



RES CLASSICAE

THE UMBC ANCIENT STUDIES DEPARTMENT NEWSLETTER

VOLUME XLVI ISSUE 1
FALL 2014

Editor: Melissa Bailey

Executive Editor: David Rosenbloom

FROM THE CHAIR

David Rosenbloom

I begin with an expression of gratitude toward the now retired UMBC professors who founded, maintained, and passed on to us an Ancient Studies program that is wholeheartedly student-focused. With the retirement of Dr. Marilyn Goldberg in August, the department has been entrusted to a new generation of professors. Now situated in the gleaming halls of the new Performing Arts and Humanities Building, Ancient Studies at UMBC remains more than ever committed to offering its majors a unique student experience. Reading through the pages of this issue of *Res Classicae*, you are sure to get a sense of the thrill out students experience in learning. ANCS senior Amber Barnett expresses the awe she felt while privately viewing and handling vases in the British Museum and the joy she experienced in witnessing the pulse of history everywhere on the streets of London. This experience is not limited to our students. In reading the contributions of our faculty members, Dr. Lane, Dr. Jones-Lewis, Erin Guinn-Villareal, Tim Phin, and Esther Read, you will recognize a similar passion and commitment.

The ancient tradition of *theōria*, traveling to learn about the world, thrives in our department. But there are often bumps along the way. ANCS senior Erin Edwards reminds us of these pitfalls in her contribution to this issue, which tells of exhilarating encounters with monuments in Athens and Knossos and the shock of discovering that she was "couch surfing" with a member of the outlawed Greek ultra-right party, Golden Dawn. A trench supervisor at the excavation of a shrine to Mithras in Romanian Alba Iulia, Erin has dug in Israel and the UK (where she processed skeletons this summer), and looks forward to another season of digging in Romania. ANCS major Taylor Warthen, by contrast, cut his teeth this summer with Dr. Michael Lane's AROURA project (the progress of which Dr. Lane updates in this issue), observing pottery sherds and compiling an annotated bibliography of titles in multiple languages. Although he stayed closer to home, ANCS major Josh Franco profited from his internship with Lost Towns, learning the techniques of archaeological exploration and forming a network of associates in the field.

We cherish our origins; but we are most definitely moving forward. In the last two years, we have introduced three new courses: "Greek Drama," "Death, Desire, and the Hero in Ancient Greece," and "Warfare in the Ancient World." This winter, we are unveiling "Defense against the Dark Arts: Magic and Witchcraft in the Ancient World." Spring 2015 will feature four new courses: "Sport and Spectacle in the Ancient World," "Ancient Medicine," "Ancient Epic: Homecoming, Quest, Domination," and "The Archaeology of the House in the Ancient World." We are in the process of redesigning our curriculum, creating courses within the research specialties of our new faculty members, extending our boundaries, and tailoring courses to the needs of our majors.

Ancient Studies Week promises to be especially exciting this year. The department is holding a Homerathon, a continuous reading of Homer's *Iliad* from beginning to end, to be held at the work of public art outside the Performing Arts and Humanities Building called "Forum" by its creator Thomas Sayre. Festivities begin on Election Day, Nov. 4 at 9:00 am, and end when Hector is buried. If you are interested in reading, contact the event coordinator Dr. Melissa Bailey (mabailey@umbc.edu). We are also holding a reading of Sophocles' *Oedipus the King* on Thursday, Nov. 6 at 7:00 pm in 132 Performing Arts and Humanities. If you are interested in reading, contact me

(dsrose@umbc.edu) or the director, ANCS alumnus Dillon Disalvo (ddillon1@umbc.edu). For the full week's events, see the flier at the end of this newsletter.

Finally, the ANCS department needs your help. Each year we offer scholarships to as many as 6 majors to go on the study tour or to participate in archaeological fieldwork; we would like to offer more. If you are in the position to donate to the department, your generosity will enable us to maintain and increase our support to present and future generations of ANCS students and to keep alive the spirit of learning and discovery so eloquently evidenced in this issue. You can give online at:

<https://securelb.imodules.com/s/1325/UMBC-template.aspx?sid=1325&gid=1&pgid=564&cid=1258>.

THE AROURA PROJECT

Michael Lane

A team representing UMBC, directed by Michael Lane, Assistant Professor of Ancient Studies, along with colleagues in the 9th Superintendency of Prehistoric and Classical Antiquities, continued the description and analysis of finds



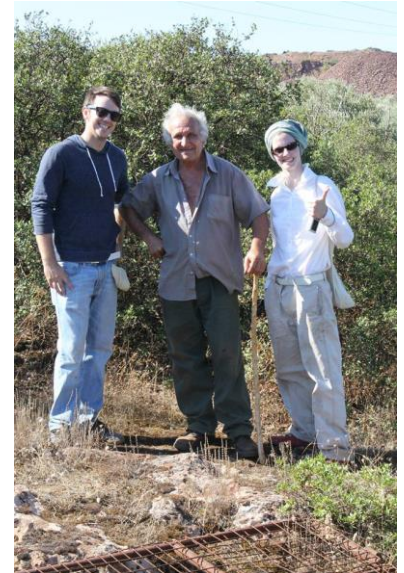
Wes Bittner and Cara McGraughan analyzing ceramic fabrics at the Archaeological Museum of

Thebes, they finished marking, labeling, and cataloguing all the finds from the surface collection around Glas and at the important nearby settlement site of Aghía Marína Pýrghos (known affectionately as "A.M.P."). They also completed the important task of describing the manufacture, decoration, and mineralogical characteristics of the pottery collected, so as to be able to date it accurately and to trace it back to its place of creation ("ware analysis"). Sandi created a beautiful and efficient Access database entry form for these data. Molly and Cara, who is also studying Visual Arts, drew clear, accurate, and precise reconstructions of certain chronologically diagnostic vessels, while Wes took macro-photos of the mineral fabric and paste of ware groups. Taylor assisted Greek colleagues in their investigations of a Late Archaic – Early Classical cemetery (c. 500–440 BCE) at Thespiiai, not far from Thebes, by generating a list of *comparanda* and writing an annotated bibliography for the black-figure ware *kylikes* discovered there. In the museum's library, he made use of the *Corpus Vasorum Antiquorum*, an important standard reference work for archaeologists in the Classical World.

Taylor and Evelyn Iliopoulou (Aristotle University, Thessaloniki 2009) also helped Prof. Lane remove and describe cores of soil from above and beside features detected with magnetometry between 2010 and 2012, and take samples for Carbon-14 dating. AROURA, using non-invasive magnetometry, has detected hundreds of acres of built and excavated features that appear to constitute a system of irrigated fields dating to the same period as Glas (c.1300–1190 BCE). Carbon-14 dates from these features confirm this Late Helladic (Mycenaean) date, and the

from their fieldwork around the Mycenaean fortress of Glas, northern Boiotia, Greece (2010–2012). Prof. Lane also took to the field a crew to examine soil profiles of archaeologically interesting features, recovering samples for carbon-14 dating at the same time. This year,

current ANCS students Cara McGraughan and Taylor Warthen joined him for the first time, as did recently graduated major Molly Greenhouse. Returning in 2014 were Wes Bittner (ANCS 2008), who is the project's specialist in geographic information systems (GIS) and photographer, and Sandi



Taylor Warthen and Evelyn Iliopoulou with Mr. Kazas at the "Drainage Shaft of Herakles."

project continues to collect samples for such dating in order to refine the chronology. While out in the field, Taylor, Evelyn, and Dr. Lane, with the help of a local shepherd, Mr. Kostas Kazas, discovered some of the shafts Mycenaeans had hewn up to 100 feet through the bedrock to maintain the drainage system for reclaimed land.

MYSTERIES OF ANCIENT MAGIC, SPELLS, AND INCANTATIONS

Erin Guinn-Villareal

“Your first major assignment,” my Aramaic professor said, “is to translate and identify this unidentified and unpublished potsherd found in the Johns Hopkins Museum.” Stunned, my colleagues and I shared a look of dismay. Although many scholars in our field often spend their lives translating and publishing various writings found on anything as large as monumental stelai to the smallest of potsherds, this would be a first for most of us. As a second-year graduate student in the Near Eastern Studies Program at Johns Hopkins, I had only read ancient writings from photographs, which were often accompanied by another scholar’s translation.

For the first time, I was encountering a completely unknown object. The only accompanying information we had was a small museum card that stated that the potsherd *may* have been part of a larger Aramaic incantation bowl. In our graduate seminar, we were learning the scripts and dialects of Old and Imperial Aramaic (10th -6th century BCE). Aramaic incantation bowls, however, were written in a later dialect and script (6th-8th century CE). The writings and dialect of this later period were unfamiliar to me, and upon walking into the museum, I pondered how to unravel the mystery associated with this puzzle. Handling the object with my bright-purple nitrile gloves, I studied it, marveling at the cursive script, which reminded me of Arabic and Syriac (a dialect of Aramaic).



My colleague and I deciphering the meaning of this bowl. Bowl pictured courtesy of the Johns Hopkins Archaeological Museum.

I felt like I was on an episode of *CSI: Ancient Studies Edition*. Following my hunch that the script might be related to a later form of Aramaic (Syriac), I turned to a decidedly un-specialized tool and Googled hundreds of images of incantation bowls. I wondered what the purpose of this bowl was, and what “magic” its makers and owners thought it embodied. Not knowing at the time how Aramaic incantation bowls were used, I let my imagination run wild. What harmful forces was it designed to hold at bay? Perhaps it was created to provide an offering or request a blessing? Or, maybe, it was meant to bestow virility and confer potency upon those who drank from it? Ideas both in accordance with scholarship and also more fanciful whorled through my mind. To my great excitement, the reality of the situation proved more interesting than the conjurations of my imagination: Aramaic magic bowls are often called ‘demon traps’ in which both the bowl and the incantation written on the bowl had apotropaic functions, serving to avert the malevolence of certain personified evils. The bowl, lying face down perhaps in the corner of someone’s home, would capture the demon and ensnare it.

After identifying the script, learning its alphabet, and picking up a Syriac dictionary from the library, I spent an afternoon translating the fragment. I determined the bowl was designed to ward the “evils from his house and the people of (his) house,” and thus had definitive proof that this was in fact a magical bowl used in a domestic space. The case was closed, the mystery solved, and I walked away from the experience not only more confident as a scholar, but also with a deeper appreciation for ancient Jewish magic, spells, and incantations, a realization that has influenced the direction of my research to this day. Whenever I walk by the museum showcasing the potsherd, I say a quick good luck spell to the object that helped me along in my academic journey.

ARTEMISIA OF HALIKARNASSOS

Molly Jones-Lewis

This year, Michelle Howard was named the first four-star admiral in US Naval history, a well-deserved honor to cap a stellar career. In honor of this moment, I'd like to talk about one of my favorite people in the ancient world: Artemisia of Halikarnassos. By now, many of you have probably seen *300: Rise of an Empire*, a film that featured a fictionalized version of Artemisia, one of Xerxes' naval commanders. The film was very loosely based on the *Histories* of Herodotos, a native son of Artemisia's city on the southeastern coast of modern-day Turkey. Although, like Miller and Snyder, Herodotos wrote material meant to entertain audiences attending his readings, his version of events shows us a vastly different portrait of this important Ionian Greek naval commander.

Artemisia's father was Lygdamis, the Satrap (governor) of Halikarnassos, an Ionian Greek city-state that was a relatively new subject-state to the Persian Empire. She succeeded her father on his death, probably as regent for her young son Pisindelis (*Suda* E 536). She was already widowed by then, but we have no firm sense of her age or her son's. At the time of the third Greco-Persian war, she was sole ruler of Halikarnassos, Kos, and Nisyros, standing as King Xerxes' proxy in the region and answerable directly to him. When Persia levied troops for the campaign against mainland Greece, she personally commanded a small fleet of five triremes and, at least in Herodotus' narrative, advised Xerxes at a number of key moments during the invasion.

She is best known for a decision made in the heat of a losing battle where there were few good options—a battle, it bears mentioning, that she strongly advised Xerxes to avoid in the first place. Themistokles and the Greek allies were winning, and the size of the Persian fleet was too large for the confines of the straits of Salamis. Artemisia's exit was blocked by Damasitheos' ship (a satrap with whom she had disagreed in the past), and an Athenian trireme was bearing down on her. There were few choices—stay and be sunk along with her crew, or escape by attacking the ally blocking her path. She chose to save her crew by ramming and sinking Damasitheos, thus convincing a nearby Athenian vessel that she was on the Greek side. She and her subjects survived the day, though at great risk of Xerxes' displeasure should he find out what she had done.

Luckily, Xerxes too had assumed she was sinking an enemy vessel and never learned otherwise. Not only did she escape punishment for the incident; Xerxes was heard to say, "My men have become women, and my women have turned into men." A later account claims that he awarded Artemisia a suit of armor and Damasitheos a spindle and distaff; a good story, but not very likely, unless Damasitheos had somehow survived the battle without his ship (*Polyainos Stratagems* 8.53.2).

Despite the fact that she was willing to turn against allied ships in a pinch, Artemisia was far from disloyal to her king. She not only recovered the body of Xerxes' brother Ariamenes from the wreckage so he could be given proper burial (*Plutarch Themistokles* 14.2), she also was entrusted with guarding Xerxes' sons on their journey home to Ephesos from the campaign (*Herodotos* 8.103). Among the treasures recovered from the Mausoleum in Halikarnassos is a calcite jar inscribed with Xerxes' name: perhaps a gift of thanks to his valued satrap?

In antiquity, opinions varied about the admiral-queen. Although he may have been exiled from Halikarnassos by Artemisia's grandson, Herodotos still thought highly of his hometown heroine and gave her a major



Eva Green as Artemisia in *300: Rise of an Empire*.

role in his *Histories*. Polyainos, a military historian and tactician of the 2nd century CE, was even more complimentary. He gives us the story of her capture of Latmos. She, her handmaidens, and her eunuchs all went to celebrate in a sacred grove near the city and, when the inhabitants came out to gawk at her, her soldiers took the city easily (*Stratagem* 8.53.4). Polyainos uses this as an example of a successful tactical ruse. However, Thessalos of Kos (son of the Hippokrates of Kos) portrays her as a coward, sent to conquer Kos, but frightened by omens and portents into hesitating before she finally completed the conquest (*Letters of Hippokrates* 27.5). However, even this unflattering portrait of the queen cannot deny that she did, indeed, successfully conquer the island.

What became of Artemisia after the Persian wars is unclear. She was succeeded by her son, and her memory remained honored in Halikarnassos and beyond. For a female ruler who did so many things unusual for a woman of her time—even for a noblewoman—her reputation remained remarkably unscathed. At least until last year's 300 sequel.

Artemisia was fascinating and complicated, talented and brilliant enough to gain the respect of other commanders, yet ruthless when an allied ship stood in the way of her escape from a lost battle. Her story illustrates the ways in which the ancient world could and did provide royal women (usually mothers of young heirs) with opportunities to show their talents and make their mark alongside their fighting brothers. Likewise, it shows that the men of antiquity were capable of admiring a woman for the sum of her accomplishments despite her gender.

So congratulations to Admiral Howard! Artemisia would be proud.

TRUE GRIT? TRUE CHICKPEA!

Timothy Phin

As UMBC looks forward to its 50th anniversary in 2016, we celebrate growing national and international recognition. *U.S. News and World Report* ranks UMBC as a leader in undergraduate teaching. *Princeton Review* calls UMBC a "Best Value" institution, and the U.S. Department of Education has praised UMBC's Student Government Association as a model of student engagement and empowerment. In keeping with our expanding academic clout, some have suggested that we change the university's name—that we need a grander title in keeping with our grand goals.

To such people I say: "Chickpea."

Marcus Tullius Cicero, born in 106 BCE, was one of the most prominent Romans of his age. He was a lawyer, an orator, and a prolific writer—his works form the backbone of our knowledge about the Roman Republic. At the end of his life, he moved in the highest circles of power, rubbing elbows with Caesar, Pompey, and a young Augustus. But he was not always so prominent, nor so successful. At the beginning of his career, coming from the city of Arpinum rather than Rome, and from a family almost unknown in the capital, he was obscure at best. And perhaps the most embarrassing thing of all was his name.

The biographer Plutarch, writing at the end of the first century CE, tells us that Cicero is derived from the Latin word *cicer*, or "chickpea." Plutarch surmises that this name resulted from some ancestor of Cicero's having a small dent at the end of his nose like the cleft of a chickpea. As Cicero entered public life, his friends urged him to drop this name. They suggested that Marcus Tullius alone would be nobler, more compatible with Cicero's skill and rising status. Cicero, however, insisted on keeping his name. It was his link with family and his ancestors; it spoke of where he had been. As to where he would go with a name like Cicero, he vowed he would make the chickpea more illustrious than the names of Scaurus ("swollen-ankles") and Catulus ("puppy")—two men who, by Cicero's day, were considered extraordinary.

Names speak. They declare who we are and where we come from. They can carry our fame or our infamy. Today, Cicero is not known for his chickpea-nosed ancestor, but for what he did in his lifetime. UMBC, despite its humble name, is also becoming known for its vision, its accomplishments, and its learned alumni. Should we abandon our humble past? Or should we carry the name of UMBC into the future?

You know Cicero's answer.

PROCESS ARTIFACTS IN NEW LAB

Esther Read

This fall, we will have an opportunity to work with artifacts from the Robert Long House in Fells Point. At the end of the French and Indian War, Long left his native York, Pennsylvania and migrated to the Patapsco River. In 1765, he purchased a lot in Fells Point, a short distance downriver from the towns of Baltimore and Jones Town. He became a merchant and operated a wharf on the waterfront. During the American Revolution, he was a quartermaster for the Continental Navy.

About ten years ago, a team of archaeologists excavated in the garden of the Long House, but unfortunately, their funding ran out before the artifacts were processed. The lead archaeologist has since retired and left the area. The Fells Point Preservation Society asked me to complete the analysis and produce a report. During the Fall Semester, I will spend Thursdays from 10 AM to 2 PM processing the artifacts in our new archaeology lab on the second floor of the Performing Arts and Humanities Building. Volunteers are welcome to join me; no experience is necessary. Please let me know if you are interested in volunteering via email: eread@umbc.edu.

AWE IN THE TEMPLE OF THE MUSES

Amber Barnett



*Volute Krater from Puglia, c. 370.
Published by kind permission of the
British Museum*

Tall, weatherworn Ionic columns hold up a pediment with finely detailed characters who watch you as you walk toward the building. You hear the multi-lingual chatter of other visitors and compare this seemingly Roman temple with the Victorian lampposts that stand in the stone courtyard. You are impressed with the feeling of a universal temple of the Muses; and when you see the stately wooden staircase off to the side that leads to upper floors, that feeling does not fade.

It was after walking up this staircase that I reached the Department of Greece and Rome, which I had travelled thousands of miles to do. In the spring 2014 semester, I received a URA grant in order to conduct research for my thesis, "Depiction of Female Killers in Classical Athenian Literature and Visual Art." My research focuses on Clytemnestra and Hecuba and brought me to London and led me to the doors of the British Museum in order to examine four pieces of pottery, three of which depicted the violence of the Trojan war. One represented the killing of Clytemnestra. The study room into which I was permitted was behind two sets of

heavy wooden doors that required departmental permission to pass.

Having made an appointment online

earlier in the summer, I entered a room filled with bookshelves, documents, and two long tables—upon which rested the four pieces I was to examine. After signing off on the pieces, the staff members returned to their own work and left me to study, with some silence, gloves, my camera, notebook, and pencil. Not to sound overly dramatic, I was overcome with awe in that room. This was real academic work. I was being allowed to conduct research in a museum. I got to touch artifacts that were over two thousand years old. In short, it was awesome!!!



The Bogman in the British Museum

I spent a few hours there studying the pieces. Afterwards I explored the British Museum. I didn't see everything, because to do so would require days. My favorites in particular were the collection of mummies and skeletons as well as the Enlightenment Room (set up like an antiquarian's cabinet). I got to see the Elgin Marbles (including a plaque discussing the collection's controversy), the Bog Man, and the Lewis Chessmen—each piece was spectacular in its own right and amazing to see.

The rest of my week in London was filled with more spectacular and amazing sights: the British Library with actual manuscripts from Da Vinci, Bibles written in Latin and Greek, the Magna Carta, and writings from the Beatles; the London Eye, Big Ben, Buckingham Palace, the Tower of London, the Sherlock Holmes Museum at 221B Baker



"River of Blood," Tower of London

Street (sort of), the Museum of London in the city proper with actual sections of London's Roman wall still standing (and touchable); the Natural History Museum, the Victoria and Albert Museum (in which the Cast Courtyards contain a full-size replica of Trajan's Column), Hampton Court Palace, and even Platform 9¾. My week was filled with museums and incredible sights. The entire city of London was pulsing with history and excitement, and you could barely go a few streets before seeing a blue circle on a building side telling you what historical (and sometimes fictional) person had lived there.

After returning to the States, I got to travel again for my research. This time, I headed to New York City by train in order to make it to the Metropolitan Museum of Art. With similar construction to the British

Museum but with Corinthian columns and stone staircase in front, I entered and made my way to the Greek collection. This time I didn't get to use a study room, but the piece I needed to see was on display. It depicts the killing of Priam, and I spent quite some time sitting on the floor in front of it (it was early in the day, so I wasn't disturbed by anyone). Completing that part of my research, I spent my remaining time wandering through the Greek and Roman collections—including some excellent sculptures—before examining the Medieval and Egyptian areas. Though before heading back home to continue my research later, I also made sure to see the works of Monet and Van Gogh (nearly as exciting as the piece I had come to study!).



Death of Priam in the Met

My travels have exhausted most of my URA grant, yet I do still have a trip to make. I will visit the Boston Museum of Fine Arts in order to see more pieces depicting Clytemnestra. I also plan to make it to the Walters Museum, in order to see some of the contemporary pieces of pottery depicting women (as points of comparison to my female killers). It looks to be another exhausting, yet exhilarating, trip to a museum and to the collections housed within a temple of the Muses. Oh well, all in the name of research!

ME AND MR. JONES

Erin Edwards

Looking back, my summer was filled with both good and bad experiences. Many of them remind me of the adventures in the Indiana Jones films, except that this was my life. I received an Ancient Studies Department summer scholarship, and with that money I was able to visit England, Greece, and Romania.

In England, I volunteered at the Cotswold Archaeology firm, where I processed Roman skeletons from Gloucestershire. Archaeologists excavated a large Roman burial in August 2013, and when I arrived in June 2014, the lab was still processing the skeletons. I had the opportunity to process a large amount of the assemblage from the burial outside of Gloucester city, which was a large city during the Roman period. This project spoke to my

interests in bioarchaeology, and I was pleased to be able to gain experience with an archaeology firm. This was an appropriate beginning to my Indy-like adventures. I was in the UK, land of the Scot Sir Sean Connery (who played Henry Jones Sr., Indiana Jones' father in *Indiana Jones and the Last Crusade*): I felt myself slowly identifying with Henry Jones, Sr.'s child.

After a week in UK, I traveled to Greece to visit some sites I desperately wanted to see, mainly in Athens and Crete. I was in the midst of some of the most iconic archaeological sites in the Mediterranean world, and they were



Still from *Indiana Jones and Temple of Doom*

everything I imagined they would be. I spent over six hours at both the Acropolis and the palace of Knossos, taking in the splendor of the standing architecture I learned so much about in the past few years. Greece was not all splendor, however. Much like Indy in *Raiders of the Lost Ark*, I too had a run-in with some "Nazis." I was strapped for money waiting for my scholarship to come in the mail back home, and so I inadvertently ended up couch-surfing with a member of the Golden Dawn party, a political party

known for its neo-Nazi and fascist actions and ideals in Greece. However, just like Indy, I escaped any immediate danger.

I traveled next to the Transylvania region of Romania, where I would be supervising the excavation of a Roman Mithraeum, a cultic temple dedicated to the god, Mithras. This was my second season with the Apulum Mithraeum III Project in Alba Iulia, Romania, and I was thrilled to be back and to supervise students. While the adventures certainly did not cease—our accommodation this year was located next to a large, rambunctious Roma camp—I was able to focus on the archaeology of our site and teach students proper techniques and methodology. This was my favorite Indy-related experience this summer, and our team had a great season. Our site was inhabited almost continuously from Roman to modern times, making the stratigraphy tricky to understand on occasion. Nonetheless, we ended the second season with a great plan for the third and final season of the project in 2015.

In true Indy-fashion, I am now back at school for the academic year, but in my case, as a student. This summer was truly an adventure. If I have learned anything, it is that George Lucas was not far off from what life as an archaeologist is really like (although no humans were sacrificed during my summer, unlike in *Indiana Jones and the Temple of Doom*).

SUMMER FIELD EXPERIENCE AT LOST TOWNS

Josh Franco

This past summer I worked as an Archaeological Field Intern for the Lost Towns Project of Anne Arundel County. My time there was a fun and productive way to gain valuable field and lab experience for a fraction of the cost of field school abroad. It was an opportunity for someone like me, with no previous field experience, to gain personal instruction in varying archaeological environments.

The program had no personal costs other than food, water, and transportation to and from the lab and dig sites. Applying was simple and only required a resume, writing sample, and letter of intent. A formal interview followed, where we arranged a work schedule consisting of 120 hours, an exit interview, and a three- to five-page paper. Based on the intern's availability, the internship hours were flexible, but required at least one lab and field day per week. The focus could vary depending on one's interest in fieldwork, historical research, or lab work, but

included some of each. I chose the field-intensive internship and worked closely with professional archaeologists whose specialties ranged from colonial American to prehistoric Native American culture.

In the field I gained firsthand experience at sites dating from Colonial America, the Civil War, and multiple prehistoric Native American sites. One site, Pig Point, in southern Anne Arundel County showed stratigraphic evidence of constant habitation for several millennia and yielded diverse artifacts from a broad time frame. I learned all aspects of running a dig, including the Smithsonian trinomial system of site identification and procedures for doing the paperwork identifying artifact locations in a dig site. I then learned trowel-excavating techniques and received a crash course in the types of stratigraphy at the various sites. Finally, I received training in artifact identification and writing the unit summary. The broad diversity of site type allowed me to gain valuable diagnostic skills with the variety of artifacts.

The lab portion consisted of everything from cleaning and labeling finds to research and preservation. The lab had many diagnostic resources and I was able to use the Jefferson Patterson Museum and Maryland Archaeological Conservation Laboratory (MAC Lab) as a resource and opportunity for professional networking. Other lab opportunities included working with GIS technology and using various types of mapping software. The lab is also home of the Historic Lodontowne Gardens and has its own museum for those interested in museum studies.

My experience at Lost Towns was enjoyable and educational. As a professional internship, it was documented on my transcript at UMBC and I am also using it for ARCH-397 (Field Experience) with Dr. Lane. I made several contacts in the field of Cultural Resource Management and was involved in working with several government agencies. Even though North American archaeology may not be my desired field of study, the transferable skills and personal instruction have immensely helped my educational and professional development.

TRACING FRAGMENTS OF POTTERY IN GREECE

Taylor Warthen

I traveled to Greece this past July with Dr. Michael Lane to assist him in work on project AROURA, an archaeological project studying the land around the Bronze Age fortress site of Glas in the Copaic Basin in Boeotia. The bulk of the



Aerial view of the fortress at Glas

time was spent working in the lab, which was provided for us by the Archaeological Museum of Thebes. I, however, also conducted bibliographical research, which as unrelated to AROURA, but important for the museum.

I had the opportunity to observe several pieces of ancient Greek pottery that were native to Thebes and its surrounding territories. After observing the pottery, I was asked to construct an annotated bibliography citing good sources of information about the particular pottery, using only the books available in the museum's own library collection. I accessed large amounts of material about excavations in Greece, including

detailed descriptions and photos of materials that were recovered. Some of the books were almost one hundred years old. Many were not in English, so I needed to read in French, Greek, and even German.

WINTER 2015 COURSES

Course	Title	Day/Time	Room	Instructor
ANCS 210/RLST 210 (Hybrid)	Classical Mythology	TTh/1:00-4:10 PM	Sherman 003	Tim Phin
ANCS 301	Ancient Civilizations: Turkey			David Rosenbloom and Michael Lane
ANCS 330	Science and Technology in the Ancient World	MTWTh/6:00-9:10 PM	PAHB 234	Esther Read
New Course ANCS 350 (Hybrid)	Defense against the Dark Arts: Magic and Witchcraft in the Ancient World	WF/ 1:00-4:10 PM	PAHB 107	Molly Jones-Lewis

SPRING 2015 COURSES

Class	Title	Time	Instructor
GREK 102	Elementary Greek II	10:00-10:50 MTWTh	Michael Lane
GREK 352	Greek Tragedy and Comedy (Aristophanes)	10:00-10:50 MWF	David Rosenbloom
LATN 102-01	Elementary Latin II	9:00-9:50 MTWTh	Melissa Bailey
LATN 102-02	Elementary Latin II	11:00-11:50 MTWTh	Bob Rivkin
LATN 302	Roman Comedy (Plautus)	11:00- 11:50 MWF	Molly Jones-Lewis
ANCS 202	Roman World	MW 2:30-3:45	Molly Jones-Lewis
ANCS 220 (JDST 201 RLST 202)	Judaism in the Time of Jesus and Hillel	TTh 2:30-3:45	Erin Guinn-Villareal
ANCS 320 (GWST 330)	Sex and Gender in the Ancient World (WI)	MW 1:00-2:15	Tim Phin
New Course ANCS 350-01	Topics in Ancient Studies: Ancient Medicine	TTh 1:00-2:15	Molly Jones-Lewis
New Course ANCS 350-02	Topics in Ancient Studies: Sport and Spectacle in the Ancient World	MW 2:30-3:45	Tim Phin
New Course ANCS 351	Topics in Ancient Studies. Ancient Epic: Quest, Homecoming, Domination	TTh 11:30-12:45	Dan Dooley
ARCH 201	Roman Archaeology and Art	TTh 3:00-4:15	Melissa Bailey
ARCH 330	Bronze-Age Archaeology	TTh 2:30-3:45	Michael Lane
New Course ARCH 350-01	Topics in Archaeology: The Archaeology of the House in the Ancient World.	MW 3:00-4:15	Melissa Bailey
ARCH 350-02	Topics in Archaeology: The Chesapeake	TTh 6:10-7:25	Esther Read
HIST 456	Roman Empire	TTh 4:00-5:15	Tim Phin

ANCS Week Schedule 2014 (Nov. 3-7)

M Nov. 3, 12:00-1:00 PM, Performing Arts and Humanities 132.
Dr. Georgia Flouda, Center for Hellenic Studies, Washington, DC., "Materiality and Script: Constructing a Narrative on the Minoan Inscribed Axe from the Arkalochori Cave."

T Nov. 4, 9:00 AM to c. 6:00, PM HOMERATHON, The Forum in front of Performing Arts and Humanities. A continuous reading of Homer's *Iliad*. Interested in reading? Contact Dr. Melissa Bailey (mabailey@umbc.edu).

W Nov. 5, 4:00-5:00 PM, ANCS Keynote Lecture, Dr. Tyler Jo Smith, University of Virginia, "Revel without a Cause? Dance, Performance, and Greek Vase Painting," A. O. Kuhn Library Gallery. Reception to follow. Co-sponsored by the Dresher Center, the Visual Arts Department, and the Office of Summer and Winter Programs.

Th. Nov. 6, 12:00 - 2:00 PM, Antiquities Table Featuring Artifacts from the Spiro Collection, Main Street, The Commons

Th. Nov. 6, 7:00-9:00 PM, reading of Sophocles' *Oedipus the King* in Performing Arts and Humanities 132. Interested in reading? Contact Dillon Disalvo (ddillon1@umbc.edu) or Dr. Rosenbloom (dsrose@umbc.edu).