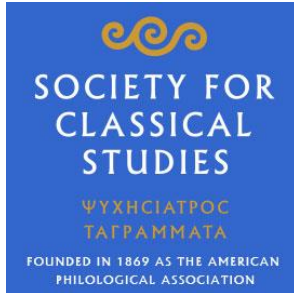


## 2020 SCS Award Citations



This handout contains full citations and announcements for 2020 SCS Award winners. Short versions will be read during the Plenary Session, held on Saturday January 9, 2021, 3.30-5.30pm PST / 5.30pm-6.30pm CST / 6.30-7.30pm EST

### 2020 Outreach Prize

Robert Holschuh-Simmons, Monmouth College

‘Outreach’ is not a single act or event, but rather it represents an ongoing process that requires continuous practice, reflection, and refinement, so that the practitioner effectively reaches their intended audiences. Done well, outreach meets its audience where they are, taking the audience seriously on their own terms while inviting them to engage more deeply with Greco-Roman antiquity and its legacies in ways that are serious, fun, and visceral. And better still is when the work of outreach inspires students to become fellow practitioners in this work. In light of this, the Society for Classical Studies awards the 2020 Outreach Award to Robert Holschuh Simmons for his ongoing ‘Classics Day’ project.

In 2011, Professor Holschuh Simmons hosted the first Classics Day, consisting of seven events on a single day, for the community in Greensboro, NC; over the past decade, this event has evolved into a week-long festival with over 30 events that introduces community members of all ages to institutions, practices, and receptions of Greco-Roman antiquity. Classics Day, which now takes place annually in Monmouth, IL, reaches deeply into its local communities, drawing widely on students and colleagues across academic disciplines to help host the festival. Holschuh Simmons coordinates with a wide array of community partners (e.g., local high schools and universities, other classics associations, public libraries, local businesses, and news media) to support the festival and extend its reach. And, most impressively, Classics Day has drawn in as many as 1,000 attendees in a given year. From dramatic mask-making to Etruscan divination, from military drills to mock archaeological excavations, from Sophoclean performance to Syriac writing, Classics Day renders Mediterranean antiquity and its study visible, visceral, and tangible for participants of all ages.

What is perhaps most impressive about this work, moreover, is Holschuh Simmons’s ongoing and thoughtful reflection as he continues to develop Classics Day. He has worked continuously and with intentionality to respond to the different communities he aims to bring to Classics Day’s programming, and the festival has evolved many times along the way. As part of this reflection, Holschuh Simmons has even published a clear and accessible distillation of his process in the *Classics Journal* (“Making Classics (Even More) Cool: Building A Thriving Classics Day at a University” in 2018) so that other practitioners might benefit from and build

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upon his own experiences. Classics Day is an impressive project for its duration, its design, its sensitivity, and its immediacy. We recognize and applaud Professor Robert Holschuh Simmons for the scope and scale of his vision with Classics Day, for his ability to bring students into the work of outreach, and for his ongoing commitment to inspiring audiences of all ages so that they might engage with Mediterranean antiquity in vivid, imaginative, and meaningful ways.

### 2020 Awards for Excellence in Teaching at the College Level (three winners)

Robert Groves, University of Arizona

“Gaius Fabius send greetings to his father. I must say that I was at first excited to see my first *munera*, but I quickly became disenchanted with them ... ”

The above is not a quote from some ancient missive, but reflects the type of response a student of Dr. Robert Groves at the University of Arizona might write for his “Letters from the Past” assignment, designed to immerse every student in the world of the Greeks and Romans.

Passion for our subject matter is something all Classicists share, but the ability to reach and engage every student is both a natural gift and a studied skill, one that Dr. Robert Groves abundantly embodies. He is an innovator in both his face-to-face and online classes, judiciously using technology and varied assignments to involve and assess his students, through collaborative learning, creative projects, peer review, and low stakes formative assessments specifically designed for skill development. Dr. Groves wants his students to know the “why” of an assignment, and from the syllabus to final grades, his students can rely on his unerring guidance and support. His approach incentivizes their full involvement in their own learning process.

His students are inspired, not only by his course material but also by Dr. Groves’ teaching style. One student remarks that he is “dedicated above all else to making students feel successful, even when they may be struggling.” His teaching evaluations are replete with the usual expected comments about his enthusiasm and energy in the classroom, but also with many expressions of appreciation for his assignments, both for their variety and for the way in which they draw students into the material.

Dr. Groves describes teaching as an iterative process, and at the end of each semester he assesses each of his courses and annotates its syllabus, noting where he might improve the class with new techniques, approaches, or assignments. The results are clear: courses and instruction that truly reflect the consummate skill of a master teacher.

We are honored to recognize Dr. Robert Groves for his outstanding teaching with the SCS’s 2020 Award for Excellence in Teaching of the Classics at the College Level.

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Theodora Kopestonsky, University of Tennessee

“Dr. Kopestonsky’s energy is so infectious that it would require active resistance not to enjoy the topic of the course” (written by a former student).

Theodora Kopestonsky knows how to spark the curiosity of 21<sup>st</sup> century students. Her Catullus students compare the vitriol of the Lesbia poems with songs like Taylor Swift’s *We are never ever getting back together* (2012); her archaeology students sort old cell phones into a chronological series; students in her “Women and Gender” class pretend to be local reporters and interview people from antiquity. In giving students objects like cell phones to handle or modern parallels, she actively engages them and fundamentally changes their perception of the material; no longer is it an abstraction in photos or textbooks, but something they can appreciate from their own experience. As one student writes, “Dr. Kopestonsky... had a real understanding of popular culture ... and this made it easy for her to find comparisons between literature or art from the ancient world with what students today are seeing and hearing...It was astonishing at times to see the influence and know how long some ideas and ‘trends’ have been at play”.

A senior lecturer, and the first Distinguished Lecturer in the history of the University of Tennessee Classics department history, Professor Kopestonsky knows that even ‘boring’ aspects of pedagogy can be made entertaining. Her famous stuffed Pegasus, aka "Grammar Pegasus," acts out different Greek prepositions while students shout out what case they take. One alumna writes, “As a teacher myself, I can really appreciate somebody who's willing to do silly things ...in order to help her students learn and who lets her love for her field shine in class”. Professor Kopestonsky builds communities where everyone feels comfortable enough to volunteer their opinions or share inside jokes. “My perspective was always valued”, notes another alumna, “and it made me comfortable enough to break out of my shell.”

Professor Kopestonsky is also creative in finding ways to calm anxieties, engage intellects and inspire students well beyond her classroom. An alumna who manages political campaigns regularly uses her as an example of professional conduct; another was inspired to participate in an archaeological excavation after graduation.

We are honored to recognize Dr. Theodora Kopestonsky for her outstanding teaching with the SCS’s 2020 Award for Excellence in Teaching of the Classics at the College Level.

Molly Swetnam-Burland, College of William & Mary

“Every Intro to Latin Prose class began with a series of photographs... of frescoes, mosaics, even a kitchen garbage chute! It was a reminder that the Romans were real people...[and] that what we were reading in our Latin class was related to a broad range of topics in the field of Classical Studies and beyond.”

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As these words by her student attest, Molly Swetnam-Burland deals with an assortment of ancient material in her courses about art and archaeology, social history, and Latin at William and Mary with the ultimate goal of making the field of Classics more inclusive. Indeed, Professor Swetnam-Burland affirms “it is my aim to create an inclusive and welcoming environment for everyone in my classes.” Her detailed rubrics and guidelines clearly indicate her expectations for assignments, thereby ensuring that students with a range of educational backgrounds know exactly what they must do to succeed. And her welcoming syllabi assure students who have academic accommodations that their needs will be met. Moreover, she promotes justice and equity, asserting “my central goal is to help my students thrive in college, especially those for whom the experience is disorienting for reasons of race, ethnicity, class, gender, or gender identity.” Her work with fostering inclusion extends to the subject matter that she teaches as well. She presents Classical Studies as a forward-looking, interdisciplinary field that encompasses both textual and material culture as well as the lived experiences of different groups of people in antiquity. Professor Swetnam-Burland’s students report that she is a “hardworking, “thoughtful,” and “phenomenal” teacher. It is easy to understand why they admire her. She is an engaging professor in the classroom and a dedicated mentor outside of it. Her innovative and stimulating assignments ask students to deal with a variety of ancient evidence—from graffiti to amber objects in American museums—and prompt them not only to acquire important skills but also to think about what she calls “big issues.” We are honored to recognize Dr. Molly Swetnam-Burland for her outstanding teaching with the SCS’s 2020 Award for Excellence in Teaching of the Classics at the College Level.

### 2020 Awards for Excellence in Teaching at the Precollegiate Level (three winners)

Marisa Alimento

Marisa Alimento knows that “Latin isn’t inherently elitist” – in her own words. For nearly thirty years she has taught the middle school children at Crossroads School in Santa Monica Latin, Greek, Mythology, Math, Gardening (and more...) while working to build and nurture diversity. “As a powerful woman of color”, one of her colleagues writes, “she has been an invaluable support for all the students of color, but especially the Asian and Filipino girls...she has always been a leader in social justice events for the community”. Her work includes everything from coaching students on how to deal with microaggressions to creating a “deep-dive unit to address enslavement in the Roman world, specifically in the *Cambridge Latin Course*, and to emphasize the inhumanity of the practice throughout time and geography, with readings from Frederick Douglass and poems of Phyllis Wheatley...excerpts from Te-Nehisi Coates, articles and videos about the Uighur population of China, the shrimp industry in Thailand, tomato pickers in Florida, and whatever students...shared with the class”. One alumna writes, “I feel strongly that if more of my classmates had received this type of instruction as their first exposure to Classics, the field would [feel] more accessible to them as undergraduates”.

Magistra Alimento’s impact is hard to overstate. Her students have gone on to win *Certamen* championships at the local, state, and national levels. Many have won honors, and even

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achieved perfect scores, on the National Latin Exam and gone on to become NLE honorees in high school, as an alumna notes. Magistra Alimento is especially good at empowering her students to become leaders and she runs her Latin classes with the goal of making the language accessible to all students and relevant to a modern audience. Famous for her lively classes, she teaches grammar with songs, games, and physical gestures. “Just flapping my arms like a bat,” she writes, “reminds students of the imperfect *-bat*”. She regularly performs her “Imperfect Tense Song” at the Crossroads Cabaret Fundraiser show. As her head of school writes, “She is the master of the game, creating games and silly routines that add levity to the significant challenges and intellectual work that students are accustomed to in her classroom”. She is famous for her peanut brittle too. As we all know, Latin teachers have many talents.

We are honored to recognize Marisa Alimento for her outstanding teaching with the SCS’s 2020 Award for Excellence in Teaching of the Classics at the Precollegiate Level.

Lynn LiCalsi

“Never get stuck in your ways,” writes Lynn LiCalsi, “and remember that we teach children, who are growing and changing at all times; be respectful, kind, and compassionate. Keep the door open for everyone, and let Latin work its magic”. Ms. LiCalsi knows plenty about magic. Starting in 2001, she has built a thriving Latin program at Fairview High School in Boulder from scratch – up to and including an International Baccalaureate class. One of her many creative techniques to maintain enrollments is to invite students from various Middle schools to attend Fairview twice monthly in order to learn Latin from her high school students. The personal connections, she notes, benefit everyone. “[The] younger students liked coming up to the high school Latin class and [the] high school students enjoyed taking the lead and teaching a small group”.

A Latin teacher since 1981, Ms. LiCalsi has learned to embrace change in order to make Latin accessible to all. She was an early adopter of the reading method. “Latin was a language after all, not a chart”, she notes. “Reading texts aloud, acting out stories, rewriting stories, and discussing texts in simple Latin engaged learners of all ability levels. A colleague reminisces about her “her legendary closet...full of Latin textbooks of every era and description,” which she collected so students could all find an engaging passage to read. “Lynn wants her students to fall in love with Latin, and they do. Why? Reading, reading, and more reading!”. Her transition to comprehensible input was a natural one, but she found that many available readings were fun but “not meaningful in the way that grabs students’ attention...or prompts real-world discussions” and so she solved this problem by writing and publishing her own remarkable 287 page story of a young Jewish girl named Eliana, who escapes with her mother to Masada, after the destruction of the Second Temple. “Many years later, another character, Naomi, completes the narrative about the final struggle between Romans and Jews during the Bar Kochba Revolt. The book concludes with Hadrian's proclamations”. *Provincia Iudaea*, a wonderful supplementary reader for beginning and intermediate students, lavishly illustrated by Ms. LiCalsi herself and her students, engages, informs and invites in depth reflection.

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“Rare is the Latin teacher whose academic brilliance is accompanied by fierce dedication to continued learning, deep appreciation of the gifts of all of her students, and surpassing creativity,” writes her nominator. Ms. LiCalsi embodies the best qualities of the profession. We are honored to recognize her for her outstanding teaching with the SCS’s 2020 Award for Excellence in Teaching of the Classics at the Precollegiate Level.

Nathalie Roy

Nathalie Roy believes that all students...should have a chance to study the classical world, not just through the narrow lens of language, but through a broader view which includes physical processes and products. This is why her middle school students learn to mix, set and test the tensile strength of ancient Roman concrete based on the recipe of Pliny the Elder, grind wheat and bake grape must biscuits from a recipe by Cato the Elder, and orient and plot an analemmatic sundial based on the writings of Vitruvius.

Magistra Roy, who teaches at Glasgow Middle School in Baton Rouge, has taught all levels of Latin, from middle school through AP, for 26 years. She is distinguished both for her creativity in teaching STEM skills through Classics and for her ability to engage and effectively teach a diverse student population. 84% of the student body at Glasgow consists of students of color. “Because most of the students at my school score poorly on standardized tests,” she writes, “many are excluded from taking a second language like Latin. Thus, I developed classes which appealed to and allowed for success for ALL types of student learners.”

Students have long flocked to her famous “Roman Technology” class, where they read the Latin of ancient STEM authors and apply what they’ve learned. For her middle schoolers, she created a course where students read classical mythology to spark maker projects. In “Classical Myth Makers,” she writes, “We have built and tested catapults, aqueducts, water screws, designed and fired kilns for pottery and bread, counted on *abaci*, fashioned *bullae* out of leather, arranged hair and mixed facial masks, and cut stone tesserae to create mosaics.” Magistra Roy’s hand-on methodology helps her students experience the daily life of real Romans – women, enslaved people, freed people, and those from all over the empire – and her methods deliver measurable results. She proudly notes: “although most of my students had never been exposed to classical mythology, 63% of students at Approaching Basic or Basic levels of competency on the National Mythology exam rose to 89% at Mastery or Advanced.”

During this unique and terrible year, Magistra Roy has showed her stellar qualities as a teacher. In the words of a current student, “when the world descended into chaos, Ms. Roy let us know that her first priority was to keep us safe and feeling loved. And she did exactly that. Throughout this crazy year she has never wavered, never backed down from that ultimate goal... Ms. Roy isn’t just a teacher - she’s our champion.”

We are honored to recognize her for her outstanding teaching with the SCS’s 2020 Award for Excellence in Teaching of the Classics at the Precollegiate Level.

### 2020 C. J. Goodwin Award of Merit (three winners)

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**Paul J. Kosmin, *Time and its Adversaries in the Seleucid Empire* (Harvard University Press, 2018)**

Kosmin's book is a groundbreaking contribution to the study of the Hellenistic world and to the growing literature in time studies. A pendant to *The Land of the Elephant Kings: Space, Territory, and Ideology in the Seleucid Empire* (2014), which mapped the Seleucids' conquest of territorial space, *Time and its Adversaries* flips the board and considers the Seleucids' bold but ultimately failed effort to take command of historical time itself. Combining vast erudition on a breathtaking scale, a command of textual, inscriptional, and material evidence that stretches from Macedonia to Mesopotamia and Judea, fluency in contemporary theory, and a style capable of capturing and condensing complex analysis in memorable and quotable form, Kosmin's book has the feel of an instant classic that will be cited and emulated for years to come, as much for its methods as for its findings.

The thesis is simple but also entirely original and compelling. Part 1 ("The Imperial Present") takes up the imperial perspective, the view from above. Starting with Seleucus I Nicator, one of Alexander's successors in the east, the Seleucids created a system for dating time that anchored their empire in a new Year 1 (311 BCE). With this move, time was effectively colonized, politicized, and commodified: it became a marker of the Seleucid empire and imperial property. Detached from regnal counting eras, the Seleucid Era announced a new, seemingly inexorable path forward into the future, one that presaged the beginnings of abstract, homogeneous, and countable time familiar to modernity. It was also an attempt to monopolize time as never before: the institution of a Seleucid Year 1, an arbitrary effort at establishing a political mythology, "made the empire historical in a radically new sense, perhaps even the first truly historical state."

But time belongs to no one and everyone, and the Seleucid effort failed. Part 2 ("Indigenous Past and Future") shows why, by presenting the view from below. The Seleucids oversaw a region that was ethnically but also chronographically diverse: it was filled with local, epichoric pasts and indigenous calendars and conceptions of time, a true heterochrony. The Seleucid Era acted as a formal administrative overlay but also as a stimulus to resistant insurgencies: the empire talked back. The most strident of these countervoices are found in contemporary Jewish apocalyptic eschatologies (the book of Daniel, 1 Enoch, parts of the *Seder 'Olam*), which outbid the Seleucids by foretelling its demise. The Seleucids could not compete with the End Time. Other insurgent responses included conventional historiographies, for instance the *Babyloniaca* of Berossus, the Babylonian Dynastic Prophecy, Zoroastrian eschatological works, and 1–2 Maccabees, as well as a wave of antiquarian retrievals of local pasts that swept across Babylonia, West Iran, Armenia, and the Hellenized Levant and Cilicia. Collectively, these subaltern efforts constituted "a historiography of irreducible excess and affective immediacy, a dialogical history preceding, incorporating, and surpassing the Seleucid empire and exploding its logics of time."

Time became weaponized in the Hellenistic East, partly on the Seleucids' own model of "total history." But it also became an object of fresh scrutiny in the Hellenistic period, as is shown by Eratosthenes' diastemic chronology, Polybius' universal history, and the personification of abstract time in texts and images, quite plausibly, as Kosmin suggests, in response to the turmoil sparked by the Seleucids. This burgeoning of approaches to time was their real legacy. "The

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Seleucid east opened the very age to which we belong,” namely our own plural sense of time. For this reminder and for paving the way forward to what will certainly prove to be a richer and more diverse past, the committee is pleased to recognize Paul J. Kosmin for his stimulating and exciting work.

**Kelly E. Shannon-Henderson, *Religion and Memory in Tacitus' Annals* (Oxford University Press, 2019)**

Tacitus is a complex and pessimistic author who found a new audience in the dark days of the twentieth century, when his themes of looming autocracy and cowardice in the face of moral and political decay gained a special urgency; the voice of Ronald Syme often still sets the tone for Tacitean scholarship. Kelly Shannon-Henderson's book *Religion and Memory in Tacitus' Annals* offers an original and thought-provoking new way to read Tacitus' narrative of the Julio-Claudians in the context of Roman social memory and religious practice. Her vision presents a bold corrective to Syme.

Shannon-Henderson's book examines individual episodes in the *Annals*, at the same time as it traces important overarching themes that shape the narrative of the principate from the death of Augustus to the demise of Nero. She thoughtfully reimagines the experience of the ancient reader who encounters the narrative sequentially, as it develops the powerful themes of remembering and forgetting, of decline and fall, themselves linked to a complex and nuanced picture of how religion operated within Roman society.

Tacitus served as a Quindecemvir from an early stage of his career and displays considerable expertise in his understanding of the actual and potential role of religion within Roman society. Shannon-Henderson makes the case for taking religion seriously in Tacitus, whether in terms of his very detailed expositions of individual episodes, or on the level of the general patterns traced by the emerging principate as an autocratic system destructive of traditional cultic memory and ritual practice. Topics include many traditional religious practices and the actions of priests, the development of the imperial cult within city and empire, the role of fate and the will of the gods in Roman history, the system of prodigies, the rise of astrology and its powerful effects on members of Rome's political elite, and above all the continual alterations to cultic memory produced by the very nature of one-man rule.

Tacitus begins the *Annals* with the death of Augustus. The promotion of the first *princeps* to the official status of *divus* in effect launched the religious phenomenon of the imperial cult, whose many effects shape Tacitus' account of the Julio-Claudians. New portraits emerge of Germanicus (the man who was never emperor) and Claudius (his brother who had the least prospects of being elevated to that supreme position). Germanicus is revealed as a “theatrical opportunist” who tries to use traditional religion for his own purposes but is often ignorant of its form and content. The learned Claudius aims to restore traditional practices and rituals but is too weak and easily influenced to halt the decline inherent in Roman political culture by his day. Tacitus uses the themes of religion and memory to shape his analysis of the very nature of the principate.



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The committee congratulates Kelly Shannon-Henderson on a distinguished first book, that sheds new light on how a literary text can represent religion as embodied in but also constitutive of Roman political culture.

### **Steven D. Smith, *Greek Epigram and Byzantine Culture: Gender, Desire, and Denial in the Age of Justinian* (Cambridge University Press, 2019)**

The epigrams and other poems that form the core of the *Greek Anthology* were assembled in the tenth century, but that collection was based in part on earlier anthologies, beginning with Meleager's *Garland* or *Stephanos* (it may sound ill-omened these days to mention the Latin name). Meleager's florilegium dates to the first century BCE, and was followed by another, the *Garland of Philip*, compiled in the first century CE. Both these early anthologies have recently been the subject of considerable scholarly attention. But there was a third, still later collection or *Cycle*, this time the work of one Agathias and dating to the sixth century, containing poems contemporary with the reign of Justinian. These are the poems, full of wit and learning but little appreciated today, that Steven Smith brilliantly situates in their social environment. And what a world it turns out to be. With great elegance, charm, and impressive erudition, he shows that these early Byzantine epigrams were not merely an "inconsequential expression of classical *paideia*." Rather, they were something much more odd and intriguing, "a collection of frivolous diversions totally irrelevant to the more serious concerns of the age, while paradoxically also an ultra-refined instrument of social ambition within an elite class of learned men."

Here is Paul the Silentiary's little ditty, in which the persona is an insatiably lusty woman:

"Kissing Hippomenes, I set my mind on Leander. And while planted on the lips of Leander, I bear in my heart an image of Xanthos. And while embracing Xanthos, I lead my heart back to Hippomenes. I spurn each one that's in my grasp.... And if someone finds fault with me, let him be content with the poverty of monogamy."

This at a time when a woman's highest virtue was thought to reside in virginity! But not just that. The speaker may be a woman, but the poet is a man. Making astute and nuanced use of modern theories of sexuality, Steven Smith observes that "the epigram is no less queer for its overtly heterosexual camouflage."

Not that virgins fail to get their due. Agathias himself describes an intriguing arrangement:

"Prevented from kissing me on the mouth, divine Rhodanthe stretched out her virgin's girdle between us and kept kissing that, and I, like one who conducts water through a channel, drew the water of desire to the other end, pulling her kiss back.... And this too beguiled my pain, for the sweet girdle was a passage between both our lips."

There is an element of servile submission here, not to mention a dash of fetishism, that Steven Smith cunningly connects with the subservience of conquered barbarians before the powerful

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king, symbolized, in another of Agathias' poems, by the yoke of a leather strap. As he argues, the erotic world of Agathias' circle was a refined metaphor as well for social relations between master and slave, superior and subordinate.

For bringing the rich treasures of this *Cycle* to our attention, and making manifest the multiple dimensions of contemporary reference and poetic play that inform the poems, we are pleased to honor Steven Smith with the Charles Goodwin Award of Merit.

### 2020 Erich S. Gruen Prize (inaugural year)

In 2020, the inaugural year of the SCS Erich S. Gruen Prize, the selection committee received 31 submissions from graduate students across North America treating aspects of race, ethnicity, or cultural exchange in the ancient Mediterranean. The committee was impressed with the candidates' overall quality as well as range. Papers received, all anonymized before review, reflected the temporal and geographical breadth of classical and Near Eastern antiquity and diverse disciplinary perspectives including archaeology, art history, epigraphy, history and philology.

Of these submissions, the committee commends two in particular with honorable mentions. Camille Reiko Acosta's "Stranger in a Strange Land: the Death and Life of a Tyrian on Samos" (UCLA) examines the funeral and burial of one Tyrian migrant for insights into this individual's lived experience within the local community. Joseph Holwell's "Adoption and Innovation: Frontier Cultural Exchange and the Rhineland Mother Goddesses (RMG)" (UW-Madison) explores the iconographical variety of maternal goddess-figures as a key to complex cultural exchange on the German frontier.

It is to **Kelly Nguyen** of Brown University that the committee unanimously awards the first SCS Gruen Prize. Her paper "What's in a Natio: Negotiating Ethnic Identity in the Roman Empire" stood out for its thoughtful examination of the individual acts of self-fashioning behind funerary epitaphs specifying a natio. Applying insights from modern theorists like Homi Bhabha to a range of Pannonian inscriptions, Nguyen takes an innovative approach to local self-conceptions that exemplifies an exciting new direction in the study of cultural exchange in antiquity. Nguyen's paper will be recognized at the virtual 2021 SCS Annual Meeting and will receive a cash prize of \$500.

The committee thanks and commends all applicants, and above all Kelly Nguyen, for work that extends our understanding of multiculturalism in the ancient Mediterranean, in honor of Erich Gruen's continuing contributions to the field.