



## Letter from the Chair



Stanford University's celebration of 125 years has been a time to reflect on one-and-a-quarter centuries

of Classics on the Farm. This is exactly what our recent PhD Mark Pyzyk has done in his exhibit, which evocatively showcases the first five or so decades of the department's history. How different those times seem compared to our own, even as we classicists revisit some of the very same material with new perspectives and fresh approaches.

*(continued)*



## *Farewell, Prof. Barchiesi and Lori Lynn Taniguchi*

This year we said good bye to Prof. Alessandro Barchiesi and our student services officer, Lori Lynn Taniguchi.

Prof. Barchiesi started a full-time appointment at NYU earlier this year.

Thank you for nearly sixteen years of service Alessandro. Lori Lynn helped all Classics undergraduates, graduate students, and faculty with academic administration and advising for nearly seven years. She is now busy starting her own business teaching swing dance around the Bay Area.

Thank you for all of the support you provided to so many of us, Lori Lynn.

Of those 12.5 decades I've spent only the last one on the Farm, and in any case my space is limited, so let me be brief now up front.

It has been, even by our own standards, a busy year. Apart from the usual range of classes in the many fields we cover, our department hosted no fewer than three workshops. Among our many visitors, Michael Squire (King's College London) and Bernhard Woytek (Austrian Academy of Sciences) stayed the longest, both making a huge impact on our intellectual life via their teaching and winning new converts for their brands of research—art historical and numismatic, respectively.

Outreach continues to be important to us: we need to sustain and increase our efforts to bring ancient Greece and Rome to the attention of current undergraduates, of potential undergraduates, and of the wider

public. It is pleasing, therefore, that the department could host the Ludi Octobres, which brought nearly 500 high schoolers to campus to celebrate all things Roman and Latin.

We continue to take enormous pride in our own students and in their manifold engagements with the ancient Mediterranean and its languages, literatures, and cultures. Last academic year, 12 undergraduates and 14 graduates spent time in Mediterranean countries, learning experientially about ancient societies. Their stories are to be found in this newsletter in the sections titled "Undergraduate Stories" and "Graduate Student News."

The year was not without its losses. At the start we bade farewell to our senior Latin colleague, Alessandro Barchiesi, who after 16 years with us opted for the

East Coast. At the end we took leave of Lori Lynn Taniguchi, Student Services Officer since 2009. Both were integral and beloved members of our community; both are sorely missed (not least by myself); and both receive our best wishes in their future endeavors.

In September 2016 we welcomed Claudia Ortega, who joined us as our new Student Services Officer. Her job is not one I envy—keeping tabs on just about all our undergraduate and graduate student matters.

One topic is not covered in these pages, despite its importance both to the students concerned and as a measure of how we are doing as a department. For some time now the academic job market has been very tight, and so we are hugely gratified that so many of our recent PhDs have found positions. On the last count no fewer than five of ours were taking up tenure-track positions this past August, to say nothing of another 7 or so with contract employment and fellowships. Such success is, I believe, unmatched by any other Classics department in the US, and equally unmatched by any Stanford humanities department. Of course there are other kinds of success as well, as for example when our graduates choose other career paths. Nonetheless, the number of academic positions our PhDs have garnered is surely a sign that we are doing something right. As the saying goes, it takes a village.

GRANT PARKER

### On Front Cover:

Courtesy of University Archives Stanford Historical Photograph Collection. Stanford Museum basement, 1953—Professor Hazel Hansen and Alice Roydean [Forbes] reassembling Cesnola Collection pots damaged in 1906 quake.

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125

1891 - 2016

We celebrated 125 years via an exhibit at Green Library with objects and documents on loan from University Archives. This exhibit, co-curated by Mark Pyzyk, a recent Stanford Classics Ph.D., examined the early history of Stanford Classics. Today, the Classics Department at Stanford University is a major center of American classics, and a world leader in the study of ancient Greece and Rome.

The century and a quarter that intervenes between us and its foundation is often a sort of ever-advancing black box—that is, we seldom have an institutional memory that extends any further back than the recollection of the faculty's most senior member. This exhibit was an attempt to shed some light on that earlier place and time. We thank Stanford University Libraries' Department of Special Collections and University Archives which provided access to primary source materials and guidance in support of research needs and the creation of the exhibit.

**THE DEPARTMENT** hosted the California Junior Classical League's autumnal Ludi on October 31, 2015. What began as a gathering of 200 students and teachers from local schools soon grew to almost 500 participants. At the request of our high school colleagues

John Klopacz recruited undergraduates, several **inspired by fond memories of their own JCL days**, to serve as volunteers and campus guides. Four of them presented a panel on their experiences as Stanford classics majors. This event filled the center nave of Memorial Church. Special thanks are due to Valerie Kiszka, Richard Martin and Grant Parker for arranging and participating in *Ludi Octobres*. As Leonard Cassuto reminded us in a recent *Chronicle* article, "High schools are the only possible supply lines to keep the liberal arts going. We ignore them at our peril."



**Eager sixth through twelfth graders begin their full day of Latin-based activities inside Memorial Church.**

## Faculty and Staff

### Emeriti:

Marsh McCall, Jr. (*Recalled for 2016-17*)  
Susan Treggiari

### Chair:

Grant Parker

### Director of Graduate Studies:

Walter Scheidel

### Director of Undergraduate Studies:

John Klopacz

### Professors:

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

### Associate Professors:

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

### Assistant Professor:

Justin Leidwanger

### Courtesy Professors:

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

### Lecturers:

Maud Gleason  
John Klopacz

### Research Scholar:

Adrienne Mayor

### Administrative Staff:

Valerie Kiszka  
(*Academic Operations Mgr.*)  
Claudia Ortega  
(*Student Services Officer*)

Lydia Hailu  
(*Administrative Coordinator*)



## Stanford Classics Commencement

### Quotations from the 2016 Commencement Speech

Commencement speech by Patrick Gomez (BA, 1991), Department Chair of World Languages at The Buckley School in Sherman Oaks, California.

*"I'm impressed that despite all the challenges confronting the humanities, this department has continued to thrive and to grow. This excellence is in no small part due to the brilliant efforts of the faculty here, but also to the enduring voices from antiquity that find expression anew as we seek to understand and reshape our own rapidly changing world."*

*"Graduates, you possess the skills and knowledge to lead humanity forward in all of its challenges and struggles."*

*"Learning languages is an act of empathy. It is an attempt to leave my normal mode of understanding, of operating, the way I instinctively see and perceive things—and to perceive them in a different way, to function in another's world."*

*"The discipline [of Classics] has prepared you to become our future leaders, peacemakers, entrepreneurs, doctors, artists, schoolteachers, scholars, and much more."*





## 2016 Presentation of Graduates and Awards

### BACHELOR OF ARTS

Julia Anne Anderson  
 Megan Louise Chin  
 Tyler Alexander Gonzalez\*  
 Liam O'Hart Kinney  
 Jonathan Augustus Martin  
 Corinne Miller  
 Miriam Julia Pollock  
 Christine Rose Rogers  
 Natalie Cristina Sánchez  
 Sona Sulakian

### BACHELOR OF ARTS WITH HONORS

Meaghan Ann Carley\*  
 Christina Emily Cowart Smith\*Φ

### MINOR IN CLASSICS

Andreas Walker Amarotico  
 Richard Ramon Falcon  
 Albert William Tomasso  
 Katherine Jane Toothman

### DOCTOR OF PHILOSOPHY

Jacqueline Michelle Arthur-Montagne  
 Artemis Leah Brod  
 Megan Johanna Daniels  
 Thea Sabrina De Armond  
 David Franklin Driscoll  
 Mark Alexander Pyzyk  
 Alan Joshua Raphael Sheppard

### MASTER OF ARTS

Tyler Alexander Gonzalez  
 Santiago Melo Arias

### DEPARTMENTAL AWARDS

#### Senior Prize

Christina Emily Cowart Smith

#### Junior Prize

James Gross  
 Amanda Reeves

**Asclepius Prize for Senior Combining  
 Excellence in Classics with Medicine**  
 Megan Louise Chin

**Hieronimus Prize for Senior Combining  
 Excellence in Classics with Theology**  
 Tyler Alexander Gonzalez

### Iris Prize for Ambassadors of Classics to the Wider Community

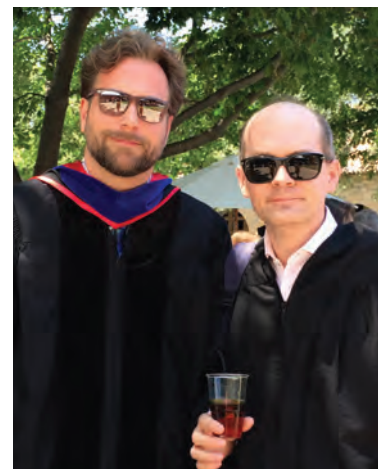
Meaghan Ann Carley

### Muses Prize for Senior Combining Excellence in Classics with the Arts

Andreas Walker Amarotico

### Olympia Prize for Stanford Athletes Demonstrating Excellence in Classics

Julia Anne Anderson  
 Corinne Miller



\*Distinction  
 Φ Phi Beta Kappa Society

# Faculty News

## GIOVANNA CESERANI

My past year has been dominated by the Grand Tour Project, the digital humanities research that I direct focused on eighteenth-century travelers to Italy and its antiquities. Work on the large database that I have been developing (with the help also of numerous students, graduate and undergraduate, many of whom are wonderful members of our department) has culminated in an interactive digital tool that allows various searches and visualizations of the travels and biographies of more than 5,000 travelers. This tool, the Grand Tour Explorer, is now in beta form, and the goal

*“Work on the large database that I have been developing (with the help also of numerous students, graduate and undergraduate, many of whom are wonderful members of our department) has culminated in an interactive digital tool that allows various searches and visualizations of the travels and biographies of more than 5,000 travelers.”*

is to release it a year from now. Out of the beta version of the Grand Tour Explorer I have developed a case study on eighteenth-century architects and archaeologists in Italy, and I presented this study last November to Brown University’s Italian Studies Colloquium. In March I organized a workshop about the project, calling to Stanford a number of world-class experts on the Grand Tour and on the eighteenth century—including not only art historians and cultural historians, but also historians of economy and of social classes—to present original research developed in interaction with the Grand Tour Explorer; the results were fascinating. In the spring the project received a Roberta Bowman Denning award and became a core project of CESTA (Stanford’s Center for Spatial and Textual Analysis), an affiliation that secures ongoing support for this research. This summer, moreover, this

digital project brought me back to deep archival research in London, Salisbury, and Edinburgh—both to understand better the history of the printed reference work at the foundation of our database (the 1997 *Dictionary of British and Irish Travelers to Italy 1701–1800*), and to study the interesting travels to Sicily, as early as 1766, of the classicist and agronomist John Symonds in the company of a Neapolitan doctor. Beyond this Grand Tour work, I have developed two articles on the modern historiography of ancient Greece and have enjoyed tremendously discussing ancient historiography (whether in Latin or in translation) with

our most engaged and inspiring students, who make ancient texts brim with rich new meanings in every class.

## JOHN KLOPACZ

During the past academic year I deepened my involvement in the undergraduate program by assuming the role of Director of Undergraduate Studies while also reaching out to the wider Classics community. I must thank Lori Lynn Taniguchi and Valerie Kiszka for keeping me on track and Giovanna Ceserani and Maud Gleason for their collective wisdom as past directors. Richard Martin and Justin Leidwanger served as members of the undergraduate committee along with Professor Ceserani. The committee approved 12 requests for grants for activities including summer intensive language courses, participation in archaeological programs, and self-directed study in Greece and Italy. The students

who received grants have written about their experiences for this newsletter. We approved and monitored senior honors thesis proposals from Meaghan Carley and Christina E. C. Smith. Both Christina and Meaghan presented their research at a well-attended department event during end-quarter week in June.

Our new chair suggested we do some cohort building among the undergraduate majors and minors, and to that end, I organized three off-campus dinners where undergrads could get to know a faculty member better. Justin Leidwanger and Dean Richard Saller, as well as department Chair Grant Parker, each shared a meal and their interests with a small group of majors and “classics curious” freshmen. In addition to sampling some fine California Avenue cuisine, our students enjoyed learning what had attracted their professors to Classics. At least two of the students considering Classics have since declared it as a major.

The most rewarding aspect of my new role was getting to know the seniors better and introducing them at the department commencement ceremony. I had met several of our most recent graduates during their very first days on The Farm when they took their language placement tests, and I am delighted that I had the opportunity to work with all of them during their senior year. I think it speaks well for our department that several double majors as well as classics minors chose to graduate at our ceremony. All of our recent graduates will represent the best in the classical tradition in whatever career they eventually pursue.

I also served as local arrangements co-chair for the Archaeological Institute of America–Society for Classical Studies (AIA–SCS) 2016 joint annual meeting in San Francisco, and I enjoyed this opportunity to work with SCS

Executive Director Adam Blistein one last time before his retirement from the organization. During late autumn I recruited volunteers to staff the registration center. Volunteers came from as far away as Spain (our own Bárbara Rodríguez), but most were Bay Area teachers and students. The guide to the host city that I compiled and edited is still available online: <https://classicalstudies.org/scs-news/guide-san-francisco-local-arrangements-committee>. Much of the information is still current, should you need a guide for an upcoming visit to San Francisco. I especially appreciated the generosity of Peter Holliday and Gray Brechin, who contributed short essays on the classical tradition in California's past.

Back in the classroom, I continued to teach the beginning Latin sequence. In the spring I taught the intermediate Vergil class and had the opportunity to read, among other selections, the Camilla passages in Book

11. Adrienne Mayor graciously agreed to present some of the results of her own cross-cultural study of women warriors to this all-female class. I discussed curriculum and

assessment with and observed the classes of teaching fellows Ronnie Shi and Ted Kelting. I was impressed both by the care each took in preparing for class and by the easy rapport they had with their students. Shortly after commencement, I flew to Austin for the American Classical League's annual institute. If the many recent graduates who are preparing to teach at all levels did not convince me that classics is alive and well, a session on curriculum and resources for teaching Greek from pre-K (yes, really!) through university level sent me back to campus confident in the future of our discipline.

### CHRISTOPHER B. KREBS

I am writing this "look backward" in France, where, for the third consecutive summer, I spent two weeks studying Caesar with 17 high school teachers of Latin. Along with the Paideia Institute for Humanistic Study, which runs "Caesar in Gaul," my co-instructor Luca Grillo and I have by now worked with almost 60 teachers to make Caesar's Latin come alive in classrooms all over the US; we're all set to take that total closer to a hundred next year.

On leave this past academic year as a fellow at the Stanford Humanities Center, I was able to send off the manuscript of *The Cambridge Companion to the Writings of Julius Caesar* to Cambridge University Press; here's hoping that I can mention its publication next year! I also continued working on my commentary on the seventh book of Caesar's *Gallic Wars* as well as what is shaping up to be an

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intellectual biography of said man. Among last year's publications are "Thucydides in Gaul: The Siege of Plataea as Caesar's Model for his Siege of Avaricum" (in *Histos*), "A Nation Finds its People: Freidrich Kohlrausch, New Readers and Readings of Tacitus' *Germania*, and the Rise of a Popular German Nationalism" (in *Graeco-Roman Antiquity and the Idea of Nationalism in the 19th Century*), and several lemmata in the *Thesaurus Linguae Latinae*, including one for *rebellare*. For talks and seminars I travelled to Ohio, Mississippi, and England, as well as, more locally, to various high schools. A two-day workshop on ancient historiography in April brought together a dozen philologists and

historians from near and far; a second such "Historiography Jam" is scheduled to take place in April of 2017. The next year also awaits, with the first part of the Latin Survey for our graduate students and a new course on "Great Books, Big Ideas from Antiquity," a part of Stanford's ongoing effort to make the humanities more interesting to students majoring in other areas of the human mind. Then, in the winter, I will follow up with an advanced Latin course on Caesar as well as the graduate dissertation workshop.

### JUSTIN LEIDWANGER

It's hard to believe three years have already passed since I arrived at Stanford, but the towering messes of books, pottery drawings, and student projects scattered about my lab and office attest to this and, more generally, to the fast pace of life around the Main Quad. A fall of mostly research and writing allowed good progress on several projects, including a co-edited volume on maritime networks currently under review. This collection reflects the culmination of a conference I organized with Carl Knappett and features contributions to the debate over modeling seaborne connectivity from around the ancient Mediterranean and beyond. This project also leads directly into my current monograph on Roman maritime socioeconomic networks in the eastern Mediterranean. Among a mix of academic and public lectures I've given on aspects of this research, the spring brought two particularly rewarding workshops: one on modeling global shipping networks and maritime flows at the Centre national de la recherche scientifique (CNRS)'s Institute for Complex Systems in Paris and another on "Quantifying Problems in Ancient History" as part of the Yale Economic History Workshop.

My research on well-preserved ceramic cargos from shipwrecks recently gave rise to an allied project on ancient volumetric standardization funded by a Hellman Faculty Scholar award. How, why, when, and where did it become



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important for ancient producers and consumers to transport goods in vessels of standard volumes? The study aims to reveal the intersection of economic institutions with shifting social, political, and other determinants from the Bronze Age through the Byzantine era. A two-day workshop kicked off this research in January. Work continues in several directions, including collaborating with a local potter to examine precision and technique in the production process, and adapting different 3D technologies for large-scale data collection of volumes from both intact and fragmentary ceramics.

Ancient technology forms the basis of one of my favorite courses developed over the last few years, “Engineering the Roman Empire,” a course that has brought the most unexpected intellectual rewards from an insightful group of students with diverse backgrounds—and, incidentally, nearly enough student-designed scaled Vitruvian catapults to organize an exhibit. (One of this year’s 30-centimeter models could hurl a projectile over 20 meters!) A stellar group of young classicists joined me in our Majors Seminar on the ethical


complexities of owning, writing about, and working with the ancient past. My interests in technology, ethics, and the sea all came together in a course on ancient ships and seafaring, which has also served as a terrific recruitment forum for summer fieldwork.

Our 2016 field research off the southeast coast of Sicily at Marzamemi saw the largest, longest, and most successful season to date. The so-called “church wreck”—a sixth-century AD ship carrying a large cargo of prefabricated architectural and decorative elements for a church (see <https://marzamemi.stanford.edu> and [www.facebook.com/marzamemiproject](http://www.facebook.com/marzamemiproject))—continues to reveal its secrets from under the mounds of boulders and marble columns. A team of more than 30 archaeologists, students, and logistical support staff have a wealth of new and interesting finds to show after more than two months on the site: not only more marble cargo but also dozens of cooking and tableware ceramics from the sailors, as well as boxes upon boxes of metal fasteners from the ship. Alongside our fieldwork, various initiatives in collaboration with local stakeholders and regional authorities are developing

Marzamemi’s cultural heritage resources, especially public archaeological dive trails and a Museum of the Sea. We are thrilled to report the recent award of a large three-year Collaborative Research Grant from the National Endowment for the Humanities, ensuring the continuation and expansion of our work at Marzamemi over the seasons ahead.

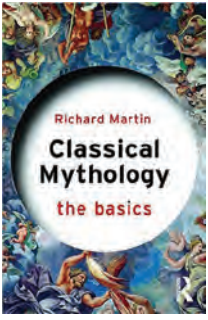
## RICHARD MARTIN

From manuscript submission to publication in May 2016, *Classical Mythology: The Basics* took only nine months—the only way in which my latest book resembles a human being. The Routledge folks are to be praised for their amazingly efficient production; I owe thanks especially to Lizzi Thomasson there and to freelance art permissions guru Jim Guida. Whether it gets distributed to airport bookstores, Starbucks, and Athenian street kiosks remains to be seen.



May Peterson and Elle Ota excavate a small marble column from the cargo of the Marzamemi “church wreck”





Having entrusted that book to the press a few weeks before classes began, I spent the academic year 2015–16 writing pieces of varying length on subjects

including the constellation of sanctuaries in the ancient Greek city of Dion, at the foot of Mt. Olympus; the theology underlying the poems attributed to Hesiod; Poseidon's myths and cults in relation to the *Odyssey*; Sappho as a poet of reprimand and abuse; and the Seven Sages. Two earlier efforts finally saw the light of day: "Competencia en contrapunto: performance y poética en los Skolia" in *ΑΓΩΝ: Competencia y Cooperación*, edited by Graciela Zecchin de Fasano et al. (La Plata, Argentina) and "Against Ornament: O. M. Freidenberg's Concept of Metaphor in Ancient and Modern Contexts" in *Persistent Forms*, edited by Boris Maslov and Ilya Klinger (Fordham). I managed to keep up my Celtic side in a minor way by writing about an intriguing collection of essays on Classics and Medieval Irish literature for the *Bryn Mawr Classical Review*.

An enjoyable year of teaching our eager undergrads and grad students (Archaic Greek Survey, Greek and Roman Satire, Herodotus, and Myth) ended on June 12 when I saw some of the former receive the BA, and "hooded" two of the latter, who had grabbed the shiny brass ring of the PhD: Alan Sheppard and David Driscoll. Keep an eye out for future installments of their excellent work on (respectively) poetic inscriptions and Homeric interpretation.

#### **JODY MAXMIN**

I continue to learn from collaborating with the Cantor Arts Center's Art + Science Learning Lab, the Getty Center's Conservation Institute, and Stanford's Synchrotron Radiation Lightsource (SSRL) at the SLAC National Accelerator Laboratory. The exhibition *Hidden Elements: Two Greek Vases Reveal Their Stories* features

## Clarín-COFUND Postdoctoral Researcher

### **BÁRBARA ÁLVAREZ RODRÍGUEZ**

The second year as a "Clarín-COFUND" postdoctoral researcher at Classics started well, with new and big challenges. In September, I was a Visiting Scholar at the Center for Hellenistic Studies that Harvard University has in Washington, DC. I was there for a brief but intense week. I had the opportunity to meet and to converse with great researchers in Classics studies, and I was delighted to have nonstop access to any book in the Classics world you could think of.

During the fall quarter, I gave my first talks in the US. The first one was at San Francisco State University. It was entitled "Building the Self through κλέος: The Importance of the Gift and War Prize for Homeric Heroes." In this talk I tried to show the importance of the prize of war and guest-friendship gifts for the heroes. These served as a way for them to build their Self by obtaining fame and glory among their contemporaries and future generations. Secondly, I took part in the 2015 LUDI Octobres "Monster Mash: Mōta Monstrōrum," giving the seminar "Cyclops, Laestrygonians, and Sirens: Building the Monster in the *Odyssey*." It was an amazing experience to watch all these kids so interested in Odysseus's adventures! Lastly, I gave a research talk at the Classics department at Stanford titled: "Understanding the Past through the Present: The Reading of Homer's Poems through the Lens of Alterity Studies." I intended to summarize the point and motivating force of my research. I felt that the understanding of the Homeric texts, from a philosophical point of view, provides an intriguing and important light by which to understand the social structures of the world in which we live. I truly appreciate all the feedback that I received and the interesting questions that were raised. In spring quarter, I traveled to the East Coast again, this time to the beautiful and historic Williamsburg, VA, where I gave a conference paper in the annual meeting of the Classical Association of the Middle West and South (CAMWS). Utilizing Levinas as a starting point, I studied different scenes of both the *Iliad* and the *Odyssey* in which shame and acknowledgement appear governing the relationships with the "contemporaneous others," those with whom the heroes share time and community. The paper was entitled "Rethinking Homer from a Theory of Alterity: αἰδώς as a Function of the Other".

In August, I was published by *Eidolon* with an article in Spanish entitled "La vergüenza en Europa: αἰδώς homérico y los refugiados," in which I addressed the ethical and philosophical consequences of the "agreement of shame" between the EU and Turkey in regard to Syrian refugees. In a few weeks, another Spanish work will be published in the Spanish journal *Daimon*, titled "Papel e imagen social de las mujeres en los poemas homéricos desde la perspectiva de su alteridad." This work is an analysis of the role played by women within the communities depicted by Homer. Currently, I am working on a proposal for a book in which my PhD and postdoctoral research will be gathered.

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two of the Cantor's Athenian *lekythoi* in addition to the recent research of Susan Roberts-Manganelli and her students in Materials Science. It opens in September. (For more information, see <http://news.stanford.edu/features/2016/slac/art.>)

I have also enjoyed working with Elizabeth Mitchell, Ali Gass, and Jenny Carty, as well as on the antiquities included in *Object Lessons: Art & Its Histories*, the Cantor's new reinstallation of the collection designed around the art history curriculum. (For more information, see [https://museum.stanford.edu/news\\_room/Cantor\\_Fall.](https://museum.stanford.edu/news_room/Cantor_Fall.))

In the autumn, I addressed the Cantor Arts Center's Advisory Board at the installation of *Mining the Ancient* ([https://museum.stanford.edu/news\\_room/exhibitions.htm](https://museum.stanford.edu/news_room/exhibitions.htm)), lectured at Structured Liberal Education (SLE), and began work on a new seminar for autumn 2016: "Artists, Athletes, Courtesans and Crooks."

## ADRIENNE MAYOR

This past year my book *The Amazons: Lives and Legends of Warrior Women across the Ancient World* came out in paperback. It was a finalist for the London Hellenic Prize and won the 2016 Women in Mythology Sarasvati prize for nonfiction; it was also named one of *Foreign Affairs's* best books of 2015. Since the last newsletter, I've been interviewed by *Time*, CNN, Russia's REN TV, and ABC Australia on various topics, including the history of trousers and ancient poisons. *The Amazons* will soon be translated into Spanish, Italian, and French. I'm delighted to be finished with my arduous duties as one of the five nonfiction judges for the 2015 National Book Awards. I visited wonderful museum collections in Edinburgh last fall and Paris this spring, and I investigated dinosaur fossil tracksites and petroglyphs in Wyoming this summer. Now I am a consultant for a forthcoming documentary film on Amazons (Urban Canyons/Smithsonian); I'm also consulting with the

scriptwriter of a possible TV series based on my book. Among my publications this year were forewords for *Golden Menagerie* by Temple St. Clair and for *Nart Sagas from the Caucasus* by John Colarusso; a chapter on the archaeology of Amazons for *Women in Antiquity* (Routledge); and articles in *World Financial Review*, *Aeon*, *Ancient Warfare*, *Ancient-Origins.net*, and

*"Since the last newsletter, I've been interviewed by Time, CNN, Russia's REN TV, and ABC Australia on various topics, including the history of trousers and ancient poisons."*

*Encyclopaedia Iranica*. I continue to be a regular monthly contributor to the Wonders and Marvels history of science website. In 2016 I was invited to speak about Amazons at Emory, UC Davis, San Diego State, and the California Classical Association.

## IAN MORRIS

I spent 2015–16 teaching, traveling, and doing a lot of talking. With the exception of the undergraduate survey of ancient Greek history, which I've taught almost every year since 1987, all my classes were new—a freshman course on the history of war in the Thinking Matters program, an undergraduate survey of world history from the beginning to the 14th century AD, and a graduate seminar on ancient empires. I also had the pleasure of seeing Megan Daniels, whom I've been advising on her PhD on ancient Mediterranean religion, successfully defend her dissertation and head off to a postdoctoral fellowship at the University of Puget Sound.

I saw some interesting places. I made four trips to Britain during the academic year to deliver the Philippe Roman lectures in international relations at the London School of Economics, which was a tremendous experience. I also wrote a series of columns on the history of Britain's relations with Europe for British and American newspapers and websites, although each time I published something, British public opinion seemed to swing

further toward leaving the EU. That wasn't quite what I'd intended.

In January I gave several talks at the World Economic Forum in Davos, Switzerland. This too was a lot of fun, although I've never been through so many metal detectors in my life. It was also the first conference I've ever been to that asked me whether I'd be bringing my own security detail.

Another novel experience was speaking at a conference in Beijing for AliResearch, the research wing of the online platform Alibaba. I put in one of the longest workdays in my life while I was there, which included an epic banquet accompanied by Uighur music and an ocean of fermented mare's milk, and which culminated in the traffic jam from hell.

I didn't publish any new books last year, but I did manage a few articles and kept up my monthly columns on long-term history and current events for Stratfor, a strategic forecasting company. I'll be spending 2016–17 on leave on an Andrew Carnegie Fellowship, though, and I hope to come back from it with another book done.

## ANDREA NIGHTINGALE

I spent the summer hiking in the Santa Cruz Mountains, writing poetry, and reading books on ecological issues. Mark and I announced our "eternal engagement": we decided to stay engaged for life (rather than to marry). This year, I have three new babies in my extended family—Melanie Dyson, Lucia Slate, and Ellery Dyson. My academic book on chaos and the abyss turned—quite surprisingly—into a book of poetry (not yet sent out to press). In terms of my academic work, I have gone back to the Greek side and am writing essays on Plato.

## JOSIAH OBER

I spent the fall term of 2015–16 as Leventis Visiting Professor of Classics at the University of Edinburgh, where I organized a conference on the theme "Ancient Greek History and Contemporary Social Science" (see



<http://www.ed.ac.uk/history-classics-archaeology/news-events/events/events-archive/events2015/leventis-conference-2015>.) Participants included Stanford professors Ian Morris (via Skype) and Barry Weingast (Political Science) as well as current or former graduate students Scott Arcenas, Federica Carugati, James Kierstead, and Mark Pyzyk. While in residence in Edinburgh I gave papers at several other British and European universities. In October I delivered the J. R. Seeley Lectures in Political Thought at Cambridge University on the topic “democracy before liberalism”; a book based on those lectures will be published next year by Cambridge University Press. In January, along with a number of other Stanford faculty and grads, I participated in a colloquium on new directions in classical scholarship, organized by grad student Matthieu Abgrall and supported by the Stanford-France Program. The colloquium brought a number of senior and younger scholars from the Anthropologie et Histoire des Mondes Antiques (ANHIMA) program in Paris to Stanford. I also attended the follow-up colloquium held this June in Paris. My recent book, *The Rise and Fall of Classical Greece*, was awarded the Douglass North Research Award (best book or article in the past two years) by the Society for Institutional and Organizational Economics, and is currently a finalist for Phi Beta Kappa’s Ralph Waldo Emerson book prize.

#### **ANASTASIA-ERASMIA PEPONI**

A sabbatical fellowship provided free time for research this year. I was particularly delighted to spend time familiarizing myself with areas other than my main interests, especially with Minoan painting and twentieth-century philosophy. I hope that fruits of my engagement with these areas will show up in new and forthcoming projects.

In the spring, I immensely enjoyed lecturing on and discussing issues relevant to aesthetic experience in ancient and modern times with faculty and students

of the Classics departments at UCLA and at San Francisco State University. I am also happy that the first two volumes from the Network for the Study of Archaic and Classical Greek Song (of which I am a founding member) were published this year, one on *The Look of Lyric: Greek Song and the Visual* and one on *The Newest Sappho*. My own contributions to these volumes represent some of my thinking of the last few years regarding the visual force of Greek lyric poetry as well as newer ways of understanding lyric poetry’s focus on the re-imagination and representation of one’s current reality. My broader (and older) interest in comparing Dutch painting of the Golden Age with some recurrent Greek lyric tropes surfaces in my contribution to the *Newest Sappho* volume, where the Dutch painter Pieter de Hooch and his domestic scenes provided a stimulating comparandum for contemplating the context within which Sappho’s poetry about her family could have been culturally vital in her times.

#### **RUSH REHM**

In August and September 2015, I directed Stanford Repertory Theater (SRT)’s *Clytemnestra: Tangled Justice* on tour in New Zealand and Australia. This one-woman show explores the character of Clytemnestra as she appears across Aeschylus’s *Oresteia* trilogy. The show traveled to Wesleyan University (hosted by Stanford Classics PhD and now Associate Professor Eirene Visvardi!) in February then to the Trianon Theater in Nafplion, Greece, and the Hellenic-American Union in Athens in March 2016. In April–May 2016, I directed SRT’s production of *Words and Images to End All Wars*, part of the ongoing commemoration of the centenary of World War I.

In the winter quarter, I taught a freshman seminar “To Die For: Antigone and Contemporary Dissent,” and a sophomore seminar, “Noam Chomsky: The Drama of Resistance” (which included taking 16 students to see the new Chomsky documentary *Requiem for the American Dream* at the Roxie in San Francisco); in

the spring, “Theater of War: Violence and the Technologies of Death”; and in the summer, “Acting Short Narrative.”

In June–August 2016, Stanford Repertory Theater (SRT) presented its 18th summer festival, “Theater Takes A Stand.” As SRT Artistic Director, I oversaw the festival, including productions of Naomi Wallace’s *Slaughter City* and Clifford Odets’s *Waiting for Lefty*. The Classics department joined many departments, programs, and schools (H&S, Education, Business) as a sponsor. Our SRT symposium on Theater and Labor featured scenes from the Federal Theater Project’s *Injunction Granted*, Brecht’s *The Exception and the Rule*, and Wesker’s *Chicken Soup with Barley*, as well as lectures by Stanford emeritus professors Peter Stansky and William Eddelman, UC Berkeley Vice-Provost Shannon Jackson, and University of Washington Professor of Theater (emeritus) Barry Witham, who delivered the keynote on the Federal Theater Project. Our free film series on labor films (*Kule Wampe*, *Modern Times*, *The Grapes of Wrath*, *Matewan*, *American Dream*, *Cradle Will Rock*, *Man of Iron*, and *Pride*) included post-screening discussions by Stanford professors Tobias Wolff, Kenneth Fields, Jan Krawitz, Branislav Jakovljevic, Peter Stansky, and myself.

Following the SRT summer festival, I played Friar Laurence in We Players’s production of *Romeo and Juliet*, at the Petaluma Adobe and then at Montalvo Art Center in Saratoga, where the company spent six weeks as artists in residence.

I contributed “Eclectic Encounters: Staging Greek Tragedy in America, 1973–2009,” to *The Oxford Handbook of Greek Drama in the Americas*, edited by K. Boshier, F. Macintosh, J. McConnell, and P. Rankine (Oxford University Press), and authored a review of *Space, Place, and Landscape in Ancient Greek Literature and Culture*, edited by K. Gilhuly and N. Worman, for *Classical Philology*.

In fall 2016 I will be on leave, looking forward to the appearance of several articles in the pipeline and to a new edition

of my now 25-year-old *Greek Tragic Theatre*, retitled *Understanding Greek Tragic Theatre* (Routledge).

## **RICHARD SALLER**

2015–16 has been a year of transition for the university, which has taken some of my time. We have a new President, Marc Tessier-Levigne, who is committed to the humanities. He asked me to chair the search committee for a new Provost. I believe that the university will be in good hands to continue the remarkable success of the Hennessy-Etchemendy years.

In the midst of the anxiety generated by change on campus, my wife, Professor Tanya Luhrmann, and I taught a three-week Bing Overseas Studies Program (BOSP) summer seminar in Florence on science and spirituality in the Renaissance, starting from Lucretius. Most of the 16 students were in engineering, science or math. They devoured the seminar and talked about how it was different from any other course they had taken—in a few cases they talked about how it was life-changing for them. It made me ache to give all of our students a similar experience in the humanities.

## **WALTER SCHEIDEL**

I am happy to report that I spent most of last year on sabbatical. This allowed me to complete my latest book, *The Great Leveler: Violence and the History of Inequality from the Stone Age to the Twenty-First Century*, which will come out in 2017. Together with John Bodel at Brown, I published a collection of essays in honor of Orlando Patterson's pathbreaking comparative study *Slavery and Social Death* of 1982. Entitled *On Human Bondage: After Slavery and Social Death*, it offers the most wide-ranging critical engagement with his work to date. I am now putting the finishing touches on two other edited books, *The Science of Ancient History: Biology, Climate and the Future of the Past*, in which experts on areas such as paleoclimatology, ancient DNA, and isotope analysis give us a sense

of how the sciences are enriching and transforming our understanding of the classical world, and the two-volume *Oxford World History of Empire* that I have been developing together with Peter Bang and the late Chris Bayly. This fall I returned to the classroom, co-teaching a graduate seminar on ancient state formation with Josh Ober. I also continue to lecture for Human Biology's Core sequence. I have tried to stay away as much as possible from academic conferences and have reaped considerable benefits in terms of time and sanity by turning down most invitations for speaking engagements—but I am glad I made exceptions for old friends at the University of Victoria, Evergreen College (where I gave the annual keynote lecture for the Classical Association of the Pacific Northwest), and the Universities of Copenhagen and Lund. I greatly enjoyed a whirlwind lecture (and dining/sightseeing) tour of Shanghai, Xi'an, and Beijing organized by the trailblazing Jinyu Liu and her local collaborators. I spent the spring quarter as a visiting professor at the Saxo Institute of the University of Copenhagen, where I participated in my good friend Peter Bang's seminars and sampled stellar and multi-starred New Nordic cuisine.

## **JENNIFER TRIMBLE**

My research and teaching energies this past year have focused primarily on the material and visual culture of Roman slavery. Slaves are notoriously among the least visible people of antiquity; by definition, they did not control many physical resources or leave a substantial material footprint. This poses a serious methodological problem for modern scholars. Even more intriguing is the way in which issues of visibility and invisibility shaped slaves' lives within ancient Roman society. In September 2016, I will have the chance to workshop my book-in-progress on these issues, *Seeing Roman Slaves*, as the Townsend Lecturer in Classics at Cornell University. The lectures will explore, inter alia, issues of slave visibility in Seneca and in the ritual of the Compitalia, the

visuality of slave sales, slave gladiators' graffiti, and themes of visibility and transformation in the tombs of ex-slaves. Paying close attention to slave visibility gives us insight into both the lives of slaves and the workings of Roman visual culture.

A first attempt to explore these issues within a specific case study came out as an article this summer: "The Zoninus Collar and the Archaeology of Roman Slavery," in the *American Journal of Archaeology* (July 2016). In the article, I first trace the history of ancient slave collars in mid–18th-century antiquarian collecting and publishing. This antiquarian scholarship was characterized by a profound split between text and object that has had lasting effects on the material we have and on how we think about it. In the second half of the article, I propose a two-part remedy for this text-object split: 1) reintegrating the collars' visual, material, and textual aspects, and 2) exploring the very different perspectives on the same object of slave owners, audiences, and collared slaves.

Teaching is a wonderful way to contextualize our research more broadly and to involve students in cutting-edge discussions in the field. This past year I taught a graduate seminar on "The Archaeology of Roman Slavery," looking at the history of scholarship and at the dynamism of comparative work in the archaeology of slavery in other times and places. We are seeing a proliferation of methods in the study of Roman slavery, including not only well-established approaches like the study of inscriptions or built spaces but also newer techniques like the isotopic analysis of bones and teeth. With this range of evidence and methods in mind, this year I taught a new undergraduate course on "Roman Gladiators," most of whom were slaves. Studying gladiators requires us to think with texts, architecture, funerary evidence, bone evidence, and more. Together with my exceptional Teaching Assistant, third-year Classical Archaeology



PhD student Gabrielle Thiboutot, we had our students learn how to do everything from reconstructing gladiators' training regimens to analyzing ancient texts and images critically to learning how to decipher the Latin inscriptions on gladiators' tombstones—without necessarily knowing any Latin! The latter lesson was one of Gabie's most memorable contributions to the course.

I continue to write and teach also about Roman art, especially in relation to portraiture and the body. In press now is an article on "Framing and social identity in Roman portrait statues," written for *Framing the Visual in Greek and Roman Art*, edited by Verity Platt and Michael Squire (Cambridge University Press). In this article I ask: what is a Roman portrait? Does it include the carved face alone, the head, the body, the inscribed base, the sculptural assemblage, the built environment, the broader societal context? Changing scholarly perspectives have repeatedly redefined what a Roman portrait is, and each shift of the frame changes what can be seen. Drawing on Jacques Derrida's discussion of the "parergon," I ask what is at stake in each reframing and how Roman portraits constructed social identity. The social identity on display was not singular and separated from its surroundings but extended well beyond the person depicted, through space and time.

Also in press is "Communicating with Images in the Roman Empire," in *Mercury's Wings: Exploring Modes of Communication in the Ancient World*, edited by Fred Naiden and Richard Talbert (Oxford University Press). Here I try to think about how Roman images communicated. *What* they communicated has been brilliantly studied in recent decades: visual images in the Roman world expressed values, constructed identity, transmitted political ideas, shaped religious experience, affirmed social belonging, and more. *How* they did so is a more difficult question. Here, James Carey's classic definition of transmission

versus ritual models of communication helps clarify what is at stake. Building on Carey's ideas, I argue that the Roman empire's enormous size, diversity, and connectivity fostered creative new developments in image communication. How this worked can be traced in three very different images of men wearing the Greek himation (cloak) in the "armsling" scheme, images from very different places and contexts in the empire (Asia Minor, the Black Sea coast, and Egypt). Each image drew on the same visual building block of the armsling himation scheme; each image communicated at both transmission and ritual levels; and each image created a specific local identity and community situation in relation to the larger imperial world.

Advising students is one of the most rewarding aspects of my job. This year, together with Professor Emeritus of English George Brown, I co-advised the honors thesis of Christina E. C. Smith. Christina wrote about the Venerable Bede and his attitude toward the visual arts. This is an important topic: the First Byzantine Iconoclasm was brewing during Bede's lifetime, and he was the first western author to write about the emerging struggle over the permissibility of sacred images. Christina did a brilliant job; her thesis won a Robert M. Golden Medal for Excellence in the Humanities and the Creative Arts. I also want to honor the talent, hard work, and achievements of two recent PhDs, both of whom finished in 2015 and both of whose dissertations I co-advised together with Alessandro Barchiesi. This fall, Dr. Matthew Loar begins a tenure-track position in Classics at the University of Nebraska-Lincoln, and Dr. Carolyn MacDonald begins a tenure-track position in Classics at the University of New Brunswick in Canada. Congratulations to all three!



## Visiting Scholars

### MICHAEL SQUIRE

#### Early Career Visiting Fellow

Michael Squire (Ph.D. Trinity College, 2006) was in residence from January through early February 2016. He specializes in Graeco-Roman visual culture, the history of aesthetics, and representations of the body in Greek and Roman art. He is currently Reader at King's College, London. While at Stanford he received the honor of giving the fifth annual Herbert W. Benario lecture in Roman Studies at Emory University: "Troy Story: Miniaturizing Epic in Roman Art" on January 21, 2016. In addition, he gave a research talk in our department on January 25, 2016 entitled "How to read a Roman portrait? Optatian and the face of Constantine" which brought together two research themes: on the one hand, the 'semantic' workings of Roman portraits (signa); and on the other the unloved and overlooked 'picture-poems' of Publilius Optatianus Porfyrius (writing in the first decades of the fourth century A.D.).

### WILFRED MAJOR

Prof. Wilfred (Willie) Major joined the department this summer as a Visiting Scholar. He is an associate professor at Louisiana State University in the Department of Foreign Languages and Literatures. He specializes in Greek and Roman comedy as well as in Greek pedagogy. He is working on his monograph entitled *Love in the Age of War: The Soldier in Menander*.

# Numismatics

## Classics 177: Describing and Identifying Ancient Coins

In numismatics, as in all other disciplines dealing with documentary sources of the ancient world (like epigraphy and papyrology), it is essential to work hands-on with the primary material. This course, an optional accompaniment to the graduate seminar in ancient numismatics, will focus on practical work with ancient coins from the collection at the Cantor Arts Center: students will learn how to describe and identify ancient coins and how to properly catalogue and classify them. A special focus will be on the identification of fakes. Participants will be trained to use the main reference works on ancient coinages in the Frank L. Kovacs library, recently donated to Stanford University.

## Classics 214: Proseminar: Ancient Numismatics

Graduate proseminar. Introductory overview of the heterogeneous coinages of antiquity, from the earliest coins of the Mediterranean to classical and Hellenistic Greek coins, Roman Republican, Imperial, and provincial coinages as well as various ancient Oriental coinages. Topics include: numismatic terminology; techniques of coin production in antiquity; numismatic methodology (die studies, hoard studies, metrological analyses); quantifying coin production and ancient financial history; coins vs. other forms of money in antiquity; the study of ancient coinages in the Early Modern world.



**Bernhard Woytek** was a Visiting Associate Professor of Classics for the spring quarter. He is the head of the division “Documenta Antiqua” (a research center for numismatics, epigraphy, and papyrology) at the Institute for the Study of Ancient Culture at the Austrian Academy of Sciences, Vienna. Dr. Woytek specializes in the study of ancient numismatics, financial history of the ancient world, and the history of classical scholarship. He earned his PhD in 2002 from Vienna University.

He taught the two courses described on this page and was the keynote speaker at the opening celebration, in appreciation of donors and benefactors, of the Frank L. Kovacs Numismatic Library on May 9, 2016. His talk was entitled “Numismatics and the Mind of Man: The Study of Ancient Coins from the Renaissance to the 21st Century.”

## The Opening of the Frank L. Kovacs Numismatic Library

BY DAVID A. JORDAN

*The Frank L. Kovacs Numismatic Library, undoubtedly one of the largest and most complete reference collections on ancient numismatics situated on the West Coast of the US, is now housed at the Stanford Libraries and was immediately put to use by students and a visiting professor in spring quarter seminars.*

Comprising more than 2,700 catalog records and occupying 325 linear feet of shelving in the Raubitschek Room in Cecil H. Green Library, the collection has been named the Frank L. Kovacs Numismatic Library.

“The Kovacs Library has dramatically broadened Stanford’s collections,” said University Librarian Michael Keller. “The overlap with the Libraries’ preexisting holdings was less than 30 percent, making it a highly valued addition.”

In merely months after the collection’s arrival, Dr. Bernhard Woytek, head of the division Documenta Antiqua, a research center for numismatics, epigraphy, and papyrology at the Institute for the Study of Ancient Culture at the Austrian Academy of Sciences, took up an appointment as visiting associate professor of Classics and offered two numismatic courses.

The Kovacs Library along with Dr. Woytek’s courses has raised the profile of numismatics as an academic discipline at Stanford University and created new opportunities for interdisciplinary research across all of the humanities and across a broad geographical and historical range.





## THANK YOU TO DONORS

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

Because of the gifts we receive, our students travel to museums, research centers, conferences, and archaeological sites around the world.

**These experiences provide opportunities** to enhance what they learn in the classroom and to engage in research.

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**Thank you for your support!**

Photo courtesy of Prof. Michael Shanks



# Fairclough's Mediterranean

MARK PYZYK

Henry Rushton Fairclough was well into his seventies when he set out some thoughts on the importance of the Mediterranean Sea. He has now mostly sunk into obscurity (with the exception of his Loeb editions of Horace and Virgil, which are still in print). But his memoir, *Warming Both Hands*—of which Stanford's Classics Library has not one, but two, copies—along with his voluminous correspondence in Green Library's Special Collections, reveals an engagement with the Mediterranean that was not merely scholarly, but also—especially with respect to the former Yugoslavia—deeply personal and humanitarian. On the 125th anniversary of Stanford Classics, we might look back and ask whether Fairclough's experience has any remaining relevance for the 21st-century classicist.

Born in the Dominion of Canada, educated at the University of Toronto, Fairclough arrived at Stanford University in 1893. He would spend the vast majority of his career here, taking up American citizenship only in 1917 because, he wrote, "I had sworn allegiance to Queen Victoria, and so long as she reigned nothing could have induced me to give up my British status; but under her successor I did..." In addition to becoming American, he also styled himself a "Californian." His memoir and correspondence show a quasi-religious enthusiasm for the natural beauty of the Golden State, and throughout his life Fairclough compared it to the sea of the Greeks and Romans.

His first visit to the Mediterranean, however, came only in 1903, nearly twenty years after Leland Stanford Jr. succumbed to typhus in the middle of his own Grand Tour. Rather than go straight to the source, Fairclough traveled to Berlin, where he encountered anti-English sentiment that would mark his

*"Classical scholarship has for its chief field this ancient Mediterranean area; and the student who is to devote himself to the cultivation of that field has before him a life that will be lived on a high intellectual level and that will also have close relationship with the social trends and the varied interests even of this twentieth century."*

—H. R. FAIRCLOUGH, *WARMING BOTH HANDS* (1940)



**H. R. Fairclough in uniform after returning from Montenegro. Palo Alto, c. 1921.**

thinking about Germany for the rest of his life. He then arrived in Paris, and thence on to Rome. Rome, he says, "aroused in me a spirit of adoration. Here I seemed to read the whole history of Europe in epitome." It stood in distinct contrast to California, at the leading edge of the American frontier, where everything was new, nothing old (with native American civilizations, of course, excluded or ignored). This helps us to understand why Stanford's 1902 production of *Antigone*—produced by Fairclough and his colleague Augustus Murray—should have been so successful: it oozed "high culture," something for which western robber barons (like the Stanfords) were desperately thirsty. And like the Panama Pacific Exposition of 1915, on whose classical architecture Fairclough wrote an article, it allowed frontier elites to imagine

themselves at the center, rather than at the periphery.

Fairclough claims in *Warming Both Hands* that "all pilgrims to Rome become archaeologists": at any rate, for him, it was the beginning of a lifelong alliance with archaeology. It was on the same trip that he met Arthur Evans and toured the ruins of Knossos, taking high tea with him in the Palace of Minos. Besides a gradual attraction to archaeology, Fairclough's trip marks another line of demarcation in his scholarship: his turn to Latin. It was only on his return to America, responding to a departmental need, that he began to teach classes and to write scholarship on Latin literature. He had previously been a Hellenist (writing





**H. R. Fairclough and an unknown man in a Red Cross relief vehicle. Montenegro, 1918–21.**

his dissertation on “Attitudes of the Greek Tragedians Toward Nature”), and he would regret the move away from Greek for the rest of his life.

His second trip to the Mediterranean came seven years later, in the academic year of 1910–11, when he was invited to spend a year at the American School of Classical Studies in Rome. On the way there, he visited Berlin again, representing Stanford at the centennial celebration of the University of Berlin. Kaiser Wilhelm II spoke at the gala dinner, and his voice—“very harsh”—made a poor impression. In Rome, Fairclough taught, of course. But he also had the chance to consult the Vatican’s manuscript collection, and in particular, took the opportunity to work with the Bembine Manuscript of Terence, something that would otherwise have been much more difficult for him than it was for European colleagues. Very far from home, he nevertheless felt comfortable in Rome, working and socializing with Italian, French, Austrian, and German scholars.

At least some of these contacts would come under severe strain when the Great War broke out in 1914. Fairclough was unambiguous in his sympathies—he blamed Germany from the beginning—and seems to have maintained or broken friendships on this point. Fairclough, too old to be drafted by the Canadians, sat out the war working on his Loeb edition of the *Aeneid*. It would be his most enduring work—the preferred translation, reportedly, of J. G. Frazer (author of *The Golden Bough*), who could

be seen around London, red book in hand. But the war touched him nevertheless, and Fairclough lost several family members in these years—one, James Fergusson, was a Stanford graduate (his memorial can be seen opposite the Burghers of Calais, in Stanford’s outer quadrangle).

When Fairclough finally crossed the Atlantic, in 1917, it was with the Red Cross, which was organizing relief for American POWs. He was asked to do so by Atholl McBean, a “Stanford Man” and San Francisco businessman who was helping to direct relief operations in Europe. It is indicative of business theory in the early 20th century that training in philology was considered adequate preparation for this kind of work, but Fairclough himself is adamant that such training made all the difference when he first arrived. In his memoir, he compares the task of collecting, ordering, answering and reporting on his office’s long neglected correspondence to the task of taking up a disputed passage of Virgil or Theocritus, with their long trails of competing manuscripts, commentaries, and scholarly disputes.

In any case, he seems to have impressed his superiors. When the war ended in 1918, he was asked to coordinate relief efforts in Montenegro, an area he claims not to have been able to find on a map before the war. Here too, he seems to have excelled—at least, according to his memoir. This period consumes many hundreds of pages in *Warming Both Hands*, and rather than summarize here, I simply urge readers to visit Green Library’s Special Collections

and see the prizes Fairclough has dedicated there. I was surprised, upon opening a box of correspondence, to find a silver cigarette case—given to him by Queen Elizabeth of Belgium—containing Red Cross commemorative pins, along with several large medals bestowed on him by King Alexander I of Serbia (which only became the Kingdom of Yugoslavia in 1929).

Fairclough's research suffered during this period, but did not stop. He familiarized himself with the Roman sites of Montenegro and wrote several articles on the subject, making sure to explore Diocletian's palace in Spalato, where he imagined the old man happily growing cabbages rather than running an empire. But though he published several articles on these sites, I've been unable to find any evidence that they were ever cited. Ironically, Fairclough's impact was likely more significant on contemporary policy toward Montenegro and the Kingdom of Serbs, Croats, and Slovenes (as it was then called): here too, he wrote several papers, and these certainly were read by friends of his in the American foreign service, the most important of whom was Herbert Hoover, a friend and Stanford alumnus, who led the American Relief Administration and in 1929 became president of the United States.

Life after the Red Cross was more or less the same as it had been before (though Fairclough was shocked to see that Stanford students now smoked openly). Fairclough did visit the Mediterranean one more time, in 1930, in what he calls his "archaeological tour." He began with Rome, Naples, Pompeii, Herculaneum, and Athens. But for the first time, he also crossed to North Africa. He did so by the new Athens-Alexandria air connection, and it came as a shock when, somewhere high over Crete, his pilot invited him to take the wheel of the aircraft, an experience that Fairclough compared in his memoir to the voyage of Daedalus and Icarus. Once in Alexandria, he visited Gizeh and Luxor, and from there he moved on to the Holy Land. He flew back to Greece—seeing Troy from above—and toured the Peloponnese. His memories of Spain, set down in the mid-to-late 1930s, are intermixed with nagging questions about the fate of colleagues and friends who were now caught up in the Spanish Civil War.

His most vivid account of this trip, however, comes from Yugoslavia, where he visited people and places familiar to him from his humanitarian relief days. What he found pleased him. The country was no longer swamped with bandits (*comitadji*) as it had been, and it seemed to be more prosperous. He came face to face with Montenegrins who remembered him as the foreigner who had saved them from starvation. Lazar Kalezić, for instance, grew up at a state-run facility that Fairclough had founded in order to educate young Montenegrin war orphans. A letter in Serbian, discovered in Fairclough's archive, records



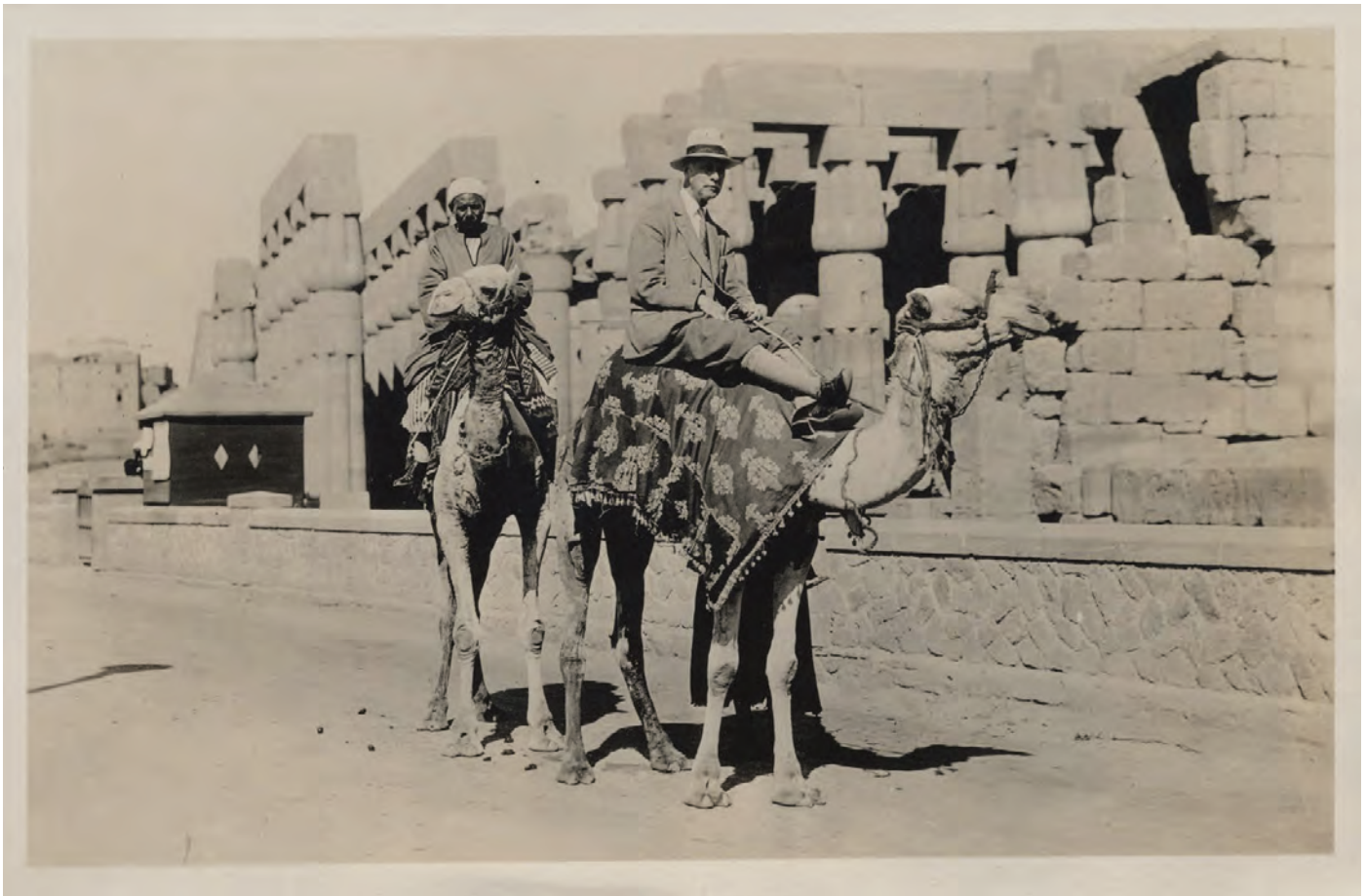
**H. R. Fairclough in civilian clothing. Probably after 1930.**

their encounter in 1930: "You simply asked: 'Do you know me?' and I firmly replied that I know You and that I remember everyone who was part of the administration of this Home from the USA. Then You took a pencil and started marking down the data about me such as: what's my name, how old I am, which grade I am in, and so forth. I said that I was in the second grade of the gymnasium, and You were glad about that, and You showed the will for me to contact You after I finish higher gymnasium, promising that You'll take care of my future university education" (I must thank Vladimir V. Mihajlović for his assistance in translating the letter, along with his expertise in heraldry, which helped identify Fairclough's Serbian medals). Fairclough died on February 12, 1938—almost eight years after meeting Kalezić

for the second time. Unfortunately, I was unable to discover whether Kalezić attended the University of Belgrade, as both had hoped.

Fairclough's Mediterranean—the "magic Mediterranean," he calls it in his memoir—reveals itself most clearly in some of his late writings, in which he articulates his views on its nature and on its relationship with Classical Studies. The epigram placed at the start of this article, for example, is part of Fairclough's response, in 1936, to the pedagogical ideas of Clarence Darrow, the lawyer most famous for defending John T. Scopes (of "Scopes Trial" fame). Fairclough's problem with Darrow had nothing to do with evolution, but instead focused on Darrow's dismissal of Greek and Latin studies in favor of practical and vocational training. But Fairclough insisted on the discipline's utility, and on its relevance in their contemporary world.





**H. R. Fairclough and an unknown man on camels. Luxor, Egypt, 1930.**

Fairclough had made the case for the mental discipline that Classics taught in his account of his Red Cross work. But his training in Classics also helped to untangle some problems of his own age. This was most obvious, for example, in debates over race and 20th-century nationalism. One of the final articles published by Fairclough was 1939's "Early Racial Fusion in the Eastern Mediterranean Lands," in which he laid out the case for a multi-racial, mixed Mediterranean. This was aimed at ongoing debates in archaeology and anthropology on Aryanism and racial purity, an ideology that Fairclough considered to be absurd. In his article, he described a Greek and Phoenician Mediterranean that was, and always had been, entangled and mutually constituted: his conclusion was that there had never been a racially pure state. This was important, and might have comforted Fairclough after, having observed a fascist rally in Rome, he caught sight of Mussolini flanked by a beaming Douglas Fairbanks: it seemed, in 1939, that even Robin Hood had turned against liberal democracy. To Fairclough a firm understanding of classical history, which require good knowledge of Greek and Latin, was an antidote to fascist lunacy.

And where do Fairclough and his magic Mediterranean leave us? We have seen, since the end of World War II, a succession of scholarly Mediterraneans, very different from his. For Fernand Braudel and his colleagues in the Sixième Section, the Mediterranean was a clockwork diorama, whose hidden mechanism was the object of study. For Peregrine Horden and Nicholas Purcell, the sea is a timeless zone of connectivity and difference—a grid on which to map social phenomena—but not a place where much changes. Fairclough treated the sea as the stage for a continuous drama, a place where he might do God's work (or President Wilson's). Our contemporary approach to history, and to Classics, has made it uncommon to insist either on such a continuity or on any ethical imperative in scholarship (though archaeologists, especially in heritage studies, come closest). But at a time when refugees continue to wash up on the shores of Lesbos or Crete, Fairclough's moral vision of the Mediterranean might have some power left. In reading his works—his *Aeneid*, his memoir and letters—one finds oneself shifting, almost imperceptibly, from the simple historical question "what happened?" to the harder one "what should I do?" The answer may ultimately be "nothing"—but asking the question has meaning of its own.

# Undergraduate Stories

## RALEIGH BROWNE (CLASS OF 2019)



Advised by my high school Latin teacher that Greek was the “coolest thing since sliced bread,” I was more than ready for my ten weeks at UC Berkeley’s Greek intensive. Another ancient language, older than Latin? With spicy new elements like the middle voice, and a definite article to boot? What more could I ask for?

It turned out that these “spicy” figures were more of a thorn in my side than the apple of my eye. As I stared blankly at the interminable verb endings in my notes, I found myself silently cursing whoever decided that the optative mood was a good idea. Any comfort I’d found in the familiarity of the genitive absolute had been wiped away by the impossibly long charts of  $-\mu\iota$  conjugations. This language, however “cool” it might be, was no walk in the park.

It was only during the seventh week of class that I finally began to feel that I just might make it out in one piece. We had—mercifully—finished the grammar portion of the course and moved on to reading “Greek in the wild,” as our instructor called it. Tackling the *Medea* after only six weeks of training was a bit daunting, to say the least, but I was ready for all the drama and gore that Euripides had to offer. He didn’t disappoint.

Working through the lines of Euripides’s text, I not only had a blast deciphering the odd language of tragedy, but I grew

far more confident in my mastery of all the Greek syntax and morphology that was (supposedly) stored in my head. Jumping feet-first into the deep water of Greek literature, although intimidating, was by far the most rewarding part of my experience at Berkeley. Certainly, the people of the Greek Workshop were outstanding in their own right—dedicated instructors and diligent students alike. In the end, however, it was Euripides himself who solidified my grasp over the complex and fascinating language I had just conquered.

I’m still a long way from truly mastering the Greek language, but with the help of the Classics departments at Stanford and Berkeley, I’ve taken a huge step in the right direction. I’ve finally filled a major gap in my knowledge as an aspiring classicist; although Latin maintains a special place in my heart, Greek has settled in comfortably alongside its younger counterpart. Most critically, this workshop has opened the door onto a vast and exciting world that has heretofore been closed to me: that of Hellenistic studies. My study of the Greek language has reminded me just how little I know about the world of Classics; seven years of Latin had made me complacent in my knowledge, but learning a new language has quickly told me how much I have left to learn—in terms of language, history, culture, and the whole host of other features that make up the field we call “Classics.” I’m incredibly grateful to the departments at Stanford and Berkeley for allowing me to experience the ancient world afresh through the eyes of a beginning language-learner, and I look forward to continuing this journey with all of the mentors and friends I’ve met along the way.

## GABI RHOADES (CLASS OF 2017)



I started each day by walking to the excavation site, striding briskly to keep pace with the sun as it began to filter through the fog that rolls across the Valle D’Ombrone. Often, I would pause at a clearing of hay and wildflowers halfway up the hill to marvel at the glorious vista of Tuscan landscape stretched out below me. The rolling hills were a physical representation of da Vinci’s iconic painting technique of atmospheric perspective. The hills in the distance were a hazy shade of blue, while the bold silhouette of those nearby towered above me. With each stride down the well-trodden path, I grew closer to my final destination and finally emerged onto a site shrouded under a canopy of overgrown trees that are presently preserving the Etruscan ruins of Poggio Civitate.

Since 2016 marks the 50th year of continuous excavation at Poggio Civitate in Murlo, Italy, this was a particularly exciting time to join the team. After half a century of inquiry, investigation, and excavation, we are still making crucial and enlightening strides in our quest to understand the enigmatic Etruscans. Last season, excavation uncovered a monumental building that is now referred to as the Early Phase Orientalizing Complex 4 (EPOC4). This edifice predated what was previously thought to be the earliest phase of development at the site. This season, excavation of EPOC4 as



well as the Hellenistic site in Vescovado continued. Complementing my experience working at a first-century Roman fort in England, these six weeks of archaeological field work and lectures provided me with an opportunity to familiarize myself with the material record of an earlier culture—the Etruscans.

After just a few days in Vescovado di Murlo, it became clear to me just how fiercely the inhabitants of Murlo cling to their Etruscan heritage. Back in the early 2000s, a genetic test conducted by the Institute of Genetics of the University of Torino confirmed what the locals had known for millennia: that the Etruscans are their direct ancestors. Using DNA evidence from bones recovered from the excavations at Poggio Civitate, the researchers were able to prove that the inhabitants of Murlo have a genetic as well as a physiognomic link to the Etruscans. Seeing the faces of their descendants served as a tangible reminder of the fact that I was living and working in the midst of true Etruscan posterity. Never was this connection so visible as during the Bluetrusco festival. During this month-long affair, the residents of Murlo displayed their deep pride in their past and ancestry. Not only is it a celebration of the Etruscans, but also of the 50 years of partnership and collaboration on the excavation of Poggio Civitate.

Poggio Civitate was very much a collaborative intellectual exercise in which the students and staff assumed roles as active interpreters of the past. During fieldwork, we engaged firsthand with the remnants of the Etruscans, and we were charged with identifying key evidence of their occupation. Each fragment of bone, speck of bronze, chunk of terracotta, piece of charcoal, and fragment of bucchero, impasto, or coarseware added to the material record. Individually, these finds held little significance; however, when viewed in tandem with the other finds and information about their context, they offer unparalleled insight into the lives

of the inhabitants of Poggio Civitate. In addition to work on-site, first-years also completed conservation and archival work once per week in the “magazzino,” the garage that had been repurposed for lab space. In the lab we were given the chance to conserve artifacts that we discovered ourselves, tracing them from context through preservation to cataloguing. We also assisted with data entry and organization, becoming familiar with countless records and documents from past years of excavation. Because we worked so closely with the staff, we witnessed their evolving interpretation of evidence. Being a part of this investigative process allowed me to hone my own interpretive skills beyond the setting of a classroom and to focus on archaeological methodology in a new region.

**HANNAH SHILLING  
(CLASS OF 2017)**



In Rome you can walk down a small street lined with gelato stands and souvenir shops and suddenly find yourself staring up at the Pantheon. On another small street, lined with trees and small homes, you can make your way to a race track on the grounds of the ruined baths of Caracalla. You can push your way through the exit of a grimy metro station and see the Colosseum and the ghost of Palatine Hill. The site of Julius Caesar’s bloody assassination is now a sanctuary for the city’s cats.

Thanks to a generous grant from the Classics department, I was able to travel to

Greece and Italy to come face to face with how the present interacts with the past. In class, we get the opportunity to interact with the past through the limited lens of texts. While it is important to analyze ancient texts and their interpretations, we have access to so much more from the past. I set out to explore these other relics, namely ancient Roman monuments, in the same way that we study texts. I visited monumental structures to gain an understanding both of what we can learn about the past through its surviving structures, and to try and grasp what draws hundreds of thousands of people from across the globe to these places.

Walking around the modern cities that house memories of the past was an incredible experience. In class it is so easy to think of our studies as if they are removed from the world. But when you actually get to see the objects of that study, get to stand and stare up at them, they really become alive. Even the most eroded building offers a chance to imagine past worlds while remaining firmly rooted in the present. I would get lost thinking about the Roman Empire or ancient Athenian politics, but I could never divorce those thoughts from the fragments in front of me. It brought me so much joy to gaze at and contemplate the past in the same way that I’ve only been able to with texts. These ancient monuments allow us to see the passing of time. Originally built to house emperors, host government meetings, or serve the masses, they have lived many other lives in their journeys to reach us. I loved getting to learn about these histories and how they have contributed to the survival or destruction of the archaeological sites I visited.

While all of the places I visited were amazing, none felt as alive as the ruined city of Pompeii. As I walked through the entrance to the archaeology site, the sky began to fill with thick, grey storm clouds. Within minutes, all of Pompeii was bathed in a thunderstorm and I was forced to take cover. I found shelter in a villa lined

# Undergraduate Stories

with gardens and beautiful murals, and I couldn't help but feel like I was back home in Portland, listening to the thunder and watching rain fall on my own garden. For a short time, a site that is normally filled with throngs of people was empty except for me. I got to sit inside a house filled with beautiful, decaying murals and treat it as though it were my own. It was my shelter for just a morning of its long life, and I feel all the more connected to history for the time I spent there.

Although it was often difficult to travel by myself and be the sole person responsible for my trip, my advisor Justin Leidwanger did an incredible job helping me plan my project from the beginning by giving me the tools to succeed on my own. I also feel prepared for my final year of undergraduate studies, and I'm excited to bring my personal understanding of these sites into the classroom. This project has given me the tools I need to think critically about how physical space creates meaning, and I can't wait to combine this with textual analysis to come up with new ways to look at the past.

## **ALANNA SIMAO (CLASS OF 2017)**

The Intercollegiate Center for Classical Studies (ICCS) in Rome was truly an incredible, unique, and influential program. Franco and Pina (the Centro

staff) and the professors all helped me to feel comfortable and welcome, and the Centro felt like a little piece of home in the middle of Rome. My professors had diverse backgrounds within the field of Classics, and each brought a unique perspective to whatever we studied. The course was certainly intense and at times exhausting, but well worth it to see so many amazing artifacts and places! One of the best parts of ICCS was having a community of Classics majors who not only studied together, but lived together as well. We all bonded over our shared interest in Classics, and each of the students brought an enthusiasm to the courses that inspired me to be the best student I could be. Between all the traveling, learning, and living together, I made lifelong friends at ICCS whom I considered my Centro family.

ICCS fostered a studious and fun academic environment, which helped me to improve my study habits to get the most out of my classical studies. Furthermore, having classes based at archaeological sites, monuments, and museums meant that I developed a disciplined routine of waking up early and starting my day—a practice that I hope to continue throughout my Stanford career in order to make the most out of my time here. Everyone at ICCS was extremely knowledgeable about their

respective interests within Classics, and I learned so much from both my teachers and my peers. We had stimulating daily conversations at meals about many different subjects ranging from philosophy to politics to favorite classical authors.

Though the academics were certainly important, one of the most influential aspects of studying abroad was the personal change it inspired. The city became my classroom as I explored, since I had to navigate not only the ancient sites but the modern Roman world as well. Rome is a flourishing city filled with art, history, and culture that I had never experienced before. I had to learn a new language and figure out how to get around in a new place. I had never been in a big city like Rome, let alone a different country. Being abroad helped me to grow as a person, gaining a new level of independence and confidence as I learned to find my way in the world.

Through this program I have learned so much about myself, the modern world, and ancient Rome. ICCS fosters a fantastic learning environment full of students who are seriously interested in the ancient world. Being able to visit so many sites and see the physical city allowed me to gain a better understanding of Rome and the classical world at large. I walked into the Colosseum and experienced its immensity. I strolled through the Forum and could imagine daily life for Romans from all walks of life. I saw temples and sat in theaters in Sicily. I explored fully preserved houses in Pompeii and Herculaneum. The whole program gave me a three-dimensional experience that I could never have had in the classroom. I know my understanding of Rome and the ancient world has become more well-rounded thanks to ICCS. It was an experience that I will cherish for the rest of my life.



**Alanna Simao spent a semester at the Centro.**





**ROLAND CENTENO (CLASS OF 2017)**



Explored an interest in religious life from ancient times in Athens, Pompeii and Rome.

**ELLE OTA (CLASS OF 2018)**



Underwater off the coast of Sicily investigating shipwreck.

**HALI MO (CLASS OF 2017)**



Myth-inspired travel through Athens, Delphi, Mycenae, Epidaurus, and Knossos.

**JAKE GOULDER (CLASS OF 2017)**



Learned introductory syntax, morphology and vocabulary at UC Berkeley's Intensive Latin Workshop.

**MAY PETERSON (CLASS OF 2017)**



Analyzing on shore at the Marzamemi Maritime Heritage Project.

**DAN RUPRECHT (CLASS OF 2017)**



Attended UC Berkeley's Summer Greek Intensive (to find out what Aeschylus really meant).

## Aisthesis: Undergraduate Journal of Classical Studies, Vol. 5 was published in fall quarter 2016.

The selected articles are engaging and informative investigations in the fields of Comparative Literature, Philosophy, and Classical Literature in Art. This year's staff included:

### Senior Editors

Meaghan Carley  
Kevin Garcia

### Reader

Robert Shields

### Editors

Noah Arthurs  
Raleigh Browne  
Alexandra Myers

### Faculty Advisor

John Klopacz

[classics.stanford.edu/projects/aisthesis-undergraduate-journal](http://classics.stanford.edu/projects/aisthesis-undergraduate-journal)

# Graduate Student News

## **BRANDON BARK**

I spent most of the summer with wife and dog-daughter here in Palo Alto, though I also participated in three short seminars: introductory paleography at UVA (taught by Consuelo Dutschke, at Columbia) and "Textual Mobilities" at UPenn (with Roger Chartier), both with the Rare Book School, and a seminar in Lyons on Italian incunabula, headed by the Institut d'Histoire du Livre. I hope to apply the new knowledge and techniques I picked up over the summer to Stanford's own vast collection of manuscripts and incunabula.

## **LEONARDO CAZZADORI**

In 2015–16, I completed the requirements of the Greek and Latin Survey sequence. I also attended a few seminars outside Classics with the intention of pursuing a minor in Comparative Literature, for I find it particularly productive to research topics in classical literature by connecting them with larger issues in the fields of literary theory and philosophy of literature. Furthermore, I assisted Professor Ceserani as a TA for her seminar on Tacitus. Later in the year, I was the sole instructor for a course on Attic orators. We read the funeral orations of Gorgias, Lysias, Thucydides, and Plato's *Menexenus*. While translating these texts, we discussed their literary features and the cultural relevance of their content in the context of Athenian society. Upon successful admission, I attended a summer master class in memory and culture studies in Germany. The theory sessions about the process of canonization for literary authors and about the role of archives and libraries in the process of memory-formation were especially relevant for my research. Finally, I submitted an article

## Welcome New Graduate Students!

### **KEVIN ENNIS, PHD CANDIDATE**

**Classical Archaeology**

### **AMANDA GAGGIOLI, PHD CANDIDATE**

**Classical Archaeology**

### **KEVIN GARCIA, MA CANDIDATE**

**Language & Literature**

### **NICHOLAS GARDNER, PHD CANDIDATE**

**Language & Literature**

### **HYUNJIP KIM, MA CANDIDATE**

**Language & Literature**

### **CORINNE MILLER, MA CANDIDATE**

**Language & Literature**

### **CATHERINE TEITZ, PHD CANDIDATE**

**Classical Archaeology**

### **VERITY WALSH, PHD CANDIDATE**

**Language & Literature**

### **VLADIMIR ZUCKERMAN, PHD CANDIDATE**

**Language & Literature**

on the cultural significance of athletic imagery in Callimachus, and it is going to be published in a forthcoming collected volume on Hellenistic athletics. In my piece, I systematically investigate any possible reference to athletic imagery in the *Aetia* and its significance in relation to the Ptolemaic cultural and ideological agenda.

## **DAVID DRISCOLL**

I had a productive year as a Geballe Dissertation Prize Fellow at the Stanford Humanities Center, where I completed and defended my dissertation, "Acting the Exegete: Homeric Quotation and Interpretation in Imperial Literary Symposia." Though the Humanities Center imposed the draconian requirement of attendance at four lunches each week, I found time to sneak away to give papers in Clermont-Ferrand and Nice, as well

as in Berkeley and San Francisco closer to home. I am also delighted that the digital humanities project Mapping Greek Lyric is now live to a wider audience (see <http://lyricmappingproject.stanford.edu>). I am looking forward to remaining at Stanford this fall, where I am serving as a lecturer.

## **ANNE DURAY**

I had the amazing privilege to spend this past school year participating in the Academic Year Program at the American School of Classical Studies at Athens (ASCSA) as a Regular Member and the Michael Jameson Fellow. The Academic Year Program brings together around 15 students from graduate programs across North America each year to study the history and archaeology of Greece on the ground, as it were. The practice of traveling around "ancient lands" has a long history—as many Stanford graduate students can attest from their

time in Giovanna Ceserani's "Words and Things" course—but was institutionalized in Greece within the foreign archeological schools and institutes during the late 19th and early 20th century.

Today, the ASCSA is the only foreign school in Greece to offer such a comprehensive yearlong program. The year is broken down into three terms—fall, winter, and spring—and each term offers different opportunities for students. The fall term includes the majority of the trips to different regions of Greece: Northern and Western Greece, Central Greece, the Deep Peloponnese, and the Corinthia and Argolid. These trips are 10 days to two weeks in length with a 7am–7pm schedule in order to see as many sites and museums as possible in all imaginable weather conditions, and students participating in





**Anne Duray at the Temple of Apollo at Didyma on the ASCSA Turkey Trip.**

the trips are required to report on topics ranging from entire sites to an object in a museum. In the winter, the focus turns to Athens and Attica, with a trip to Crete in between. During the spring term, I had the incredible opportunity to travel to both Ethiopia and Turkey (the optional trips the ASCSA offered this past year), as well as to excavate at ancient Corinth in the Roman phases of the South Stoa. The Academic Year Program at the ASCSA is an irreplaceable way to learn about the history and archaeology of Greece (especially for someone writing a dissertation on the history of archaeology in Greece). My own work will doubtless benefit not only from my peers in the program, with whom I spent nine eventful months, but also from the broader community of scholars at the ASCSA, who are all generous with their time and knowledge. Last but not least, my experiences traveling around Greece, Ethiopia, and Turkey underlined the ways in which archaeology is always practiced in the present, and this is something archeologists must remain mindful of, both while reflecting upon our own disciplinary history, and while looking into the future.

After the academic year at the ASCSA wrapped up in May, I participated

in two field projects this summer before returning to Athens to resume my dissertation research. In June, I excavated at the Middle–Late Bronze Age transitional site of Malthi in Messenia. During the initial 2015 season, we completely re-mapped the site, and planned possible excavation areas based on our goals of reassessing Natan Valmin’s original excavations in the first half of the 20th century and of situating Malthi within the broader context of the Middle to Late Bronze Age transition—that is, the so-called “rise of the Mycenaeans.” Consequently, during this summer’s season, I supervised excavation of a trench immediately outside of the fortification wall in hopes of recovering enough pottery to assist in the creation of a ceramic chronology and to attempt to date the construction of the fortification wall. Given the presence of prominent Late Bronze Age centers such as Pylos and Iklaina in Messenia, the contextualization of Malthi within Mycenaean state formation in this region has significant implications, especially since Malthi represents one of the most complete settlements from this time period on the mainland. After the season wrapped up at Malthi, I traveled to Naxos to assist in the last two weeks of the field season of the Stélida Naxos Archaeological Project. The hill of Stélida is a chert source with evidence for some of the earliest (if not the earliest) stone tool working and quarrying in the Cyclades. This upcoming year I’m looking forward to defending my dissertation proposal and continuing with my research.

**SIMEON EHRLICH**

Year four revolved around the dissertation (tentatively titled “The Morphology of Mediterranean Cities c. 800 BCE–600 CE). I defended my prospectus, achieved TGR status, and began writing at long last.

Outside the department I began a term as chair of the Archaeological Institute of America (AIA)’s Student Affairs Interest Group, which is responsible for organizing

programming aimed at students and young professionals at the annual meeting of the AIA. At this past year’s meeting in San Francisco I co-chaired two sessions: a professionalization workshop on the publication process and a session of short presentations where scholars could receive feedback on research projects in their nascent stages.

Thanks to the generous funding of the department, the Semitic Museum at Harvard University, the Classical Association of Canada, and the Social Sciences and Humanities Research Council of Canada, I was able to undertake several trips to conduct or present research. With my Mediterranean summer I spent a sixth year on staff at the Leon Levy Expedition to Ashkelon, researching the architecture and stratigraphy of the city in the Roman and Byzantine periods and preparing a synthesis of all such material excavated from 1985–2016 for publication. Later in the summer I spent time conducting



**Simeon Ehrlich reviewing plan and section drawings at Ashkelon.**

research at museums and sites in Spain. I also presented aspects of my dissertation research at the annual meetings of the Theoretical Roman Archaeology Conference (Rome), the Classical Association of Canada (Quebec City), the International Seminar on Urban Form (Nanjing), and the European Association for Urban History (Helsinki).

This year also saw the public announcement of the Philistine cemetery excavated at Ashkelon from 2013–16.

Panoramic view of La Villa Romana di Poggio Gramignano from the Tiber Valley to the excavation area. Photo courtesy of David Pickel.

I was the square supervisor of the first test trench excavated in the cemetery in 2013. Work resumed on a larger scale in 2014, 2015, and 2016, but discreetly, so as to ensure security and prevent looting. It is hoped that DNA from the burials excavated will answer the question of where the Philistines came from. It was exciting to play even a small part in this important discovery.

All in all, it was a busy but productive year. Now back to writing...



Grace Erny and Matthieu Abgrall had an impromptu Stanford reunion at the archaeological site of Dreros in East Crete.

### DILLON GISCH

In 2016 I completed my second year of PhD coursework on the Classical Archaeology track, which consisted of coursework, serving as a teaching assistant, co-coordinating the Stanford Archaeology Center (SAC)'s weekly evening workshop series, and carrying out archaeological fieldwork.

Among the courses I took this year, a significant portion of my time was occupied by the obligatory survey sequence of Greek literature, which I found to be challenging but rewarding. Beyond this, I had the pleasure of taking two exciting seminars: "The Archaeology

of Roman Slavery" with Professor Jen Trimble and "World Heritage in Global Conflict" with Professor Lynn Meskell in Anthropology. Having found the latter and several other anthropology courses over the past two years particularly stimulating, I applied to and was accepted into the Stanford Department of Anthropology's MA program.

This year I also served as a teaching assistant for two departmental courses: "Introduction to the Archaeology of Greece" and "Ten Things: An Archaeology of Design," for both of which Michael Shanks was the primary instructor. Between these I had a multitude of opportunities to discuss everything from the archaeology of the Aegean Bronze Age to 21st-century American product design with my students.

In a similarly exciting vein falls the Stanford Archaeology Center's weekly workshop series, which I co-coordinated with Anthropology PhD student Camilla Mazzucato. This workshop provided attendees the opportunity to hear and discuss firsthand the geographically, temporally, and methodologically diverse work of well-regarded archaeologists from the US, Mexico, Peru, England, Italy, and India.

And finally, I participated in two archaeological excavations in Tuscany (Italy). First, I returned to the Poggio Civitate Archaeological Project (which recently celebrated its 50th anniversary!) along with two Stanford alumnae, Cara Polisini (MA, 2014) and Kate Kreindler (PhD, 2015) as well as two very enterprising Stanford undergraduates, Gabi Rhoades (2017) and Alli Emge (2019). While this project is best known for

its contributions to our archaeological understandings of the living (as opposed to the funerary) worlds of the Etruscans in the Orientalizing and Archaic periods (ca. late eighth to sixth centuries BCE), this summer I had the opportunity to excavate a nearby but later (ca. late fourth- / early third-century BCE) structure that was potentially associated with ceramic and textile production. Second, I joined the Cosa Excavations, which are currently working to uncover and explore an Imperial bath complex (ca. early first to third centuries CE) at Cosa, a Roman colony 140 kilometers north of Rome.

This upcoming year, I look forward to completing the rest of my PhD coursework, as well as my Anthropology MA coursework and thesis, which will examine the political and social agency of ancient Roman statues rediscovered and displayed in the city of Rome during and after the Renaissance in Italy. I am also excited about beginning to explore more intensively current debates in the visual cultures of Greece and Rome as I prepare to write my dissertation prospectus.

### TED KELTING

My third year proceeded nicely, and was an excellent (and overarchingly comedic) exclamation point on my coursework, with attention paid to the Roman novel, satire, and the *Confessions*. This year and summer was wonderfully pedagogic, and I am thrilled to have taught two classes in the Beginning Latin sequence this spring and summer, together with Egyptians in the fall. Teaching Latin back-to-back was a wonderful opportunity to reflect on and to hone my language pedagogy. Throughout, I have been impressed by the keenness and kindness of our undergraduate





majors; it's been great to have them in my (intellectual) life.

This past year has also been my turn as gubernator of Stanford Classics in Theater (SCIT), a position whose *auctoritas* and *maiestas* are second to none. When one stages the Greek comic fragments, one does not have to do much to outdo previous attempts, but I can say with confidence that SCIT leapt over that very low bar.

**ANJA KRIEGER**

This academic year was my fifth year of grad school and was mostly spent working on my dissertation about seafaring and maritime connectivity in the Eastern Mediterranean. I also had the opportunity to work as a TA in Winter Quarter for Justin Leidwanger's class on "The Classical Past in a Modern World." This was my first time TAing for a Majors Seminar, and it was a most rewarding

experience. Through the department's generous Edwin J. Doyle Memorial Fellowship for Dissertation Research in the Mediterranean, I spent most of Spring Quarter in Athens, Greece, where I worked in the libraries of the American School and the British School. During the summer break I gave a presentation at the World Congress of Archaeology in Kyoto on maritime interactions in the Eastern Mediterranean from the Late Bronze Age to the Archaic Period.

I received a Mellon Foundation Dissertation fellowship for the upcoming academic year, in which I plan to complete my dissertation.

**KILIAN MALLON**

This year I finished my third year, and I am now moving from coursework into dissertation work. I gave a paper at the AIA conference in San Francisco on the subject of housing in Late Roman Greece and another in Philadelphia on security in Ostia. I had the pleasure of TAing for two Roman archaeology classes this year and got to take some wonderful seminars. I am now very excited to be looking forward to the dissertation stage of the program.

**ALYSON MELZER**

This summer I was fortunate enough to spend six weeks with the American School of Classical Studies in Athens as a member of their summer session. We traveled throughout Attica, the Peloponnese, Crete, and Northern Greece, visiting every museum and site that beautiful country could throw at us. Not only did my knowledge of Greek history and archaeology (and cuisine) grow leaps and bounds, but my appreciation for and



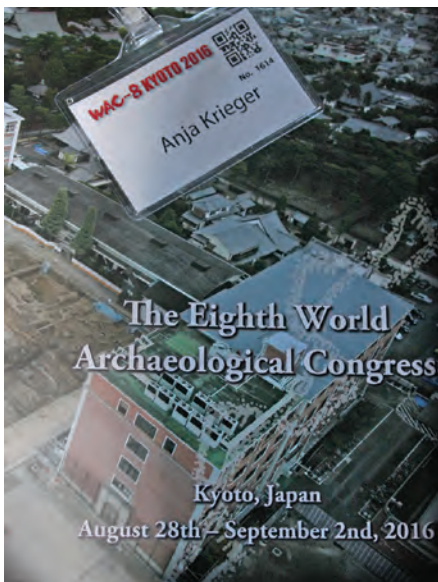
**Alyson Melzer visiting the Temple of Poseidon at Sounion during the ASCSA Summer Session.**

understanding of the literature I study here was also deeply enriched by being on the ground.

During the academic year, along with the undergraduate classes I thoroughly enjoyed TAing, the work I did on my own research through Greek survey and through various seminars, and the Ancient Sound conference I attended at the University of Missouri to give a paper, I also produced and acted in SCIT's most recent production *The Republican Party in Pieces: A Comedy (In Fragments)*, in which we tackled the comical frustrations of modern American politics and Greek comic fragments.

**DAVID PICKEL**

This year I completed my first year as a PhD student in the Department of Classics, focusing in Classical Archaeology. I had never been so challenged. But with the support of the faculty and all of my new



**Anja Krieger gave a paper on maritime interactions in the Eastern Mediterranean from the Late Bronze Age to the Archaic Period.**

# Graduate Student News

friends in the department—especially my fellow first-year cohort—it was certainly fulfilling!

For sure, my time was dominated by reading and writing on many diverse topics, ranging from post-Classical Latin poetry to medical anthropology. But I made sure to make the most of my first year, exploring the Bay Area and attending the many lectures and events sponsored by the department. In January I presented a paper at this year's AIA-SCS Annual Meeting in San Francisco on my work at Tróia, Portugal. And in the spring I began to work with some computer engineers here at Stanford, with whom Justin Leidwanger and I hope to develop novel 3D digital imaging technologies to study ancient volumetric standardization.

I was also fortunate enough to contribute to this year's SCIT performance, *The Republican Party in Pieces: A Comedy (In Fragments)*, for which I helped in the translation and direction of our interpretation of Aristophanes's *Banqueters*. Moreover, opposite Brandon Bark (George W. Bush) and Bobby Pragada (Paul Ryan), I was given the honor to act as that calamity, Donald Trump.

In July I directed renewed excavations of La Villa Romana di Poggio Gramignano, an Augustan period *villa rustica* located near the Umbrian town of Lugnano in Teverina. Our small team included both American and Italian archaeologists. We focused on the mid-fifth-century CE infant cemetery discovered within the many rooms of the villa's storage area and thought to be the result of a malaria epidemic. This first season was short (only three weeks were dedicated to digging), but with the support of the local community we were able to uncover two rooms. Next year we will continue our excavation of the cemetery and hopefully conduct preliminary survey work of the immediate area.

It was my first time in such a position,

and, although the days were long, difficult, and often too hot, I have never learned so much. I am extremely grateful for the advice and encouragement I received from the faculty—especially Justin Leidwanger, Jen Trimble, Susan Stephens, and Ian Morris—as well as for support from the department itself, which helped to fund this and other research conducted this summer. I also want to thank Lori Lynn, Lydia, and Valerie for helping me to navigate my first year at Stanford!

With renewed energy and the benefit of my first-year experience I am looking forward to my second year! I will be TAing undergraduate classes, helping to coordinate lecture series in both the department and the Archaeology Center, and further pursuing my own interests in health, disease, and the environment in the ancient world.

## STEPHEN SANSON

With all exams and coursework behind me, this year I began my dissertation, "The Poetics of Style in the *Shield of Herakles*." The *Shield*, attributed to Hesiod in both the papyrological record and manuscript tradition, has long been the subject of debate concerning its authorship, style, and quality. Often the discussion surrounding the poem disparages its similarity to the *Iliad*'s "Shield of Achilles" or its extreme aesthetics (gruesome battles scenes, overuse of similes, et cetera). The goal of my project is to assess its style in its archaic, oral-poetic context, matching unique features of discourse (rare particles, innovative formulae) with narrative trends and type scenes. In pursuit of this, I spent the past year as a fellow in Stanford's Center for Spatial and Textual Analysis (CESTA) where I began co-developing software that will allow full-scale formulaic analysis of Greek hexameter poetry. This information, along with a close reading of the poem itself, will better illuminate the *Shield*'s crucial intermediary position between

Homer's "heroic" poetry and Hesiod's "theogonic," "didactic" poetry. And though I did not travel to the Mediterranean this past year, I did give a paper at the Society for Classical Studies in San Francisco on an intertextual relationship between Hesiod's monster Typhon in the *Theogony* and Lucan's necromancer Erichtho. In this venue Stanford Classics in Theater (SCIT) also re-performed our 2015 play, *The Nerds*, to an enthusiastic audience. SCIT's 2016 production, which I helped co-direct, featured fragmentary Greek comedies performed on stage for the first time in well over a millennium, all in the service of panning the current drama of US presidential elections. Check the SCIT website (<https://classics.stanford.edu/projects/stanford-classics-theater-scit>) soon for a full video of the performance!

## PETER SHI

This summer, I joined the bioarchaeology field school in Vagnari, Puglia, held by McMaster University. The whole excavation is an experience that mixed laborious digging, parching Italian sunshine, friendly people, and delicious food and wine. This field school gave me firsthand archaeology experience as well as bioarchaeological knowledge. I hope I will have more opportunities to participate in archaeological programs in the future.

## RONNIE SHI

I have had a terrific second year (and first full year in the Ancient History program) here at Stanford. Atop regular coursework, I began learning Arabic and much enjoyed my first two quarters of teaching: Greek history in the winter, the letters of Cicero and Pliny in the spring. I gave two papers, one last November at the University of Michigan on warfare and the Greek slave trade, the other at the annual SCS meeting in San Francisco in January on the fragments of Rhianus's lost epic *Messenaiaca*. Up next in 2016–17: more Arabic, a first foray into Persian, and turning a year's research on the long-term history of religion's role in the state into the beginnings of a dissertation.



## LIZZY TEN-HOVE

The past year has been a busy and productive one for me. In addition to passing several program milestones, including two general exams and the much-dreaded German Reading Exam, I had the pleasure of teaching for the first time. In the fall quarter, I was a teaching assistant for Andrea Nightingale's "Transformation of the Self" course, an intensive freshman seminar that forms part of the wider Education as Self-Fashioning program. I couldn't have asked for a better first teaching experience than four hours a week spent discussing metaphors in the *Confessions*, writing *Symposium*-style speeches on friendship, and holding heated debates on the relative merits of Manichaeism and Neo-Platonism for building a society. In the winter, I taught the first half of the department's Biblical Greek sequence, another wonderful experience with fantastic students.

My own coursework has been equally stimulating: I took several seminars outside the department, including "Literature, Narrative, and the Self" with Joshua Landy of the DLCL and a wonderful TAPS course on "The Chorus and the Digital Crowd" that culminated in the performance of a devised piece, facetiously dubbed "Parodos Lost." Directed readings with Rush Rehm and Susan Stephens have been extremely helpful in shaping plans for my dissertation proposal.

Off campus, I presented at several conferences, including a conference on Classics and/in Performance at Notre Dame and Feminism and Classics VII at the University of Washington. At this year's SCS in San Francisco I was delighted to direct the Committee on Ancient and Modern Performance's annual production, this year a reboot of SCIT's adaptation of Aristophanes's *Birds*, the *Nerds*. I'm looking forward to rejoining CAMP in Toronto next January for the *Truculentus*, this time



**Scott Weiss investigating inscriptions in Rome.**

onstage, and to whatever hilarity SCIT comes up with in 2017.

Plans for the upcoming year include three quarters of teaching, the last of my general exams, a fond farewell to coursework, and, *deo volente*, my proposal defense. Many thanks to all—students, faculty, and staff—who make this department such a lovely place to learn and work!

## SCOTT WEISS

My third year in the PhD program concluded my time in coursework, which included ventures into the English, Philosophy, and Comparative Literature departments. In addition to those classes outside the department, I took three seminars in the department: Petronius and Apuleius with Grant Parker, Words and Things with Giovanna Ceserani, and Satire with Richard Martin, the last of which produced a paper that I will present at the SCS meeting in Toronto next year.

In the winter term, I had the great pleasure to teach an intermediate Latin class and to introduce Petronius and Martial to a small group of committed students. In the spring, I taught with Giovanna Ceserani

for her Origins of History class and had a lot of fun discussing authors ranging from Herodotus and Thucydides to Ammianus and Eusebius with a bright and enthusiastic group of students. The spring term also saw my stage debut, in Stanford Classics in Theater (SCIT)'s production of *The Republican Party in Pieces: A Comedy (In Fragments)*.

As part of my Med Summer, I spent most of July studying Latin epigraphy in courses at the American Academy and British School in Rome. These courses gave me the opportunity to continue working on research I had begun in my first year at Stanford in an archaeology seminar with Jen Trimble and had since presented at a conference at Berkeley. While in Italy, I also conducted independent research on Roman wall paintings in the Bay of Naples. I look forward to next year and beginning to work on my dissertation!



# Alumni Updates

**Jacqueline Arthur-Montagne** (*PhD, 2016*) accepted a tenure-track position as Assistant Professor of History at High Point University in North Carolina.

**Artemis Brod** (*PhD, 2016*) accepted a one-year renewable Visiting Assistant Professorship in the Department of Classics at Indiana University, Bloomington.

**Federica Carugati** (*PhD, 2015*) accepted a three-year position as Associate Director of the Ostrom Workshop and Visiting Assistant Professor in the Political Science Department and Maurer School of Law at Indiana University, Bloomington.

**Thaddeus Chase** (*BA Philosophy, 2009, minor in Classics*) is now Associate at Thompson and Knight, Dallas, practicing corporate and securities law. He earned his JD in 2013 at The University of Texas School of Law.

**Megan Daniels** (*PhD, 2016*) accepted the Lora Bryning Redford Postdoctoral Fellowship in archaeology at the University of Puget Sound.

**Matthew Loar** (*PhD, 2015*) accepted a tenure-track position as Assistant Professor of Classics in the Department of Classics and Religious Studies at the University of Nebraska-Lincoln.

**Carolyn MacDonald** (*PhD, 2015*) accepted a tenure-track position as Assistant Professor of Classics and Ancient History at the University of New Brunswick (Fredericton).

**Prentice Miller** (*BA Classics and History, 2008*), since joining KreagerMitchell, has concentrated her practice on business and real estate transactions, including commercial real estate leasing, commercial ranching operations and divestiture, easements, title and surface use issues, commercial business and asset divestitures, and entity formation and governance. Prentice credits the rigorous execution that she brings to her law practice, along with a focus on detail and critical thought, to her lifelong interest in language, the Classics, and the fine arts. She earned her JD from the University of Texas Law School in 2013 and is a member of the state bars of both Texas and New Mexico. She also belongs to the Austin Young Lawyers Association.

**Dan-el Padilla Peralta** (*PhD, 2014*) started his appointment as Assistant Professor at Princeton University this autumn.

**Andrew Phillips** (*BA Classics, 2011*) works for LinkedIn in Washington, DC, on its Advocacy and Campaigns Team. As a student-athlete at Stanford, he was a leader and 3-year starter on a team that made one of the most historic turnarounds in college football, culminating with a BCS victory and a #4 ranking in the country. Between 2012 and 2015 he took part in two major marketing software acquisitions (Wildfire, acquired

by Google in 2012; Bizo, acquired by LinkedIn during August of 2014). The year 2016 brings him back to his hometown of Washington, DC, where he will be leading politically right-of-center engagements for Marketing Solutions and helping his team apply its tools and data to the DC ecosystem. The team aims to change fundamentally the way trade associations, political campaigns, and other groups execute their public relations and communications efforts.

**Mark Pyzyk** (*PhD, 2015*) accepted a postdoctoral fellowship at the Pearson Institute at the University of Chicago.

**Robert Stephan** (*PhD, 2014*) accepted a Lectureship in the Department of History and the Department of Religious Studies and Classics at the University of Arizona.

**Vincent Tomasso** (*PhD, 2010*) accepted a tenure-track position in the Department of Classics at Trinity College in Connecticut.

**Darian Totten** (*PhD, 2011*) accepted a tenure-track position in the Department of History and Classical Studies at McGill University.

**Chierika Ukogu** (*BAH Human Biology, 2014, minor in Classics*) rowed at the Olympics in Rio under the watchful eyes of Cristo Redentor. She finished 20th overall and had the best races of her career to date. Chierika is currently studying medicine at the Icahn School of Medicine at Mount Sinai and putting her Latin skills to good use while learning about anatomy. *Spinus erectus, longissimus, pectoralis major...*it's Latin 101 all over again!

**Ben Vaughan** (*BA Classics, 1986; MA International Policy, 1987*) is associate professor of Economics at Trinity University in San Antonio, Texas. His daughter Rachel began her freshman year at Stanford in the autumn.

**Donni Wang** (*PhD, 2015*) accepted a postdoctoral fellowship at Shanghai University.

**James Wetmore** (*BAH Classics, 1991*) joined the faculty of Hennepin County Medical Center in 2013. He is currently an Associate Professor of Medicine and the Medical Director for Nephrology Research for the Chronic Disease Research Group at HCMC.

**Hans Wietzke** (*PhD, 2014*) accepted a one-year Visiting Assistant Professorship at Carleton College in Minnesota.

**Mark Zeigler** (*BA Classics, 1985*) was a sports reporter for *The Stanford Daily* as an undergraduate. He is now an award-winning sportswriter for *The San Diego Tribune*. Mark has covered 14 Olympics and seven World Cups of soccer, and he traveled to Rio to report on the 2016 Olympics. His primary beat is San Diego State basketball.

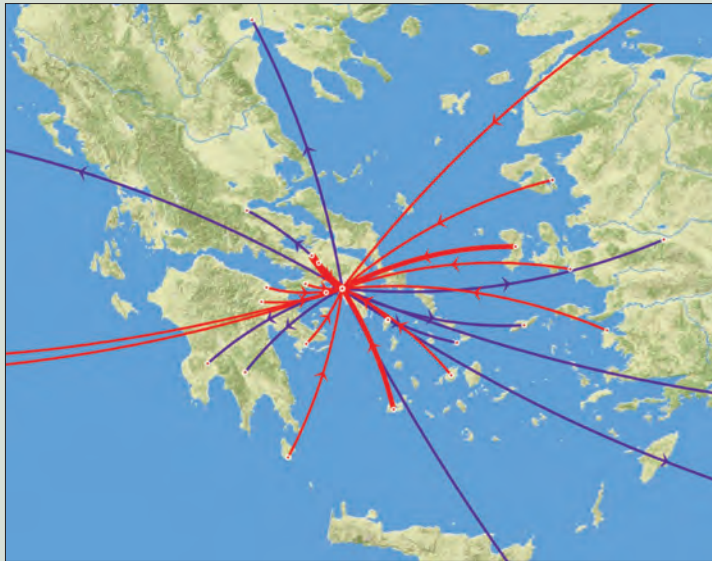


## Mapping Greek Lyric: Places, Travel, Geographical Imaginary

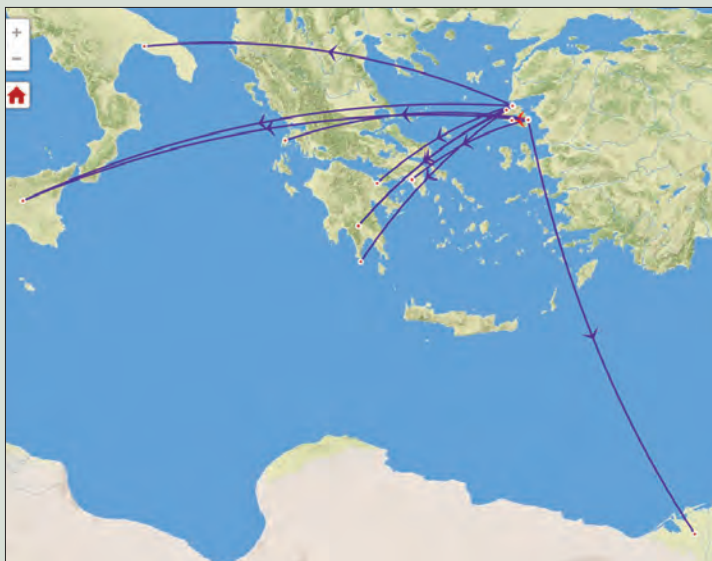
lyricmappingproject.stanford.edu

Created by: David Driscoll, Israel McMullin, Stephen Sansom

Headed by: Anastasia-Erasmia Peponi



Lyric poets travel to and from Athens.



Far more poets travel from Lesbos than to Lesbos.

This digital tool charts the geocultural activity and imagination of archaic and classical lyric in a dynamic online map. Which were the predominant cities, islands, or regions for lyric performance? Where were lyric artists traveling to and from according to ancient sources? What are the geographical references in the extant lyric narratives? To provide answers to these questions we have carefully sifted through ancient and modern sources and prosopographies to create a database that contains 140 lyric poets and performers from the eighth century BC to the beginning of the fourth century BC, 225 places, and 839 links between performers and places. Each data point includes the relevant ancient source, ranging from papyri and manuscripts to ancient quotations and Byzantine encyclopedic compilations such as the Suda. Using SQL and GIS mapping software, we display this dataset in an intuitive map that allows the user to see which places were lyrically active (or inactive) in different periods and which were chosen as imaginary settings in melic, iambic, and elegiac poetry.

We have created this map as a basic tool that allows researchers, teachers, and students to envision data more clearly and thereby rethink cultural production in the Hellenic world in its relation to geopolitical structures. We have chosen two intriguing examples for illustration: a map that shows movement of lyric poets to and from Athens, and one that shows traveling activity of lyric poets associated with the island of Lesbos (an island that has drawn international attention recently in connection with the ongoing refugee crisis). Please contact us at [lyricmappingproject@stanford.edu](mailto:lyricmappingproject@stanford.edu) if you have any questions or would like to share a comment or suggestion!

# Eitner Lectures

Photography: Jose Mercado / Stanford News



The LORENZ EITNER LECTURES on Classical Art and Culture publicize classics and classical scholarship. 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. Prof. Eitner 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.

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## Tony Freeth

### **The Antikythera Mechanism: A Shocking Discovery from Ancient Greece**

*November 6, 2015*

Without two chance storms, two thousand years apart, the Antikythera Mechanism would never have been discovered and our view of ancient Greek technology would be entirely different. With its extraordinary bronze gear trains, it has been the subject of impassioned controversy for more than a hundred years. Initially, its structure and purpose remained hidden in a corroded tangle of fragmentary gears, scales and inscriptions—and there were many confusions and mistakes. Research in the last decade has made huge progress in understanding its true identity. As part of an international team, Dr Tony Freeth has been a central figure in an extraordinary voyage of discovery: every new revelation has reinforced a sense of shock about this highly sophisticated ancient Greek astronomical calculating machine. It is one of the true wonders of the ancient world.

Dr. Tony Freeth is a founding member of the Antikythera Mechanism Research Project and an Honorary Senior Research Associate at University College, London. He holds degrees in Mathematics from Cambridge University (UK) and Bristol University (UK). His work on the Antikythera Mechanism has been published in *Nature* (Freeth et al, *Nature* 2006 and Freeth et al, *Nature* 2008) as well as other prominent journals. In 2012 he produced and appeared in an award-winning TV documentary about the Antikythera Mechanism, broadcast in the USA as “Ancient Computer” (WGBH *Nova*) and distributed internationally by the BBC, ARTE, NHK and many other major TV channels.

## Edith Hall

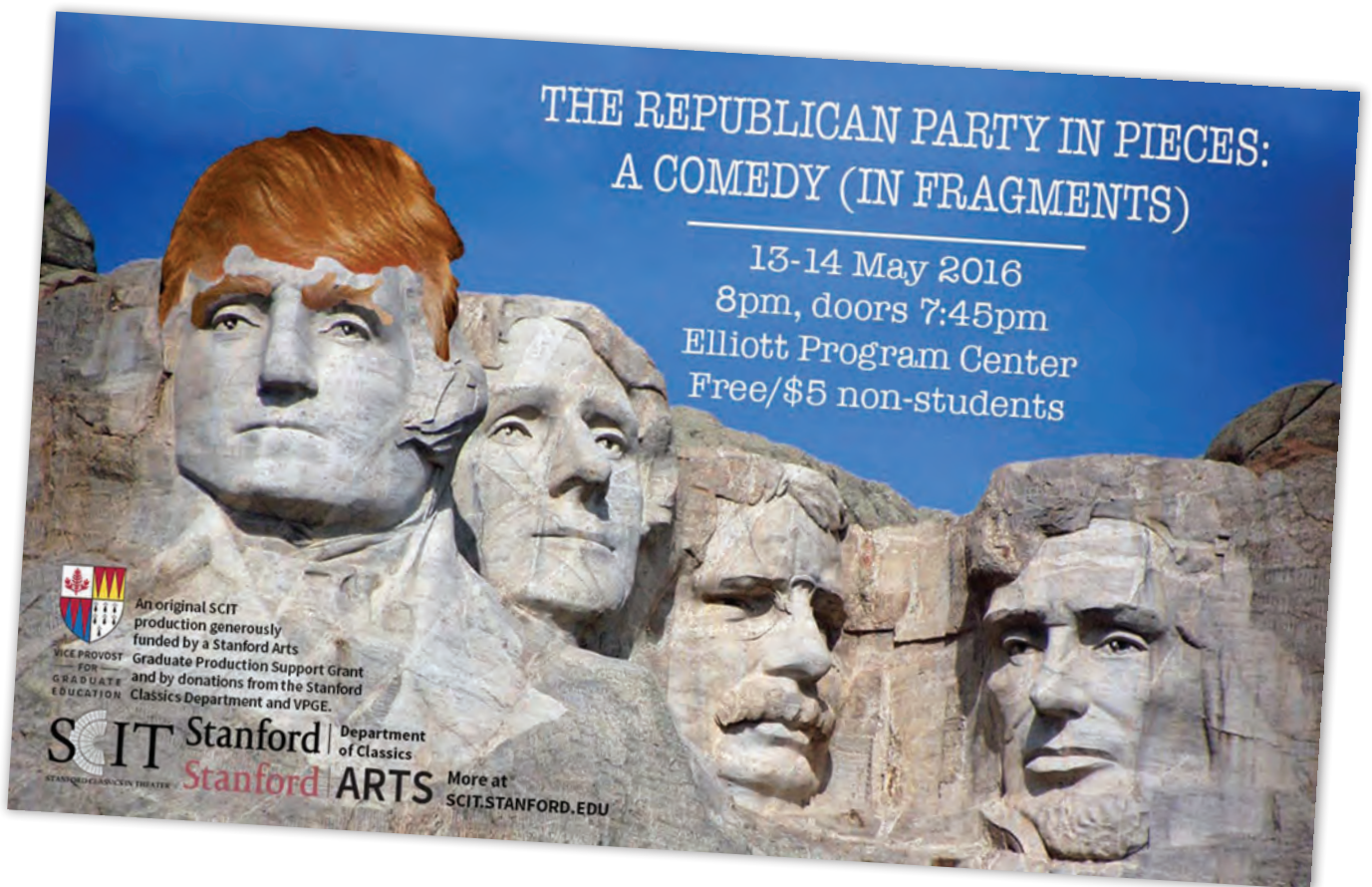
### **Master of Those Who Know: Aristotle as Role Model for the 21st-Century Academician**

*February 18, 2016*

Of all the great minds of antiquity, Aristotle's is the one which most clearly celebrated curiosity for its own sake and has most profoundly affected how we all do literature, philosophy and science. There was no constituent of the universe in which he was not interested, whether it was empirically discernible to the senses (plants, animals, planets), or lying beneath and beyond the perceptible surface of things (ethical impulses, principles of logic, time, chance). This illustrated lecture first traces some key moments in the history of the reception, perception, representation and influence of the man whom Dante called simply ‘master of those who know’, *il Maestro di color che sanno*. As we approach his 2,400th birthday, it then asks whether celebrating certain aspects of Aristotle's thought and its reception could bolster all our academic endeavours today.

Edith Hall is Professor in the Department of Classics and Centre for Hellenic Studies at King's College London and Chairman of the Gilbert Murray Trust. Her research interests cover ancient Greek literature, thought, politics and culture and their reception in modern times. She taught at the universities of Oxford, Cambridge, Reading, Durham and Royal Holloway before taking up her present position; she has also held visiting appointments at Swarthmore College, PA, Northwestern University, IL, Leiden and Erfurt. She has published over twenty books, both monographs and edited volumes, most recently *Introducing the Ancient Greeks: From Bronze Age Seafarers to Navigators of the Western Mind* (2014, Bodley Head). Her monograph *Adventures with Iphigenia in Tauris: A Cultural History of Euripides' Black Sea Tragedy* (OUP 2013) won a Goodwin Award of Merit from the American Philological Association. In 2015 she was awarded the Erasmus Prize by the European Academy for her contribution to international research.





## Stanford Classics in Theater (SCIT)

*The Republican Party in Pieces: A Comedy (In Fragments)*

Scraps of ancient Greek comedy were mashed up with crumbs of modern political sound bites and set at the 2016 Republican National Convention, where GOP elite looked to the audience in choosing the candidate best suited to make America great again.

*May 13–14, 2016*

SCIT is generously sponsored by ASSU Arts Grant Program, Stanford Arts Institute, and the Department of Classics.

NOTA BENE: IN ADDITION TO THESE EVENTS, THE DEPARTMENT HOSTED OVER TWENTY RESEARCH TALKS, CONFERENCES, AND WORKSHOPS. DETAILS CAN BE FOUND AT [HTTP://CLASSICS.STANFORD.EDU/EVENTS/PAST-EVENTS](http://classics.stanford.edu/events/past-events).





1. Kevin and Nilo at the holiday party.

2. Jonathan and Megan celebrating (Megan's) defense.

3. Faculty and graduating seniors enjoy dinner at the Cantor.

4. Meaghan and Christina after their honors presentations.

5. James and Justin catalogue a piece of lead sheathing.

6. Bernhard and Gabie identifying coins in class.

7. Jacob Kaplan-Lipkin inspires 500 JCL students at MemChu.





# Two and a Half Recollections of Mark Edwards

DONALD LATEINER (MA 1971, PHD 1972)

JOHN R. WRIGHT PROFESSOR OF GREEK, EMERITUS, OHIO WESLEYAN UNIVERSITY

October 5, 2016

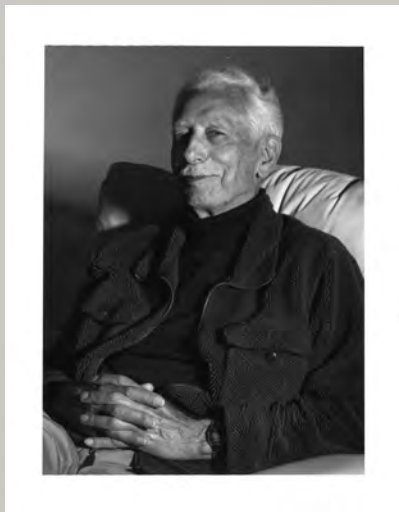
In December 1971, my fellow recent PhD or ABD Classics friends and I faced a grim job market. I was fortunate to obtain interviews for teaching positions at the meetings of both the American Historical Association and the American Philological Association (as it was then fondly known). These meetings were in different cities, of course, and a graduate student-lecturer had no jetsetter budget.

(In those days of the previous century, there were no university travel stipends or aid from professional organizations.) After interviewing at the AHA, I dragged myself to the second East Coast venue, but I was out of money and had no credit card, much less credit. Mark, who was then chair, informed of my problem, invited me to sleep on his room's couch. It does not sound like much, perhaps, but it practically brought me to tears, since prospects seemed not bright.

Because Mark had come to Stanford after I had finished with coursework and because I was studying in Greece that year, I never had a chance to take a course from him. My loss. His generosity to a comparative stranger was typical of his large-hearted helpfulness.

When I was collecting information and annotations on Toni Raubitschek's autobiography—written for me in examination “bluebooks” (see *Histos*, supplementary vol. 1, <http://research.ncl.ac.uk/histos/HistosSupplements>.)—I asked Mark some questions about his long friendship with Toni. He surprised me by reporting that he had a similar set (and there were others). He also shared with me copies of cassette

tapes that Mike Jameson had made of long interviews with Toni. (Mike had been my teaching colleague for four years at Penn before he moved to Stanford.) Like all of us, Toni had favorite anecdotes related in nearly identical form in more than one medium, but it was precious to hear them in that unique timbre and accent.



Mark was full of surprises like those tapes, if one accidentally had access to a lever to pry them out. He seemed to me a very private person, and I always regretted not getting to know him better. I had hoped to see him this past January at the SCS (as the APA is less fondly known now), or at the Stanford Party in San Francisco, but he begged off due to failing (night) eyesight. Here is an excerpt from my last communication from Mark (2 December 2015):

“Don—Thanks for the dinner invitation, but I’m afraid I shall not be able to attend. At my age I try to avoid driving at night as much as possible, and coming back from S.F. isn’t too good after dark. But I hope you have a good time.

I promised you Ned Spofford’s obit, and then could not find it. Now I have a copy, and it’s attached.”

So, once more, Mark supplied me with information about a mutual friend: Ned, once my teacher at Cornell in 1967, who, like Mark, had helped me out in a dark hour, offering a tutorial on Horace’s *Satires*. Mark was a kind figure of stability for many caught in a quandary and a good friend. I will miss his voice and collegiality.

HEARTFELT THANKS TO ALL WHO CONTRIBUTED TEXT FOR THE MEMORIAL PAGE ON OUR DEPARTMENTAL WEBSITE: [HTTPS://CLASSICS.STANFORD.EDU/MEMORY-PROF-MARK-EDWARDS-1929-2016](https://classics.stanford.edu/memory-prof-mark-edwards-1929-2016)

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