I). The island has only recently been demilitarized; so, while several excavations—poorly documented, of course—took place on the island in the early 20th century, there’s been a gap of around 100 years between the time the military took over the island, and the point at which archaeologists were again allowed access.

What does this gap mean? Well, it meant that the soil we were digging in was both extremely hard, thanks to bitumen from an asphalt layer associated with the naval base, and extremely muddled. Artifacts—pottery, bones, slag, etc.—were comparatively common in the ground, but nearly everything was totally

decontextualized. I had the sheer pleasure of digging for two weeks, only to uncover a modern cable...though I also had the joy of digging for several weeks to uncover some oddly intact (missed by the bulldozers?), likely Early Byzantine graves, probably associated with a nearby tiled floor (also, oddly intact). Both may be related to an Early Byzantine basilica on the other side of the island. □

—*Thea DeArmond*

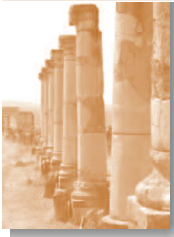
IT IS NOT UNEXPECTED THAT, BY THE TIME GRADUATE students start writing their dissertations, they realize their interests have changed quite a bit since the beginning of grad school. This is even more likely at an institution like Stanford, which robustly encourages innovative and interdisciplinary approaches. And this is the position in which I found myself last year. Fortunately, the Department could provide me with the resources to develop the set of skills required for my new endeavors.

I entered the program in 2007 as a Greek literature Ph.D. student. Now, I am writing a dissertation on early Greek dispute resolution and state formation. I still work on literature, examining how the early Greek traditional poetry of Homer, Hesiod, and others reflects what was at stake in the process of public dispute resolution, and what considerations motivated the introduction of written law. But my “control” for these results has to be inscriptions, and I was never formally educated in their study.

This omission was rectified last summer, as I received support from the Department’s Mediterranean travel fund in order to attend the epigraphy course at the British School at Athens. In two highly intensive weeks, we received hands-on experience with inscriptions and instruction from a dozen world experts in their study. Furthermore, the program put me in touch with graduate colleagues from around the world who are pursuing relevant research projects. Finally, we got to tour around Greece and visit sites of importance for the study of inscriptions, examining how they functioned in their original setting.

Early Greek legal inscriptions, the subject of my research, cannot be viewed independently of their context. At that point in time, communities did not conceive of law as we do now. As I argue in my research, written laws were seen as pacts between elite segments of the population, announced in highly visible form in order to allow for a credible commitment between competing elites. This commitment was effected by enlisting the entire community to witness the monument’s inscription, so that the pacts would not prove mere “cheap talk.” Hands-on experience with the context is therefore essential in order to evaluate the validity of my thesis, and it was thanks to Departmental support that I could embark on this process last summer. □

—*Foivos Karachalios*



Graduate student Stories

THIS SUMMER I SPENT TWO MONTHS WORKING AND traveling all around Italy. I began my summer by working at the site of Poggio Civitate, an Etruscan settlement located near the modern town of Siena that was occupied in the seventh and sixth centuries BCE, and where I have worked as the site director for the last three years. This excavation season was a successful one, albeit rainier than usual, with work being conducted in an area characterized by large deposition pits associated with the destruction of the site in the sixth century BCE. Three of these pits were excavated, each containing architectural debris from a large courtyard-style building located approximately 150 meters to the east of where we were working. On rainy days and weekends, I traveled to nearby Etruscan sites and museums, like Populonia, Bologna, Oriveto, and Tarquinia.


After the excavation season ended, I decided to take two weeks to travel around southern Italy and Sicily; this fall, I will begin a dissertation focusing on the Greek colonization of Italy, so seeing the sites first-hand was hugely helpful in clarifying some of the questions I plan to ask and directions I intend to pursue. First I spent three days around the Bay of Naples, visiting Herculaneum, the island of Ischia and the site of Pithecusae, Italy's earliest Greek colony, and wandering the halls of the Naples Archaeological Museum.

After fighting my way through Naples traffic, I was back on the road, heading further south to Sicily. I crossed the Straits of Messina and headed directly to Palermo. Although the Archaeological Museum of Palermo was closed for renovations, I was able to visit the Elymian site of Segesta, with its famous Greek theater and Doric temple, as well as Selinunte, a Greek colony on the southern coast of Sicily that preserves the remains of eight temples, an acropolis, stone fortifications, and a shrine to Demeter.



From Selinunte, I next went to the Valley of the Temples, a two-kilometer-long ridge outside of the modern city of Agrigento where the rulers of ancient Akragas built seven temples in the sixth and fifth centuries BCE. After a day spent walking among the temples, it was on to Piazza Armerina, where a large Roman villa has been found that contains some of the best-preserved examples of Roman mosaics in the Mediterranean.

I ended my time in Sicily with two days in Syracuse. In addition to seeing the sites of the city itself, including a Greek theater, a temple to Apollo, and the so-called Ear of Dionysios, I also visited the sites of Pantalica, a river valley where Bronze Age tombs were carved into the cliff-face, and Megara Hyblaia, another Greek colony located just 20 kilometers north of Syracuse and one of Syracuse's main rivals.

After Syracuse, I drove to Messina to cross the Straits back to the mainland. My first stop was Reggio Calabria and its Archaeological Museum, with the famous Riace Warriors. As in Palermo, the museum was closed for renovation; but luckily, the Riace Warriors were on display in the museum's restoration lab. Following my quick stop in Reggio Calabria, I moved on to the site of Locri, and then worked my way up the Ionian coast to see the Greek colonies of Croton, Metaponto, and Taranto. From Taranto, I then headed back toward Rome, stopping for one day at l'Aquila. After traveling all the way down Italy's west coast, around Sicily, and back up the east coast, I got back to Rome and flew home. 

—*Kate Kreindler*

OVER THE COURSE OF THE PAST THREE YEARS, I have been part of a team of researchers working on a digital humanities project called "Mapping the Republic of Letters." The project overall is a collaborative research initiative spanning numerous groups here at Stanford, as well as at Berkeley, Oxford, The Hague, and Milan, that is working to encode and visualize intellectual networks of the early modern period. In particular, I have been working with Professor Giovanna Ceserani of the Classics Department on early scholarly tourism in Italy and the way in which the realities of early travel influenced information exchange and social engagement.

One prong of my own research within the initiative has focused on the experience and conception of travel in the far south of Italy during the eighteenth century. Several early travelers to Sicily published detailed letters about their activities. Besides being truly exceptionally fun to read (gripping accounts of encounters with local banditti, failed attempts at sea turtle hunting, terrifying ascents up the fiery slopes of Mt. Etna, etc.), these narratives overflow with insights into the daily realities of the romantic road warriors of the early modern era. By conducting close readings of these rich primary sources and plotting changes in variables like speed of travel, means of transportation, duration of stay, and even frequency of the use of qualitative terms such as "danger," "miserable," and "pleasant," I am working to create visualizations that shed light on the realities



of eighteenth-century Sicilian travel.

In March of 2011, the many far-flung researchers of “Mapping the Republic of Letters” met in Venice to share results. After a weekend full of fruitful discussions there, I set off to continue my own Sicilian researches in actual Sicily, generously funded by a grant from the Stanford Classics Department. Though I had read of John Dryden Jr.’s struggles with sudden south Sicilian squalls and vicariously suffered through flea-bitten nights on mountain village barn floors with Richard Colt Hoare (the first excavator of Stonehenge), I had never in fact set foot on this savage and beautiful isle. The purpose of my trip was not only to visit all of the captivating archaeological sites and natural wonders detailed in the journals I had read, but also to follow the routes of the travelers I had studied in order to better understand their experiences with the dramatic landscape in which they immersed themselves.

Sicily in the springtime is, for a wildflower lover like myself, a fantasyland of the most exquisitely lurid Pantone color palettes exploding all over, so of course I had to spend each day, from sunrise to sunset, racing around the countryside in the footsteps of my archaeological ancestors, eyeballs a-goggling at the bewildering spectacles all around. To me there is really no feeling like the perfect joy of being behind the wheel of a rental car in the Mediterranean with a huge land of amazingsness all splayed out ahead of you and nothing else to do but drive and see and learn as much as you can. I can only imagine an amplified version of this thrill coursing through the elevated souls of the fine gentleman I’ve been researching, back when the world was younger and the road ahead truly uncharted. 📍

—Sarah Murray

THANKS TO A GENEROUS GRANT FROM THE DEPARTMENT’S MEDITERRANEAN TRAVEL FUND, I was able to travel to France during July 2011 to study classical objects at the Louvre. I also wanted to use the opportunity to experience for the first time the incomparable culture of Paris. Although the requirements of my dissertation left me with only one spare week to travel, I made the most of it with a trip that took me three times to my primary destination of the Louvre, as well as to the palace at Versailles, the Musée d’Orsay, the Museum of Modern Art at the Centre Pompidou, Père Lachaise Cemetery, Sacré-Coeur, and

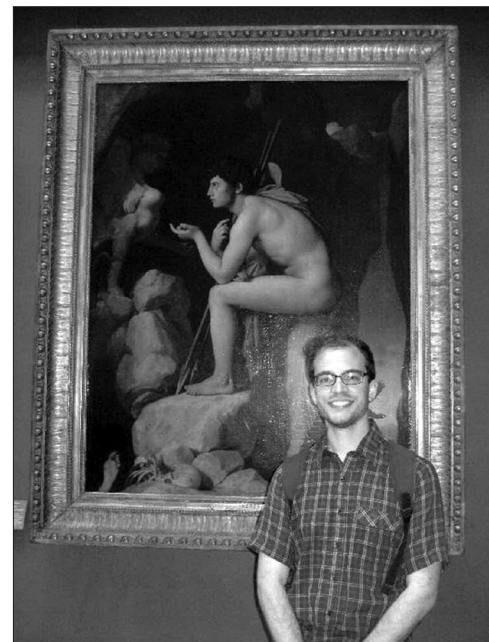
numerous other museums, churches, and cultural landmarks.

Starting out from my hotel in historic Montparnasse (where unfortunately the dithyrambic spirit of Dionysus is less perceptible than it used to be), I explored the City of Lights in true *flâneur* fashion, strolling through the storied St.-Germain neighborhood past Serge Gainsbourg’s tomb and Oscar Wilde’s last dwelling place, the laconically named “Hôtel,” to the bank of the Seine. Cheaply bought ham-and-cheese baguettes (and a well-timed *café* or two) were all it took to power me through days of wandering, wondering, and, most importantly, learning.

The Louvre lived up to its reputation as a labyrinth unconquerable by any one puny mortal. But once I had taken my fill of choice Flemish masters and immense Lorrainian landscapes (scrupulously avoiding the crowds around a certain *Code*-inspiring smiling lady), I settled into the Greek, Etruscan, and Roman collection to take pictures and notes. Especially helpful for my own research on ancient Greek political history were a tiny *aryballos* flask depicting early hoplite warfare, a Corinthian disk engraved with a personified Corinthus and his colony Leucas, the famous Myson amphora showing Croesus on the pyre, images of battle and symposia, and a superb fourth-century BCE vase portraying Odysseus’s slaughter of the suitors. Even after three separate sessions of studying these objects in detail, I felt there was still much more to discover.

I left Paris with a notebook full of useful research material and a belly full of snails. (It seemed like an appropriate place to try *escargots* for the first time. To this very amateur palate they tasted like mushrooms from the bottom of the ocean—but they were no less delicious for that.) Thanks to the Mediterranean Travel Fund, this former American homebody has now experienced a good chunk of the Mediterranean and its ancient archaeological treasures. The Louvre trip was a wonderful opportunity to make use of the Fund one last time before my final year as a graduate student at Stanford. As the quotation inscribed beneath Montaigne’s statue in the Quartier Latin has it, Paris is “*grande surtout et incomparable en variété. La gloire de la France et l’un des plus nobles ornements du monde.*” 📍

—Matthew Simonton





Graduate Student NEWS

KATHRYN BALSLEY – In October I defended my dissertation, “The Performance of Justice in Imperial Latin Literature.” From this dissertation project I have had two articles published in *Dicynna* and *Law and Literature*, both of which look at scenes of judgment in Ovid’s *Metamorphoses*. This year I will continue to develop curricula and teach for Stanford’s Online High School.

NICHOLAS BOTERF – For the most part, this year I have been working on my own research. My dissertation, entitled “Lyric Cities: Poet, Performance, and Community,” analyzes how poets in archaic Greece interact with their own local communities. I have won a Mellon Dissertation Fellowship from the Stanford School of Humanities to further pursue my research next year.

I have also given multiple talks this year. In the first, at the annual meeting of the American Philological Association in San Antonio, I discussed how the theme of *mitis* structures Book 10 of the *Iliad*. At the 2011 iteration of the Stanford Reception Workshop, I presented a paper discussing how HBO’s *The Wire* draws on Greek tragedy for inspiration. Finally, I presented at the “Authorship, Authority, and Authenticity in Archaic and Classical Greek Song” conference at Yale University. There I discussed how poets’ names help to situate them in a specific city-state.

I have also worked as the librarian for the Classics library, and helped to translate Stanford Classics in Theatre’s adaption of Aristophanes’ *Wasps*. In addition, I organized this year’s Stanford Reception Workshop.

MEGAN DANIELS – I completed my first year in the Ph.D. program in Classical Archaeology in the Department of Classics. While I devoted my energies primarily to fulfilling coursework requirements, I managed as well to explore new areas including the applications of geophysical prospection and Geographic Information Systems to archaeology. This past summer I completed the Summer Program in Roman Pottery at the American Academy in Rome, where I, along with six other students, processed and researched a context of pottery from a domus on the Palatine Hill, with the aim of writing up our findings for joint publication in the following year. Following this program, I managed to squeeze in a few days in Bulgaria to see some museum objects on which my past year’s research focused. Finally, I headed to Bitola, Macedonia, where I took part in excavations of the Hellenistic and Roman city of Heraclea Lyncestis. The remainder of year one was devoted to vacation and preparation of a conference paper on the significance of cults for the development of the archaic emporium in Rome, which I delivered at a conference at the University of Alberta, focusing on the city in antiquity, in late October.

DAVID DRISCOLL – I spent my first year in the Ph.D. program in a happy mixture of surveys and seminars. I particularly enjoyed participating in the now time-honored tradition of SCIT, for which I both translated and played the role of Priest. The Department’s generous assistance allowed me to pursue one of my research interests this summer and visit the earliest extant theaters in Attica and Argos.

AL DUNCAN – In my fifth year of graduate study I have made significant progress on my dissertation, “Tragic Ugliness: An Investigation in Genre and Aesthetics.” In March I received a Geballe Dissertation Prize Fellowship for the 2011-12 academic year, which will support me as I finish the research project. I attended the annual meeting of the APA in San Antonio, and at the meeting of CAMWS in Grand Rapids gave a paper titled “Beautiful Corpses? Did Aristotle Understand the Macabre?.” During the winter quarter I had the rewarding experience of directing Stanford Classics in Theater’s third Aristophanic comedy, *The Wasps*. The cast and crew (most of whom are Classics graduate students) put on a heck of a show; a recording of the production is now available for global consumption on YouTube. I have continued working as the Department’s graphic designer (no connection to this wonderful newsletter!), and hope that I have not let the ugliness from my dissertation research seep into my designs.

FOIVOS KARACHALIOS – As a fourth-year grad student in 2010-11, I finally reached the coveted stage of ABD (All But Dissertation). Faced with an enormity of unstructured time, I attended as many lectures on Greek literature and history as well as political science as possible, while making slow but certain steps toward writing my dissertation on dispute resolution and state formation in Archaic Greece. To briefly take my mind off of rational choice theory, I gave an APA talk on pleasure in Plato’s *Laws* and completed an Aristophanic book review for CR. I spent part of my summer in Greece, thanks to the support of the Departmental travel fund, where I attended the Epigraphy School at the British School at Athens. My fifth year is not expected to be much different, as I will continue working on my dissertation and appreciating the learning opportunities that Stanford has to offer beyond class obligations.

JAMES KIERSTEAD – This year I completed the remaining coursework to go ABD in my Classics Ph.D. and finished up my M.A. in Political Science. I defended the proposal for my dissertation, “Social Capital in Democratic Athens,” in February. In April, I presented an abbreviated version of my proposal at the Political Theory Retreat in Marin County. In May I presented a version of my paper “Two Types of Collective Action in the Delian and Second Athenian League” at the “Ethics and Politics, Ancient and Modern” workshop in the Philosophy Department, and also presented a version of my paper “Hunger, Famine, and Democracy: Amartya Sen in Ancient Greece” at the annual meeting of the Classical Asso-

ciation of Canada in Halifax, Nova Scotia.

More dramatically, I translated the parabasis for SCIT's production of Aristophanes' *Wasps* and made cameo appearances on stage. I also appeared in a production of Aristophanes' *Assembleywomen* at the San Francisco Theater Pub.

From mid-June to the end of August I worked in the continuing excavations in the Athenian Agora under the direction of Professor John Camp, and I thank the American School of Classical Studies at Athens and the Department's Mediterranean Fund for making it possible for me to do so. I look forward to concentrating on my dissertation in my upcoming fifth year.

MATTHEW LOAR – The year has been a busy one! I had two papers accepted at graduate student conferences at UCLA and Princeton. Together with John Sutherland and Sarah Murray, I helped to organize a “Happy (to Teach) Hour” for the graduate students, using funds received through a Center for Teaching and Learning (CTL) TA Training Grant to organize semi-regular sessions for informally talking about pedagogy. This coming year, I am looking forward to working with Dan-el Padilla Peralta and Carolyn MacDonald on our Stanford Humanities Center Geballe Workshop: “Verbal and Visual Literacies of Ancient Rome.” Lastly, I have been admitted into the Advanced Seminar in the Humanities at Venice International University, which will take me to Venice for two weeks in the fall. After a summer devoted to preparation for general examinations, this has been looming as a welcome light at the end of the tunnel.

JACQUELINE MONTAGNE – This summer I spent a month at the Gennadius Library in Athens for a program in Byzantine literature. I had applied with the aims of expanding the sorts of authors and texts I have in my arsenal and improving my understanding of the Byzantine world, and the American School of Classical Studies did both. Professors Stratis Papaioannou and Alexander Alexakis led us through an intense four weeks of Byzantine prose, liturgical hymn notation, and manuscripts. In addition, I finally forced myself to pronounce all those Attic vowels and diphthongs. We took astounding trips to Mystras, Hosios Loukas, and Thessaloniki, where the art historians of our group treated us to lectures about the construction techniques and phases of Greece's most beautiful churches. Perhaps the best part of this program was the opportunity to make great friends and future contacts in the field, from art history, history, and theology departments across the US.

In the week after my program ended, I took an additional week in Istanbul to tour what Byzantines titled “the Queen of Cities.” In particular, the Hagia Sophia, the Blue Mosque, and the Chora Monastery were the big hits of my trip. The mosaics are absolutely breathtaking, and the floating dome of the Hagia Sophia most certainly lived up to its reputation. Many thanks to my advisors, the Department's administrative staff, and the Mediterranean Fund for making such an eye-opening trip possible!

SARAH MURRAY – During the 2010-11 school year I successfully defended my dissertation proposal for a project on import consumption in Greece across the Bronze/Iron Age transition; wrote a chapter titled “The Role of Religion in Greek Sport and Spectacle” for the forthcoming *Wiley-Blackwell Companion to Sport and Spectacle in Greek and Roman Antiquity*; and presented digital humanities research on the Italian Grand Tour at a symposium on Giuseppe Vasi at the University of Oregon, as well as at an international conference on the Republic of Letters in Venice. I received generous funding from the Classics Department to travel to Crete in December in order to continue an ongoing research project on Minoan fortifications and to take a trip to Sicily over spring break for further Grand Tour research. During Spring Quarter I was in Greece assistant-teaching a Dartmouth College Foreign Study Program, and in June I spent two weeks at the village of Korfos in the Eastern Korinthia working on the Geographic Information Systems (GIS) and spatial analysis chapter for the upcoming Saronic Harbors Archaeological Research Project publication.

DAN-EL PADILLA PERALTA – Another year at Stanford has made me expect nothing less than sunny weather year-round. In the winter, I presented a paper on temple-building in mid-Republican Rome at the annual meeting of the Archaeological Institute of America. I also gave a trial run of another paper (on the legend of the sword of Damocles in contemporary rap) in our in-house Reception Workshop; this paper has now been accepted for presentation at a fall 2011 conference on the musical reception of classical antiquity at the University of Iowa.

I also TA'd for Professors Morris and Trimble in the spring and winter quarters, which was great fun; in the spring, I was awarded a Stanford Interdisciplinary Graduate Fellowship; and, at the beginning of the summer, I was able to travel to New York to spend a few days admiring the Gilliéron exhibit at the Met, thanks to the Department's generosity. When I'm not donning my classicist cape, I try to think and speak on the subject of immigration reform. This past year, I gave a talk on the subject at a Princeton symposium and sat on immigration panels for conferences at Yale and Stanford. My memoir on how the Classics and humanistic learning helped me cope with my own experiences as an immigrant is forthcoming from Penguin Press (sometime 2012).

MARK PYZYK – This year was my second in the Classics Ph.D. program, whose highlights included completion of the program's ancient language survey, service as a teaching assistant, and continuation of my graduate coursework. I gave several talks, including one to the Classical Association of Canada at their annual meeting in Halifax. Though I spent part of the summer in Toronto and part in Palo Alto, the whole of it was spent preparing for the general exams.

CONTINUED ON – BACK PAGE



Alumni NEWS

BEN ALLANSON (B.A., 2011)

I graduated this past June with a B.A. in Political Science and Classics. Throughout the year I was an RA in Larkin, a freshman dorm on campus, which was one of the most rewarding, albeit challenging experiences of my Stanford career. I also played rugby for the Stanford University 1st XV. The club enjoyed its best year in the past decade, winning the NorCal League and achieving a final national ranking of #4. The club reached the Elite 8, losing to eventual finalists UCSB. Much of the year was spent finishing up my undergraduate majors and looking forward to a year spent traveling the world. I hope to spend some weeks in Greece and Italy over the coming year, seeing many of the sights I have learned so much about throughout my course of study.

ELAINE BREEDEN (B.A., 2010) – I am training for the 2012 Olympics.

MEG BUTLER (Ph.D., 2008)

I won a 2011-12 ACLS Fellowship to work on my book project, *The King's Canvas: The Transformation of Ancient Macedon*. I am hoping to finish this up before returning to my work in Greece at Helike and starting a second project on oikos/polis tensions. I'm still at, and loving, Tulane in New Orleans, where my husband Ralph is busy helping rebuild the city's economy, my son Ralph is starting preschool this fall, and we bought a house that I believe is actually a few feet below sea level. I am writing this with the hope that, as you all are reading this, said house has survived the peak of hurricane season. If so, then please come visit!

THADDEUS CHASE (B.A. Minor, 2009) – I just completed my first year of law school at the University of Texas, Austin.

VIRGINIA CLOSS (B.A., 2000) – I am a doctoral student in Classics at the University of Pennsylvania.

AMY R. COHEN (Ph.D., 1999)

It's been an exciting and busy year professionally: I produced and directed my eighth original practices Greek play, Euripides' *Hecuba*, in a new translation by Jay Kardan and Laura-Gray Street; concurrent with the production in October 2010, I hosted our first conference on Ancient Drama in Performance, with keynotes Kenneth Reckford and Mary-Kay Gamel, and a welcome collection of scholars from around the country; and I'm now editor-in-chief of *Didaskalia* (didaskalia.net), the journal for ancient performance, which has found a new home at Randolph College. Look for invitations to the next play and conference in October 2012. My family is well and growing fast: Helen is in second grade, Leo is in fourth, and Spencer is in sixth (middle school!).

I hope to bring them all to Philadelphia for APA/AIA, where I'll be directing the annual Committee on Ancient and Modern Performance show (and comic relief), *The Jurymen*.

PETER HUNT (Ph.D., 1994)

My second book, *War, Peace, and Alliance in Demosthenes' Athens*, came out from Cambridge University Press in 2010. It received the Kayden Book Award at the University of Colorado at Boulder. I was also promoted to full professor this spring and am currently working on a book on Greek and Roman slavery for Blackwell-Wiley.

DAVID JORDAN (M.A., 1986)

I continued my work as Assistant Director, Library Development and Associate Curator for Paleographical Materials at the Stanford University Libraries, where I also write much of the Libraries' monthly e-newsletter. Professor Emeritus George Hardin Brown and I co-taught a paleography seminar for the Stanford Master of Liberal Arts program, and I participated in a similar course offered by Professor Rega Wood. I attended many of the splendid talks and programs sponsored by the Classics Department this year, and would be delighted to hear from fellow graduate students of the 1980s.

CASHMAN KERR PRINCE (Ph.D., 2003)

I won the 2011 Rehak award from the Lambda Classical Caucus for an article I published: "The Lioness & the Cheese-grater (Aristophanes, *Lysistrata* vv. 231-232)," *Studi Italiani di Filologia Classica*, 4th series, 7:2 (2009): 149-175. The award, according to the website at lambdacc.org, "honors the excellence of a publication relating to the LCC's mission, including, but not limited to, homosocial and homoerotic relationships and environments, ancient sexuality and gender roles, and representation of the gendered body."

JOHN KYED (B.A., 2010)

After finishing a winning campaign for US Senator Michael Bennet and US Rep. Ed Perlmutter in November, I was hired in mid-January to direct the field effort for Stanford Alum Chris Romer on his campaign for Mayor of Denver. It's a bump up in both responsibility and pay from my last campaign, so I could not be happier. It is a numbers-driven job, and I have to admit that it has been a bit of an adjustment for a Classics major. Still, I find myself constantly spouting concepts and ideas that I learned during my fantastic career in the Classics Department. I think that I have found my calling in politics.

ALLISON GRACE LEWIS (B.A., 2002)

I'm an objects conservator currently working on Egyptian archaeological objects for "The Conservator's Art: Preserving Egypt's Past" exhibition at the Phoebe A. Hearst Museum of Anthropology at UC Berkeley. I have a B.A. in Classics from Stan-

ford and an M.A. in Conservation from the UCLA/Getty Conservation of Archaeological and Ethnographic Materials program. I've done archaeological fieldwork in Sicily (Monte Polizzo 2000-2004), Albania (Lofkënd 2006), and Tuscany (Poggio Colla 2007; 2010) and museum internships at the J. Paul Getty Museum, the University of Pennsylvania Museum of Archaeology and Anthropology, the Phoebe A. Hearst Museum of Anthropology, and the Asian Art Museum of San Francisco.

NICK MACALUSO (B.A., 2010) – I plan to apply to law school in the autumn of 2011.

PRENTICE MILLER (B.A., 2008) – I finished my first year of law school at the University of Texas, Austin.

ANDREW MONSON (Ph.D., 2008)

This spring I did research in Germany with a Humboldt fellowship at the University of Heidelberg. I co-organized a conference, "Beliefs, Markets, and Empires: Understanding Mechanisms of Integration in Early Societies," at NYU Abu Dhabi with Walter Scheidel. My book was sent to the publisher and is due to appear in winter 2012 with the title *From the Ptolemies to the Romans: Political and Economic Change in Egypt* (Cambridge University Press).

CELESTE NOCHE (B.A., 2011)

After studying abroad in Greece, Florence, Oxford, and Bologna, I've learned that traveling and experiencing new cultures is what make me happiest. To satiate this wanderlust, I accepted a position as an au pair for five months. As of June I have been living in a small town in the Dordogne countryside.

MILES OSGOOD (B.A. Minor, 2011)

I received a Golden Medal for my honors thesis in the English Department (as well as the award for excellence in the Classics minor).

CAREY PERLOFF (B.A., 1980)

Celebrating my eighteenth season as Artistic Director of the American Conservatory Theater, I had an amazing Classics reunion in fall 2010 when I directed a major production of Sophocles' *Elektra* at the Getty Villa in Los Angeles. The play was produced in conjunction with the Getty exhibition on Ancient Drama in Greek Art, and I led the keynote discussion at a symposium on the show in dialogue with my esteemed Greek professor Helene Foley. I also traveled to Wellesley College to give the keynote address at a conference entitled "What is Character?" at the invitation of fellow Stanford classicist Carol Dougherty (B.A., 1980).

ANDREW PHILLIPS (B.A., 2011) – I won a Pac 10 Post-graduate Scholarship and will use it to pursue an M.A. at the University of Virginia's McIntire School of Commerce.

COURTNEY ROBY (Ph.D., 2011)

I spent an idyllic 2010-11 academic year as a Geballe fellow at the Stanford Humanities Center. In the fall I defended my dissertation, "The Encounter of Knowledge: Technical Ekphrasis between Alexandria and Rome." This milestone passed, I was free to pursue the academic job search with single-minded tenacity, with a happy result: I am beginning a tenure-track assistant professor position at Cornell University in fall 2011. I also traveled to some interesting conferences this year, presenting my work at "The Migration of Mechanical Knowledge in Context" at Tel Aviv University and "Histoire des sciences, histoire du text" at the University of Paris.

ANNE RUTHERFORD (B.A., 2011)

I graduated in 2011 with a double major in Iberian and Latin American Cultures (formerly the Department of Spanish and Portuguese) and Classics (history track). I completed a 115-page honors thesis in ILAC entitled "Imperial Iberia and the Epic Tradition: La Araucana, Os Lusíadas, and De bello mazagonico," in which I examined the relationship between epic poetry and the building of empire. For this thesis, I transcribed and studied a Luso-Latin manuscript that had never before been touched, while connecting the Iberian epics to Homer and Virgil, using my Greek and Latin skills. It was a great culmination and combination of my two majors. In July I began working for Google as an AdWords Account Associate and took the GMAT over the summer.

DAVID SMITH (Ph.D., 2003) – I received tenure and promotion to Associate Professor in fall 2010.

MARY TIMBANG (B.A., 2009) – I began medical school in July at Case Western Reserve University.

MEGAN WILLIAMS (B.A., 1992)

In fall 2010, inspired by my current book project, *The Worldly Apocalypse: The Fall of Rome in Late Antique Historiography*, I taught a new graduate seminar on Augustine's *City of God*. As the year went on, I continued work on the book, including papers presented at Stanford and Princeton. In spring 2011, I was delighted both to receive tenure and promotion to Associate Professor in the Department of History at San Francisco State University, and to be awarded a Humboldt Fellowship for Experienced Researchers, which will support 18 months of research at Frankfurt's Goethe-Universität, with Hartmut Leppin as my sponsor. A collection on Chromatius of Aquileia, to which I contributed, was presented to the Pope in May: perhaps he's even read it! Over the summer, I studied German for two months, also sponsored by the Humboldt. And finally, two M.A. students I taught are now starting their Ph.D.s: one at Toronto, and the other at the University of Tennessee. ☐

Stanford Summer Theater

Stanford Summer Theater recently concluded its 13th summer season, the **MEMORY PLAY FESTIVAL**, a collaborative project of Stanford Summer Theater (SST), Stanford Continuing Studies, Stanford Institute for Creativity and the Arts, and the Departments of Drama and Classics. We presented Harold Pinter's *Old Times* in Pigott Theater July 7-July 24, and Seneca's *Oedipus* in Ted Hughes's translation at the Nitory Theater July 28-August 14, 2011. Our free film series entitled *Out of the Past* took place in Annenberg Auditorium, with screenings of *Out of the Past*, *Spellbound*, *La Guerre est finie*, *Memento*, and *Music Box*.

In conjunction with the Continuing Studies Program, the festival also included an all-day community symposium *Stages of Memory* on Saturday, July 16, 2011, as well as a Continuing Studies course, "Theater and Memory." The symposium featured a wonderful lecture on Seneca's *Oedipus* by Classics Ph.D. candidate Al Duncan, preceded by scenes from

STANFORD SUMMER THEATER MEMORY PLAY FESTIVAL 2011
 SENECA'S
OEDIPUS
 TRANSLATED BY TED HUGHES
 JULY 28-AUGUST 14
 NITERY THEATER
 THURSDAYS-SATURDAYS AT 8PM
 SUNDAYS AT 2PM
 *A POST-SHOW DISCUSSION FOLLOWS EACH MATINEE PERFORMANCE
 STANFORD SUMMER THEATER'S 2011 MEMORY PLAY FESTIVAL continues with the electrifying West Coast premiere of Seneca's *Oedipus*, translated by poet Ted Hughes. Commissioned by British director Peter Brook for the Royal Shakespeare Company in 1968, Hughes's version of Seneca's *Oedipus* brings to life the classic story that lies behind much of our cultural memory.
 The great actor John Gleigud, who played *Oedipus* in the original production, described the "electrifying experience" of Hughes' first reading of the script to the cast: "We huddled together spellbound by the power of the play."
 Directed by Matthew Moore, *Oedipus* features Matthew DiBialaisio, Courtney Walsh, and Beth Deitchman, with music by Michael St. Clair. Performed in the intimate Nitory Theater, *Oedipus* speaks forcefully across the centuries, searing itself into contemporary memory.
 CLICK HERE FOR TICKETS OR MORE INFO

the play. The production of *Oedipus* sold out, and it was hailed by Bay Area critic Jim Strobe as "the finest piece of classical drama I have ever seen."

Stanford Summer Theater hopes to work closely with the Classics Department in the future on bringing the power of ancient Greek and Roman drama before contemporary audiences. Specifically, next fall

SST will tour its 2010 production of *The Wanderings of Odysseus* in Greece, at the invitation of the Michael Cacoyannis Foundation in Athens, with performances in Athens, Komotini, and Rhodes in September 2012. And we are exploring with SICA (Stanford Institute for Creativity and the Arts) the possibility of mounting a production of Euripides' *Medea* in the new Bing Concert Hall in the summer of 2013. □

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

SCIT Update

For their third production in as many years, the graduate-led theater group Stanford Classics in Theater (SCIT) put on Aristophanes' *Wasps* in March. The comedy, originally produced in 422 BCE, lampooned the Athenian legal system through the characters of Philocleon, an aging "compulsive juror," and his hyper-sophisticated son, Bdelycleon. SCIT's modernized comedy satirized America's divisive political system, targeting the fundamentalism of the Tea Party on the right and the easy-living "liberal elite" on the left. The collaborative translation process, which in the past had taken place over many months, was condensed into a weekend-long translation retreat in which a record number of 12 translators cross-pollinated and ham-

mered out a script. The show played to standing-room-only crowds and was recorded for posterity. Videos and slide-shows are available at <http://scit.stanford.edu>.

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

THE WASPS OF ARISTOPHANES
 MARCH 3-5, 2011
 AN ANCIENT COMEDY REFITTED FOR MODERN POLITICS
 SATIRIZING THE ELITIST LEFT AND TEA-PARTYING RIGHT
 8:00PM SHOW, DOORS AT 7:45
 FREE ADMISSION FOR STUDENTS
 AND STANFORD AFFILIATES
 OTHERS, \$5. SEATING GA
 ELLIOTT PROGRAM CENTER
 STANFORD UNIVERSITY CAMPUS
 MORE INFO: SCIT.STANFORD.EDU

students and staff from outside of Building 110. Thanks to continuous, generous funding from the Department of Classics as well as the Vice Provost for Graduate Education's SPICE initiative and the Graduate Student Council, SCIT is gaining momentum and looking forward to the next (possibly non-Aristophanic) production in 2012. □



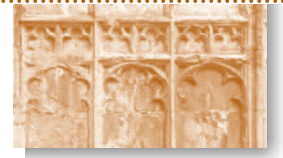
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GRAD STUDENT UPDATES (SHEPPARD) – FROM PAGE 29

ALAN SHEPPARD – I have greatly enjoyed my first year on the Literature track of the Ph.D. program here at Stanford, having arrived from England last autumn and found the Department to be extremely welcoming and friendly. In particular, over the summer I was able to visit various sites in Greece and Turkey, thanks to the Department’s generous funding.

MATT SIMONTON – I had a great fifth year in 2010-11, chiefly continuing work on my dissertation, “The Rules of the Few: Institutions and Strategies for Political Order in Classical Greek Oligarchies.” In November I was kindly invited by the Onassis Foundation to be a respondent at a panel called “Democracy and Politeia” during the “Athens Dialogues,” an international conference on Greek culture and civilization. March saw the third annual performance by Stanford Classics in Theater of an Aristophanic comedy, which I was honored to help write and perform. In April I traveled to Columbus, OH, for a conference organized by the OSU graduate community on fact and fiction in ancient historiography, where I was wowed by the hospitality and the intellectual stimulation. April also witnessed my happy engagement to Jess Schild. In June I was privileged to present parts of my dissertation research to the International Society for New Institutional Economics, whose annual meeting was hosted by Stanford. During the summer the Classics Department Mediterranean Fund once again allowed me the opportunity to inspect ancient material culture first-hand, this time at the Louvre.



DONNI WANG – The closing of Spring Quarter for me marked the completion of exams, required teaching, and coursework, and also sufficient units for a Ph.D. Minor in Sociology.

Early in the school year, I participated in the Interdisciplinary Graduate Conference at Cambridge. My talk, entitled “Competing Boundaries: The Making of Fifth-Century Athens and the Case for a Borderless World,” contained the kernels of the various thoughts that had occupied me about the Greek polis. This summer, with the generous support of the Med Fund, I was able to go to Turkey, a choice that appealed to my love for frugal travel as well as my perennial interest in the intersections of Eastern and Western civilizations. While looking at the Marmara sea, drinking Turkish tea, and eating börek, I could afford time to think hard again about the polis, a concept made all the more vivid by the archaeological remains as well as the live urban areas I encountered during this trip. Working with Ian Morris upon my return, I hope to make original contributions to this important topic, and that the endeavor will crystallize into a fine dissertation in the coming two years.

HANS WIETZKE – I spent the summer reading for General Exams and watching a few baseball games. I also helped Franco Moretti in the English Department on his current project, which involves mapping out speech networks in ancient drama (i.e. tracking who’s talking to whom). 