

# CLASSICS CONVIVIUM

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## Included in Newsletter

- ◇ Letter from the Chair
- ◇ Sinis Archaeological Project Field Update
- ◇ Urban Biographies, Ancient and Modern: Italy, Greece, Turkey, USA
- ◇ Classical Studies Welcomes Five New Classical Studies Faculty
- ◇ D. P. Ross: A Life of Inspired Teaching
- ◇ Graduate and Undergraduate Updates
- ◇ Graduate Student Snapshots: Parrish Wright & Matthew Naglak
- ◇ Annual Copley Latin Day
- ◇ How Do You Study a Disappearing Town?
- ◇ Carrie Arbour Scholarships Update
- ◇ Summer 2019 Photo Competition

# Letter from the Chair

Dear friends of Classical Studies,

The 2019-2020 academic year has come and gone. It was a watershed year. It feels restorative to take a moment to reflect on all that has happened before we enter a new academic year.

The year was a 12-month marathon. We had an external review, 5 successful job searches, and a continuous stream of public events. Faculty and students received awards. For many months, it felt like every second of the day was filled.

A highlight was five new faculty hires made between March 2019 and March 2020. They are Margaret Foster (Associate Professor of Classical Studies), Jonathan Ready (Professor of Classical Studies), Irene Soto-Marin (Assistant Professor of Classical Studies and Assistant Curator at the Kelsey Museum of Archaeology), Will Stroebe (Assistant Professor of Modern Greek and Comparative Literature), and Shonda Tohm (Elementary Latin Coordinator and Lecturer III-IV). (See the description of our new colleagues inside this newsletter.) Besides these hires, the department gave courtesy faculty appointments to Nicola Barham (History of Art and Kelsey Museum) and Anna Bonnel Freidin (History) and tenured and promoted Aileen Das, now Associate Professor of Classical Studies with a courtesy appointment in Middle East Studies. These early career appointments and promotions replace retirements of esteemed faculty members (Ruth Scodel, Sharon Herbert, Vassilis Lambropoulos), add scholarly depth, and strengthen ties with other units.

Classical Studies faculty members won significant recognition. Francesca Schironi's book *The Best of the Grammarians: Aristarchus of Samothrace on the Iliad* received the coveted Charles J. Goodwin Award of Merit for outstanding contribution to Classical scholarship awarded by the Society for Classical Studies. Professor Schironi also won a Loeb Classical Library Foundation Fellowship, as did Linda Gosner. The latter finished her third year as Michigan Society of Fellows Postdoctoral Scholar and begins this fall as Assistant Professor of Classical Archaeology at Texas Tech University. Nicola Barham won a Getty / American Council of Learned Societies Fellowship in the History of Art. Sara Forsdyke is now Professor of Classical Studies & Josiah Ober Collegiate Professor of Ancient History, having received one of the college's highest honors of distinctive recognition. She won a Michigan Humanities Award, which she will take in 2021. Sara Ahbel-Rappe was a Princeton University Council of the Humanities and Department of Classics Visiting Fellow. Aileen Das was a Fellow at the Center for Hellenic Studies in Washington. Ian Fielding held a Loeb Fellowship, Ben Fortson a Michigan Humanities Award, Richard Janko an ACLS Fellowship, and Christopher Ratté, also the recipient of a Michigan Humanities Award, was the Elizabeth A. Whitehead Distinguished Scholar at the American School of Classical Studies in Athens.

Several faculty members hold important leadership appointments: Susan Alcock is now Provost and Executive Vice Chancellor at UM-Dearborn. Nic Terrenato is the new director of the Kelsey Museum. Arthur Verhoogt has been reappointed Associate Dean of Rackham. David Potter is Secretary of SACUA. Sara Ahbel-Rappe serves on SACUA. Sara Forsdyke is Senior Fellow in the Michigan Society of Fellows. Celia Schultz completed three years on the LSA Divisional Committee.

Among our graduate students, I single out Caitlin C. Clerkin (IPCAA), who will be a Fellow at the Institute for the Humanities and Marshall Buchanan (Classical Languages and Literature), who will hold a FLAS Fellowship for Chinese, both in 2020-2021. Drew Cabaniss (IPCAA) received the 2020 Rackham Outstanding Graduate Student Instructor Award for his work as the instructor of record in second-semester Modern Greek (102) in Winter 2019.

On March 15, the hustle and bustle of campus life gave way to eerie silence. Michigan's coronavirus cases surged suddenly. Governor Gretchen Whitmer issued a stay-at-home order. With two-days' notice to prepare, faculty and GSIs shifted to remote teaching. Over the next week, we saw buildings and libraries close. We moved our offices home. Our presence on campus completely vanished. Dustballs filled the halls. Our instructional workload grew more intense. Every teaching hour was a crash course in the technology and pedagogy of distant learning.

Summer kept us busy. While Michigan's sunny days and lingering twilight were restorative, we never really settled into our research routines. Buildings remained closed. Digital space was our meeting ground. In the midst of uncertainty, we worked out the details of a completely different return to campus this fall, with instruction happening in hybrid, in-person and remote teaching modes.

Reality has been hard. The death toll has been very high in Detroit and other cities in southeast Michigan. The working poor have been devastated. Businesses throughout the state are shuttered. Our March-June job losses were the steepest in the country. This and the aggressive policing nationally that have led to a series of civilian killings of African Americans bring grief that is practically unbearable. It's been absolutely a difficult time.

Throughout the pandemic, members of the department have tried to lift each other up as a community. We are now working to forge an anti-racist action plan that constructively engages in structural change as it informs our work as teachers, researchers, leaders, and public intellectuals in Classical Studies.

One project this coming academic year is to hold monthly departmental discussions on topics relating to Classics and diversity. This is both a learning and a community building plan. We received a Diversity Ally Grant from Rackham Graduate School to launch several initiatives around DEI concerning graduate student experience. Our two Rackham Graduate Diversity Allies, Fernando Leme and Malia Piper (Classical Languages and Literature PhD candidates), have developed a series of short readings or videos designed to stimulate discussion on the topics of identity, race, diversity, belief, and appropriation. Besides devoting ourselves to learning, we will respond to the call to community service.

While the past academic year was enormously challenging, it leaves me feeling hopeful. We are blessed to welcome new members to our faculty and new and returning graduate student cohorts. As a group, we have energy, intellectual curiosity, and the shared desire to dig deeper into our disciplinary history and find ways to become better members of our communities with the common goal of eliminating racism and its effects. To our friends and alumni, thank you for your gifts of attention and money supporting our mission. Please feel free to email me at [lsa-clas-chair@umich.edu](mailto:lsa-clas-chair@umich.edu). Let me know what you are doing.

I wish you and your loved ones health, strength, courage, and joy as we face the enormous challenges that lie ahead.

*Artemis Leontis,*  
C.P. Cavafy Professor of Modern Greek  
and Comparative Literature  
and Professor of Classical Studies



# *Sinis Archaeological Project Field Update—Fall 2019*

by Linda Gosner

In antiquity, the western Mediterranean island of Sardinia served as an important waystation on the long-distance trade routes of the Phoenicians, Carthaginians, and Romans. Its varied landscapes provided resources such as salt, metals, and wheat for local use and export. Before arriving to Michigan, I became well acquainted with the west-central part of the island while excavating at the site of S'Urachi. I saw many possibilities there to research the questions I am most interested in: how did Roman conquest impact provincial landscapes? What was the relationship between coastal cities and rural areas? How did trade and resource exploitation impact settlement and colonization?

My time as a Postdoctoral Fellow in the Society of Fellows and an Assistant Professor in the Department of Classical Studies has given me the opportunity to initiate a new project in the region: the Sinis Archaeological Project. We held our pilot season in 2018. This summer, I returned for a second season with a team of colleagues and students from eight universities. I was grateful to have three UM students, including a classical archaeology graduate student and two undergraduates supported by the Department of Classical Studies' generous Carrie Arbour Fellowship.



We spent our time surveying the inland agricultural fields of the Upper Campidano region, conducting intensive pedestrian survey, extensive survey, and remote sensing. For the pedestrian survey, we systematically traverse the landscape to record and collect pottery, lithics, and other material traces of past activity. After analyzing our materials, we use this data to produce detailed maps of artifact distributions that help us understand when and how the landscape was used in the past. We complement this work with extensive survey, recording architectural remains of archaeological sites across the region through traditional photography, drawing, and drone-based aerial photography and photogrammetry. Finally, we use specialized satellite imagery produced daily for predicting field conditions and looking for new sites.

We have now systematically surveyed 3.1 square kilometers and analyzed thousands of lithics and sherds of pottery. Our research suggests that many Bronze and Iron Age sites were reoccupied and modified in the late Punic and early Roman periods and, often, again in the late Roman and medieval periods. Significantly, large quantities of Punic and Roman pottery are found across the rural, inland landscape and not just at coastal, urban sites that served as major ports in these periods. Next summer, we will move our work to the coast, which will open new possibilities for comparing patterns of occupation in the coastal and inland landscapes in more detail.

I'm grateful for the support of the Department of Classical Studies and the Museo Civico in San Vero Milis as well as the funding bodies that made our first two seasons possible: the Loeb Classical Library Foundation, the Rust Family Foundation, the Curtiss T. and Mary G. Brennan Foundation, the Archaeological Institute of America Julia Herzig Desnick Endowment Fund for Archaeological Field Surveys, and the DigitalGlobe Foundation. Check out our website to find out more: <https://sites.lsa.umich.edu/sinis-archaeological-project/>.



# Urban Biographies, Ancient and Modern: Italy, Greece, Turkey, USA

An exhibit curated by Christopher Ratté  
with co-curators Lisa Nevett, Nicola Terrenato, and Kathy Velikov

“Human beings are by nature political animals.” The Greek philosopher Aristotle wrote these words over two thousand years ago, but they remain true today. We are still political animals — animals that live in the polis, the Greek word for “city” — and just as we still read Aristotle, so are we still fascinated by the cities of ancient Greece and Rome.

Archaeologists have always been interested in how urban centers grow and change over time. In the past, the sheer size of archaeological sites and the cost of excavation forced scholars to limit their research to small areas. Today, new technologies such as aerial mapping and subsurface sensing allow archaeologists to see entire urban landscapes in high resolution. This broader perspective enables researchers to go beyond broad generalizations and to recreate detailed biographies of individual ancient cities.

The exhibit “Urban Biographies, Ancient and Modern: Italy, Greece, Turkey, USA” was on display at the [Kelsey Museum of Archaeology](#) from August 24, 2018 to January 6, 2019, and showcased three ancient cities currently being studied by Kelsey archaeologists — [Gabii](#) in Italy, [Olynthos](#) in Greece, and [Notion](#) in Turkey — and compares them with modern Detroit in the USA, focusing on urban rebuilding projects involving students and faculty of the University of Michigan’s Taubman College of Architecture and Urban Planning.

The website for the exhibit is [available here](#) on the Kelsey site. The *American Journal of Archaeology* published a review of the *Urban Biographies* exhibition, “[Technologies and Narratives of Urban Archaeology at the Kelsey Museum](#),” by Seth Bernard.



# Classical Studies Welcomes Five New Classical Studies Faculty

The department has done much to refresh our ranks in the past year. Between March 2019 and March 2020, we made 5 new faculty hires. These early career hires followed the hiring by Hatcher Graduate Library in September 2018 of **Zachary Quint** as the new librarian for Classical Studies and Modern Greek. They add scholarly depth while strengthening our ties with other units.

**Margaret Foster** is one of two new faculty hires in Ancient Greek. She joins our faculty this fall as Associate Professor of Classical Studies. She specializes in Greek literature, especially archaic and classical poetry; Greek cultural history; Greek religion; Latin lyric poetry; and genre theory. She received a PhD in Classical Studies from University of California, Berkeley, MA in Greek also from UC Berkeley, and BA in Greek and Latin Literature with Honors from Vassar College. She has a published monograph, *The Seer and the City: Religion, Politics, and Colonial Ideology in Ancient Greece* (UC Press, 2017) and a co-edited volume with Leslie Kurke and Naomi Weiss on *Genre in Archaic and Classical Greek Poetry: Theories and Models* (Brill, 2019). An experienced teacher, she has taught large introductory courses in Classical civilization, Ancient Greek language, at all levels, and core undergraduate and graduate courses for minors and majors. She has been thinking about the curriculum in Classics and working to deploy new strategies for recruiting and retaining students.



**Jonathan Ready** is also a Greek literature specialist and will begin this fall as Professor of Classical Studies. He received a PhD in Classical Studies and MA in Greek, both from UC Berkeley, following his studies at Yale University, where he received a BA in Greek and Latin Literature magna cum laude. He specializes in Homeric studies; narrative theory; and folkloristic approaches to ancient texts. His published books are *Character, Narrator and Simile in the Iliad* (Cambridge UP, 2011); *The Homeric Simile in Comparative Perspectives* (Oxford UP, 2018); and *Orality, Textuality, and the Homeric Epics: An Interdisciplinary Study of Oral Texts, Dictated Texts, and Wild Texts* (Oxford UP, 2019). Additionally, he has co-edited a book with Christos Tsagalis: *Homer in Performance Rhapsodes, Narrators, and Characters* (2018), and three volumes of the *Yearbook of Ancient Greek Epic* (2017, 2018, 2018), which he co-founded with Professor Tsagalis. His fourth book, on characterization, is in the planning stages. He is a scholar of exceptional productivity and quality, international reputation, and comparative breadth.



**Irene Soto Marin** will join the faculty this fall as Assistant Professor of Classical Studies and Assistant Curator at the Kelsey Museum of Archaeology. She brings an interdisciplinary background to the study of the Graeco-Roman economic history, with expertise in archaeology, numismatics, papyrology, museum curation, and digital humanities. She received her PhD from the Institute for the Study of the Ancient World (ISAW) at New York University and BA in Classical Studies from Barnard College. She has further academic training in the American Numismatic Society's Graduate Seminar in Numismatics and the American Society of Papyrologists' Summer Institute in Papyrology. She has substantive museum experience. She is currently a Wissenschaftliche Assistentin in the Department of Ancient Civilization at the University of Basel, Switzerland. She directs Nomisma, a digital humanities initiative creating a database of 30,000 coins found in hoards with known archaeological provenances in order to measure the monetary integration of the Roman Empire. She works as a ceramicist for the excavations at Amheida by New York University. In addition to teaching and research, Dr. Soto Marin's responsibilities include working collaboratively with the curators at the Kelsey Museum to develop exhibits and projects, with special attention to the coin collection. A native speaker of Spanish, she is eager to take Classical Studies and the Kelsey Museum in new directions to reach new audiences.



**Will Stroebel** will join the faculty this fall as Assistant Professor of Modern Greek and Comparative Literature. He is a comparatist specializing in Greek and Turkish literature, Book History, Mediterranean Studies, and Classical Reception Studies. He also teaches Modern Greek language. He was previously Lecturer in Modern Greek at Princeton University. He holds a PhD in Comparative Literature from UM, MA in Comparative Literature from Aristotle University, Greece, and a BA in Classics and English from Grinnell College. His dissertation, "Fluid Books, Fluid Borders: Modern Greek and Turkish Book Networks in a Shifting Sea," won two very competitive awards: the 2019 ACLA Bernheimer Award for Best Dissertation in the Field of Comparative Literature, given nationally to one recipient each year by the American Comparative Literature Association, and the 2019 ProQuest Distinguished Dissertation Award, given to ten PhD recipients annually in UM. He brings creativity and new energy to the Modern Greek Program's mission and important connections with Comparative Literature.



**Shonda Tohm** accepted the department's offer for the position of Elementary Latin Coordinator and Lecturer III-IV and began teaching in Fall 2019. Language pedagogy is her strength. She holds a PhD. in Classical Philology and MA in Latin with a teaching certificate, both from UM. She has 8-years' experience teaching Latin in secondary schools. Her last job was at Mayo High School in Rochester, Minnesota, where she was the coordinator of the shared Latin program with the University of Minnesota. Her combination of expertise and skills is just right for this demanding position. During her first year, she showed herself to be a gifted instructor, a skilled operator of the system of Latin instruction at Michigan ("Michigan Latin"), and a marvelous mentor for graduate students, who also knows how to communicate the value of Latin to the outside world.



# *D.P. Ross: a life of inspired teaching*

by Donka Markus

It is impossible to encompass Deborah Ross' 42 years of active teaching of Latin at the Department of Classical Studies of the University of Michigan. The breath of her reach will be hard to sum up because it spans local, regional, national and international boundaries. Her energy in inspiring generations of Latin students, future teachers, workshop-participants, active teachers, fellow researchers, and colleagues is impossible to fully convey. Her understanding of how Latin works and how learners' brains interact with the language made her into a true bringer of light. "The light bulbs went on" was her favorite expression for the magical moment when things start clicking and the struggling students began to (using her expressions) "own their knowledge," become "self-reflecting learners", able to catch their own inaccuracies and misconceptions on the path to confidence and strength in reading, writing and comprehending original Latin texts.

Deborah has had a national presence for most of her nearly half-century career in teaching Latin. Her presence at ACL (American Classical League) has been significant: 10 workshops and 6 individual presentations at various ACL institutes are only the tip of the iceberg of her broad promotional activities encouraging thoughtful, linguistically informed teaching practices in Latin.



Nationally, she has given numerous invited workshops in Evanston (IL) 2004, 2005, 2008, 2009, 2011, 2012. Rickie Crown, the host of these workshops, has written: "she (DP Ross) has been a frequent presenter at the Middle School Committee's *Catching Them in the Middle* workshop, again presenting the Michigan Latin approach to reading geared toward middle school teachers. She has both presented theory and systematically demonstrated for teachers how to adapt their textbooks to accomplish reading tasks."

Deborah has also given successful workshops in Saratoga Springs (NY) 2005, in New York (NY) 1999, and in Athens (GA) 2002. One of the participants in these workshops, David Pellegrino, currently a teacher at Mendon High-school, Pittsford, NY, writes: "Deborah Ross has carried the torch passed down by Glenn Knudsvig to continue the exciting and powerful methods to read Latin in a linear fashion as opposed to the hunting and pecking method with which so many of us Latin teachers were taught. As a Latin reading consultant and presenter, Deb has worked tirelessly to help those of us in the trenches to incorporate these methods into our repertoire."

Deborah alone (with Glenn Knudsvig and after Glenn's death in 1998), alone has been closely involved with the US edition of the Latin textbook *Ecce Romani* and has been a consultant to Pearson Prentice Hall on the preparation of the fourth edition of this textbook. Caroline Kelly (currently at Mitchell Community College) speaks about her own collaboration with Deborah on this project: "they (Glenn and Deborah) demystified the reading process for Latin as an inflected language by applying principles from their expertise in linguistics. When Debbie and I later worked together on the Fourth Edition we were able to bring these underpinnings forward as explicit reading strategies offered throughout the text."

Internationally, Deborah has presented in Bologna (2003) and Bellagio (2001), Italy, in Odense, Denmark (2000), in Jerusalem, Israel (1993), in Louvain-la-Neuve, Belgium (1989) and in Cambridge, England (2005). These presentations have resulted in a number of highly quoted and respected publications (see list at the end of the article).

Deborah has been an indispensable mentor to generations of undergraduate and graduate students who now teach at various institutions. One of them, Patrick McFadden from St Mary's Episcopal school in Memphis, TN writes:

"As a prospective graduate student in 1994, I observed Deb teach a class and was deeply struck by her command of the classroom, her penetrating perception of students' understanding, and her larger-than-life presence. A few years later Deb was co-directing my dissertation and single-handedly guided me through a crash course in the multiple, highly abstract linguistic theories that would form the basis of the study. When her long-time colleague and co-director, Glenn Knudsvig, died unexpectedly five months before the dissertation would be completed, Deb selflessly and thoughtfully focused much of her highly taxed attention on ensuring that I would finish, and meticulously set me up to defend in a way that made other members of the committee take notice."

As Deborah's colleagues, we have experienced repeatedly her selfless generosity with her time and attention to all who came to consult with her. Her numerous summer workshops for in-state and out-of-state high-school teachers have been a training ground and inspiration to generations of active teachers.

Deborah Ross retired from teaching in the Fall of 2019 and will spend time with her family, including her granddaughter Ellie. But before becoming a grandmother to her son's child, she had already long ago become an intellectual grandmother, teaching and mentoring students of her former students and also their students. She leaves behind a bright trail of pedagogical insights, received with gratitude by all who have had the good fortune of working with her and learning from her.

1. "Latin pedagogy at Michigan: linear reading using a linguistic perspective." In R. Lister (ed.) *Meeting the Challenge: International Perspectives on the Teaching of Latin*. Cambridge University Press (2008)
2. [with D. Markus] "Reading Proficiency in Latin Through Expectations and Visualization." *Classical World* 98.1 (2004)
3. [with J. Muccigrosso] "Critical Thinking and Reflective Learning in the Latin Classroom." In: M.A. Kassen (ed.) *Language Learners of Tomorrow: Process and Promise*. 1999 Northeast Conference Volume. (2000)
4. [with G.M. Knudsvig] "The Linguistic Perspective." In: R. LaFleur (ed.) *Latin for the 21st Century: From Concept to Classroom*. Glenview, Illinois: ScottForesman. (1998) "Anaphors and antecedents in narrative text" In: H. Rosen (ed.) *Aspects of Latin. Papers from the Seventh International Colloquium on Latin Linguistics*, Jerusalem 1993. *Innsbrucker Beitrage zur Sprachwissenschaft* (1996).
5. "The role of displacement in narrative prose." In: R. Coleman (ed.) *New Studies in Latin Linguistics. Selected Papers from the Fourth International Colloquium on Latin Linguistics*, Cambridge 1987. Amsterdam: John Benjamins (1991).

## Graduate News

## Undergraduate News

### GRADUATING MASTERS STUDENTS

**Allison Thorsen**, Greek MA

### GRADUATING PHD STUDENTS

**Katherine Beydler** (Classical Studies)

*Environmental History and Historiography of Rome: Archaic Period to Empire*

Committee Co-Chairs: Laura Motta and David Potter

**Jan DeWitt** (Interdepartmental Program in Greek and Roman History, IPGRH)

*Money, Games, and Power: Rome's Lower Magistrates and the Development of a City*

Committee Chair: David Potter

**Matthew Naglak** (Interdepartmental Program in Classical Art & Archaeology, IPCAA)

*Activity and Rhythms in Roman Fora in the Republican and Early Imperial Periods*

Committee Chair: Nic Terrenato

**Parrish Wright** (Interdepartmental Program in Greek and Roman History, IPGRH)

*Competing Narratives of Identity in Central and Southern Italy, 750 BCE–300 BCE*

Committee Chair: David Potter

**Arianna Zapelloni Pavia** (Interdepartmental Program in Classical Art & Archaeology, IPCAA)

*Cultural Change in the Religious Sphere of Ancient Umbria between the 6th and the 1st Centuries BCE*

Committee Chair: Nic Terrenato

### CONTEXTS FOR CLASSICS (CfC)

### GRADUATE STUDENT TRANSLATION PRIZE WINNERS 2020

**Laurel Fricker** (PhD student, IPCAA), CfC Graduate Translation Prize for Fragments of Sappho, Parts of 31 Poems

**Amanda Kubic** (PhD student, Comparative Literature, MA in Greek), CfC Graduate Translation Prize for selections from Katerina Anghelaki-Rooke, *Ωπαία έρημος η σάρκα / The Flesh Is a Beautiful Desert*

### SENIOR AWARD WINNERS 2020

**Celia Weberg**, Classical Archaeology Prize: Awarded to the top undergraduate student for distinguished achievement in the study of Classical Archaeology.

**Josiah Olah**, Classical Civilization Prize: Awarded to the top undergraduate student for distinguished achievement in the study of Classical Civilization.

**Alexandra Niforos**, Calliopi Papala Politou Prize: Awarded in memory of Calliopi Evangelinos recognizing an exceptional undergraduate senior who excels in the study of Modern Greek.

### CONTEXTS FOR CLASSICS (CfC)

### UNDERGRADUATE TRANSLATION PRIZE WINNERS 2020

**Shannon Burton** (Classical Archaeology), CfC Undergraduate Translation Prize for Euripides, *Medea*, 214–266: “The Indignity of Womankind”

**Vasili Ioannidis** (Economics, Modern Greek, and Business Administration), CfC Undergraduate Translation Prize for Dimitris Athinakis, «Αδυναμία» / “Frailty,” in *Μέτρα λιτότητας / Austerity Measures*, edited by Karen Van Dyck

**Margarita Pipinos** (Neuroscience and Modern Greek), CfC Undergraduate Translation Prize for Andreas Frangias, *Λοιμός / Plague*

### PHILLIPS CLASSICAL AND MODERN GREEK TRANSLATION PRIZE WINNERS 2020

**Catharine Fennessey** (Classical Languages and Literatures), Phillips Classical Prize for Latin 5

**Belina Gaskey** (Classical Languages and Literatures, Graham Sustainability Scholars), Phillips Classical Prize for Greek 1a and Latin 4

**Kara Kozma** (Classical Languages and Literatures, English), Phillips Classical Prize for Latin 1

**Katerina Meidanis** (Stamps School of Art and Design), Modern Greek Translation Prize, Intermediate Level

**Christina Missler** (Modern Greek, Biology) Modern Greek Translation Prize, Advanced-Intermediate Level

**Elliot Phillips** (Computer Science and Latin), Phillips Classical Prize in Latin 3

# Fall 2019—Graduate Student Snapshots

(Note: Parrish Wright & Matt Naglak completed their fellowships and earned their Ph.D.s in 2020)



*Parrish Wright*  
*Ph.D., Interdepartmental Program*  
*in Greek & Roman History*

I will spend the 2019-2020 academic year as the Samuel H. Kress Rome Prize Fellow at the American Academy in Rome. I plan to spend the year finishing my dissertation, which focuses on the emergence and articulation of civic identity in southern and central Italy from the eighth to first centuries BCE. Most of these cities, both those founded by Greek migrants but also native Italic settlements, trace their origins to Greek heroes and divinities, such as Hercules or Aphrodite, in stories preserved in literary texts and the material record. These types of myths can serve to create political and economic bonds through a practice known as kinship diplomacy, where networks of alliance develop alongside mythological identities in Italy. I examine how these stories reflect the values of these settlements and have their own agency, influencing other means by which identity is created, such as religion, architecture, and social structures. By de-centering Roman and Athenian narratives and incorporating the perspectives of non-Roman and non-Greek Italians, I offer an alternative narrative of the traditional development of urbanism and identity on the Italian peninsula. Being in Rome will allow me to visit my case study sites and better incorporate material culture into my research. I also plan to eat all the pasta and spend time with some of my favorite monuments and spaces in the city.

*Matt Naglak,*  
*Ph.D., Classical Art and Archaeology*

During the summer of 2019 I was fortunate enough to receive a Rackham Public Engagement Fellowship to work with Michigan Publishing on their Mellon-funded publishing platform, Fulcrum. One of their key goals has been the development of new features to match the needs of author and publisher communities. My work focused on achieving broader support for interactive maps and other types of spatial information on the platform, a goal that dovetailed nicely with my archaeological talents in topography and geographic information systems (GIS).

As a Fellow, I collaborated with authors and digital humanists from across the United States in order to explore and document the current practices in the creation, display, and preservation of interactive maps in peer-reviewed work. This resulted in the decision to use Leaflet, a leading open-source JavaScript library, for the creation of mobile friendly interactive maps.

The remainder of my time was spent collaborating with several groups about useful functionality for their specific projects, including scholars at VCU, Ohio State, Smith College, and, of course, Michigan. This was a wonderful opportunity to network with people from a variety of different fields who are all interested in exploring how interactive figures can enhance scholarly publications. Overall, it was a wonderful opportunity to apply and enhance digital skills I've learned in my time in IPCAA in a real world situation.

Some preliminary maps from this summer can be found [here](#) and [here](#).



**Sulpicia 2 (*Corpus Tibullianum* 3.14)**

Invisus natalis adest, qui rure molesto  
et sine Cerintho tristis agendus erit.  
Dulcius urbe quid est? an villa sit apta puellae  
atque Arrentino frigidus amnis agro?  
Iam nimium Messalla mei studiose, quiescas,  
heu tempestivae, saeve propinque, viae!  
Hic animum sensusque meos abducta relinquo,  
arbitrio quamvis non sinis esse meo.

**Translation:**

It's time to celebrate my goddamn birthday  
abandoned in the sticks without my boo.  
What could be better than my home, Detroit?  
Must I be stuck here in mundane Ann Arbor?  
...beneath the watchful eye of Mark S. Schlissel?  
Alas, I know the weather's bad for traveling.  
I think I am about to lose my mind --  
I can't be master of my destiny.

*Rob Santucci (Ph.D., Classical Studies)*  
*Contexts for Classics Translation Contest Winner, 2019*

# Annual Latin Copley Day

Although we have been forced to put our annual Copley Latin Day on hold for now, we are grateful for the opportunity to have held it in 2019 and previous years. Seeing hundreds of Michigan Latin students come together to explore the language and culture of classics is a true highlight of the academic year. Looking forward, we don't know if we will be able to schedule an in-person spectacle for 2021, but we are hopeful that we can bring Latin Day programming, in part, online to the numerous Michigan High Schools in attendance each year.

The 5th Annual Copley Latin Day took place last year on March 27th, 2019 at the Michigan League here on campus at the University of Michigan. We had a tremendous turnout with six high-schools and nearly 300 students in attendance—almost double from our turnout last year. We are thrilled that the interest in Latin Day continues to stay strong.

Our theme this Latin Day was *Roma Antiqua: The City of Rome*, which allowed us to showcase a key aspect of classical studies from various perspectives. Professor Bruce Frier delivered the keynote lecture, “Law for the Romans, Law for Us.” Following the keynote, students broke out into smaller workshops and sessions, learning more about the city of Rome throughout antiquity. This year, sessions included an in-depth look at Horace, a tour of Michigan's impressive Papyrology collection and the Kelsey Museum, a game that simulated voting in the ancient world, and fun with funerary monuments.

As always, a heartfelt thank you is extended to all the faculty who lent their support to the planning and development of Latin Day, the staff of Classical Studies, and the undergraduate and graduate student volunteers. Also, thank you to the high school teachers who continue to not only support Copley Latin Day each year, but who also encourage their students to pursue the Classics with an open mind and enthusiasm.



Latin Captioning Contest



Copley Latin Day, Michigan League,

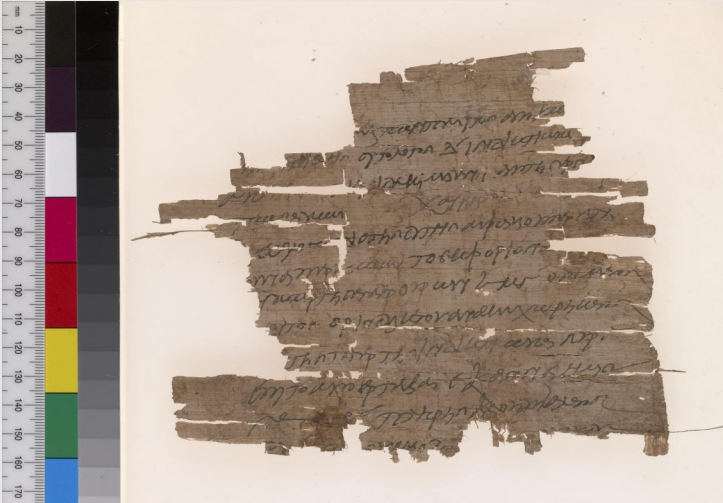
March 27th 2019

# How Do You Study a Disappearing Town?

by Shannon Burton

(Undergraduate, Classical Archaeology & Middle East Studies)

Around the year 300 CE, a village official issues a receipt to two men, Souchidas and Melas. These two men had assumed responsibility for a substantial tract of agricultural land after its owner fled town, and the receipt was issued by the village official for paying the appropriate amount of wheat for rent. This document was discovered 1,600 years later in the early 20th-century. It wasn't until last year, however, that it was translated and published by two professors from American universities. Where does this document come from, and why did it take scholars so long to figure out what it said?



The receipt issued to Souchidas and Melas. Image from UM's Advanced Papyrological Information System.

This receipt, along with thousands of other documents and artifacts, was discovered in a northern Egyptian farming village called Karanis (modern Kom Aushim), established by the Greeks in the mid-third century BCE and, a couple hundred years later, part of the Roman Empire. No one is entirely sure when or why people left Karanis, but it was definitely abandoned by the 8th century CE, where it sat on the fringes

of the desert, covered by sand and debris, until it was excavated almost 2,000 years later by a team of University of Michigan archaeologists. Although these excavations took place in the 1920s and 30s, scholars both at the University of Michigan and around the world continue to study the findings of the Karanis excavations and, as the example of the receipt shows, there is still plenty to discover about this site. What is it that makes Karanis so special and why, almost one hundred years later, are we still bothering to study it?

To understand this, you need to understand a bit about the history of archaeology and the excavations that took place at Karanis. Archaeology as a field really got its start in a practice known as antiquarianism, or the collecting of historical objects as curiosities. This practice dates as far back as the Romans, who collected and displayed works of ancient Greek art and sculpture as symbols of a lost period.

Throughout most of history, people have been interested in acquiring ancient objects without paying much attention to where they came from, often purchasing them from dealers who knew even less than they did. Even when archaeology got its start as a discipline in the 1800s, it was still more like a treasure hunt than what we view today as a modern excavation — people were interested in valuable objects and big palaces and temples, not broken bits of pottery and the smaller villages where common people lived.

Flash forward to 1920: it's just after the end of World War I, and University of Michigan Latin Professor [Francis Kelsey](#) travels to Egypt to purchase papyrus documents (a plant material used as paper in the ancient world) for his students to study. Around this time period, there had been more scientific excavations taking place in Egypt following the ideas of [Sir Flinders Petrie](#), a British archaeologist and the father of modern Egyptology. He thought that every type of object, no matter how small, could be of value and that archaeologists should try to collect some of everything so that it could be studied in the future.

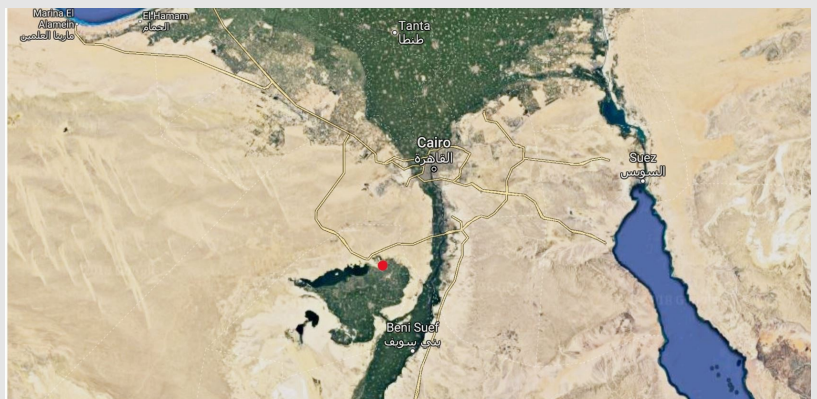


Image from Google Earth; the red dot marks the location of Karanis within the Fayum Depression.



Francis Kelsey (left) in Egypt, spring 1920. Image courtesy of the Kelsey Museum.

This ideology, miles ahead of the antiquarianism practices of the past, was unfortunately only being applied to Dynastic Egypt, the time when the pharaohs ruled, which was considered by many to be the great and important period of Egyptian history. Later periods, particularly the period when Egypt was ruled by the Greeks and Romans, were considered lesser and not as worthy of extensive study. There were people in early-20th century Egypt doing work at Graeco-Roman sites, but they were mainly digging through ruins to find papyrus documents.

When Kelsey reached Egypt, he visited some of these Graeco-Roman sites and saw that they were quickly being destroyed, partially by people hunting for papyri but primarily by people digging for fertilizer (decaying organic material like papyrus makes excellent fertilizer). Kelsey was told that there was no real work being done to document and study the archaeology of this period, and thus he decided that what was desperately needed was work to fill the gap in the knowledge of this important period of Egyptian history.

In 1924, Kelsey organized the first archaeological expedition at Karanis. The central part of the town (the downtown, if you will) had already been destroyed by fertilizer diggers, but initial surveys showed that substantial residential areas still remained to be uncovered. The excavations conducted

by the University of Michigan team were remarkably thorough for the time, and really demonstrated the application of Petrie's ideas at a site from the Graeco-Roman period. The team collected some of everything they found, from pottery and texts to food stuffs and shells. They surveyed the entire area before digging anything up, drew detailed maps and plans of the site, and identified five distinct layers of occupation. Each house was explored room by room, with artifacts removed, numbered, and recorded based on where they were found. The team photographer, [George R. Swain](#), captured hundreds of images of houses, groups of artifacts, and locals working at the site, as well as silent films showing the excavations in progress. They even hired flyers from the British Royal Air Force to take aerial photographs.

Although remarkably thorough, the University of Michigan work at Karanis was still salvage archaeology — a last ditch attempt to excavate and study a site that was rapidly being destroyed for fertilizer. The team used a small railroad line running near the site to clear debris from the structures, and in exchange the company in charge of this line had a permit to remove 200 cubic meters of fertilizer every day. In order to meet this quota, the archaeologists were excavating massive areas of the site very quickly, and therefore in some cases the work wasn't quite as detailed or as complete as it could have been.

Francis Kelsey unfortunately passed away in 1927, only a couple years after excavations had begun, but his vision and his ideas for the study of Karanis were continued under the direction of [Enoch Peterson](#) until 1935. The results of the Karanis work were split with the Egyptian government, and the University of Michigan got to bring back over 44,000 objects and even more papyrus documents when they returned to Ann Arbor. Some initial reports about the excavations were published — the partial results of the first few seasons of work, a study of the site's two temples, isolated studies of textiles, glass, and papyri — but the publication of the findings at Karanis was slowed down by the sheer amount of material uncovered and the onset of World War II in 1939.

Peterson's main manuscript about the excavations wasn't finished until 1973 and was never published because it's extreme length would've made it too expensive to print (although it did form the basis for [Elinor Hussleman's](#) much shorter [1979 book about Karanis](#)). In the 1970s a bit more work was done on the site by [Cairo University](#) and the [Institut Français d'Archéologie Orientale](#), but this really only focused on the bathhouse. The University of Michigan moved on and conducted many other archaeological field projects throughout the years and Karanis, both the site itself and the thousands of objects it supplied to the [Kelsey Museum](#), sat there relatively understudied.



A shot of the excavations at Karanis in progress. Image courtesy of the Kelsey Museum.

Flash forward again to 2005, when a joint project known as the [URU Fayum Project](#) begins as a collaboration between the [University of California in Los Angeles](#), the [Rijksuniversiteit Groningen in the Netherlands](#), and the [University of Auckland in New Zealand](#). The goal of this project was to look at the Fayum Depression (where Karanis is located) in its entirety, and specifically their work at Karanis focused on surveying the remains left standing, performing some limited excavation work, and converting the original dig house into a visitor center and site museum. Quickly they found that the previously-excavated areas of Karanis (the work of both the University of Michigan and the Egyptian-French team) had been abandoned with no plans in place for preserving the site.

The structures at Karanis, made of dried mud-bricks that had been exposed to the elements for almost one hundred years, were completely worn away by wind and water erosion. The only thing remaining of the multi-story, well-preserved mud-brick



Comparison showing the remains after Karanis after the UM excavations in the 1920s & 30s (top) and approximately the same views in 2012 (bottom). Images courtesy of the Kelsey Museum.

structures excavated and photographed by the original team was the stone foundations, if anything was left at all (and in many cases it was not). The erosion of the natural features in this area was so severe that it was hard for the URU Fayum Project to even match up the location of the original structures with the appearance of the modern landscape before them. The team did perform some excavation work during their time at Karanis, the results of which are awaiting publication, but basically a majority of the site had already been

excavated and eroded by the time the URU Fayum Project team showed up. Most of the physical remains of Karanis were, effectively, gone without a trace.

If you want to study these areas of the town now, you need to go back through the records, reports, and artifacts stored in the Kelsey Museum here in Ann Arbor. Yes, the artifacts were split with the Egyptian government at the time of excavations so the Ann Arbor collection isn't complete, but what we do have is all the excavators original reports — the diaries, the notes, the letters, the unpublished Peterson manuscript —, all the original lists of objects and where they were found, hundreds of photographs, maps, plans, drawings, and even silent film footage, and that's not even counting the masses of artifacts and papyrus documents. With all of this material, it's possible to 're-excavate' the site of Karanis, to retrace the excavators steps, to figure out which order they uncovered things in, and to look at this site house-by-house at a level of depth the original team didn't have time for and with technology and methods that didn't even exist in the early 20th century.

This is the type of work that I do and that I'm writing my thesis on, but I am by no means the only one working with this material in this way. The receipt I mentioned at the beginning of this article comes from a [book](#) in which [W. Graham Claytor](#) and [Arthur Verhoogt](#) try to archaeologically reconstruct one of the granaries at Karanis and all the papyrus documents found within it. [In a 1994 article](#) in the journal *Zeitschrift für Papyrologie und Epigraphik*, [Peter Van Minnen](#) uses this same sort of approach to reconstruct the occupants of a smaller home at Karanis. In 2014, [Terry Wilfong](#), director of the Kelsey Museum 2016-2020, published [a book entitled \*Karanis Revealed\*](#), which accompanied an exhibition at the Kelsey of the same name. The last section of this book highlights all the types of research being done on materials from Karanis, from using computer software to map locations of artifacts throughout the village to using a combination of old work and new survey to examine the canal system around the site. New and exciting work continues to be done on this material constantly, and for good reason: we have tons of it, and a vast majority of it still hasn't been completely studied.

Yet the question still remains: Karanis is an old dig. It was quite forward-thinking for the time, but it was excavated almost one hundred years ago and has its fair share of problems. The structures aren't even there anymore, and in order to get a complete picture of the site you have to dig through a lot of material and work with multiple University of Michigan departments. So why do scholars still bother? Why not just take what we've learned from Karanis and apply it to a new site?

There are many reasons I could give you as to why studying Karanis is still worthwhile. The Fayum Depression was and still is an important agricultural producer, and by better understanding Karanis we can learn more about this region. Like Francis Kelsey said all the way back on his trip to Egypt in 1920, historically there has been a major knowledge gap when it comes to Graeco-Roman Egypt, especially compared to what we know about the Pharaonic era. Karanis gives us one of our most complete looks into a town from this period of history with artifacts and texts that can be traced back to their original archaeological find spots, information which is exceedingly important to scholars. A vast majority of the artifacts at Karanis are related to daily life, so this site also gives us one of our best looks at the archaeology of everyday people and rural life. This is the kind of evidence that doesn't survive at a lot of other sites, and Karanis is so exciting precisely because it allows us to give a voice to the common people — the peasants and farmers and small-town merchants who are often ignored by the greater historical narrative.

In learning more about Karanis we could also learn more about the greater Roman Empire. Historically in the literature surrounding this period there has been a tendency to write Egypt off as the 'weird' province that's nothing like the rest of the Empire. Lately, however, scholars have been arguing that this isn't the case: Egypt only seems different from our evidence about the rest of the Empire because its climate is so dry and organic materials, like papyrus documents, preserve so much better here than in other parts of the world. In studying Karanis we have the opportunity to learn more about the Roman Empire as a whole, especially its production of food and how small agricultural villages in places like Egypt helped feed this massive empire.

Karanis may not be representative of all other Graeco-Roman villages in Egypt. It's probably not even representative of all other Graeco-Roman villages in the Fayum Depression, but archaeology never has all the pieces of the puzzle. We can't reconstruct the whole of Graeco-Roman Egypt, or even the whole of the Roman Empire, but in better understanding this one piece of the puzzle we can at least see part of the picture. The point of all this is that revisiting the materials from an almost one hundred year old excavation isn't just some fun pet project for bored archaeologists, historians, or museum professionals. It's an attempt to fill in a piece of the puzzle of history, a history with which we all interact each and every day of our lives. It is only through understanding our past and where we came from that we can truly understand ourselves and where we are now.



# *Carrie Arbour 2019 Scholarships*

**Made possible thanks to a bequest from Belle Arbour, who graduated in 1909 from the University of Michigan and died in 1967.**

## **Josiah Olah**

This summer I was fortunate enough to work on two archaeological projects, the Sinis Archaeological Project and the Kelsey Museum of Archaeology's Gabii Project field school. I spent my first three weeks in west central Sardinia at San Vero Milis, a small town located near the Nuragic archaeological site s'Urachi. Our goals were to broadly survey the area surrounding s'Urachi in order to understand where settlements had been located and how settlement patterns changed, particularly from the beginning of the 1st millennium BCE and throughout Roman occupation. The project introduced me to the methodology of survey archaeology, GIS applications, and ceramic analysis. We examined Nuragic, Carthaginian, and Roman phases of occupation. Then, in mid-June, I flew to Rome and joined the Gabii Project's field school. For the next five weeks the field students worked to clean, excavate, and document our area of research while also spending several days learning from the ceramic, environmental, and topography staff. I gained experience in excavation, GIS and total station topography, and ceramic analysis and attended several lectures on subjects ranging from stratigraphy to environmental archaeology. Also, I developed a personal interest in GIS and topography from my experience this summer and am taking a GIS applications course this fall and will be returning to Gabii next year as an intern with the topography team. Thanks to the support I received from the Carrie Arbour Scholarship, this summer became financially feasible and I was able to attend two field projects which gave me a strong understanding of both survey and excavation archaeology and has helped prepare me for all my future archaeological work.

## **Kennedi Johnson**

I never thought spending a summer pickaxing, shoveling and wheelbarrowing, with long sleeves and pants, in 100 degree weather would be so much fun! This summer, I attended the Gabii Project in Italy, and I've got to say that the experience was more fulfilling than I originally thought. Gabii was filled with friendly and knowledgeable directors and graduate students, who were more than eager to share their knowledge and teach you about the history of Gabii and excavating. They were passionate in the field where you learned methods of excavation, they were passionate in the labs (environmental archaeology, finds, zooarchaeology and topology) where you learned the different subfields of archaeology and they were passionate off site during the field trips.

Not only were the faculty passionate, but so were my trenchmates. Everybody was eager to learn something new and it was contagious. You wanted to learn new things not only because of your natural curiosity, but also because of the curiosity of your peers.

I admit there were a few sudden changes in terms of the agenda for the summer, but I really appreciate the transparency of directors and graduate students. They were more than willing to hear any and all of the concerns of the students and did their best to accommodate us in a situation that was largely out of their control.

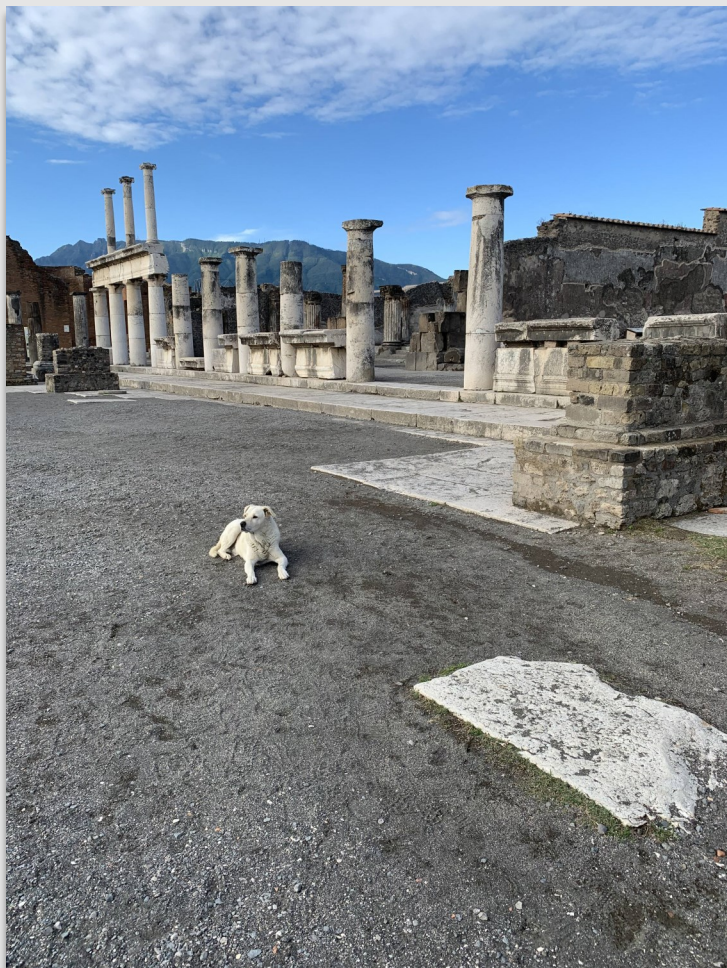
Lastly, I enjoyed the free weekends, which I could spend exploring cities outside of Rome, such as going on a beautiful ferry ride to the island of Sardinia, visiting the beautiful boboli gardens in Florence, or eating the freshly caught fish in Sorrento. This project was phenomenal; I would recommend it to everyone and I hope that I am lucky enough to return next year.

## **Celia Weberg**

During my time at the Olynthos Project in Northern Greece, I expanded my skills in pedestrian survey and excavation while working under Dr. Lisa Nevett and Dr. David Stone from the University of Michigan. Since it was the last year of work before the study season begins, much of the excavation was focused on completing parts of the house on North Hill and street exploration on South Hill. I assisted with the hunt for a floor level in the house, interspersed with lifting layers of pottery and tile from the destruction. After a short time excavating, I transferred to the survey team and liked it enough to stay the remainder of my time. We successfully completed survey throughout the study area by the end of the season and I gained wonderful experience in survey, artifact identification, GIS, and spatial analysis that I never expected going into the project.

I especially enjoyed working on the Olynthos Project because though it was not a field school, members were encouraged to move through different types of work to get experience in as many parts of the project as they were interested in. I also appreciated the lectures that were set up twice weekly by members of the project on topics such as GIS, metallurgy, and warfare. The lectures were informative because they focused both on Olynthos itself and wider regional patterns to look at how our site compares to a "typical" site. I enjoyed my time on the Olynthos Project and am very thankful to Lisa Nevett, David Stone, and the Carrie Arbour Scholarship from the Department of Classical Studies for allowing me to participate in such an enriching experience.

# *2019 Summer Photo Competition*



**Parrish Wright**

Winner

“Temple of Athena  
in disguise in Siracusa, Sicily”



**Sheira Cohen**

Runner-up

“NORBA - the road to nowhere,  
at Norba Antica, Italy”