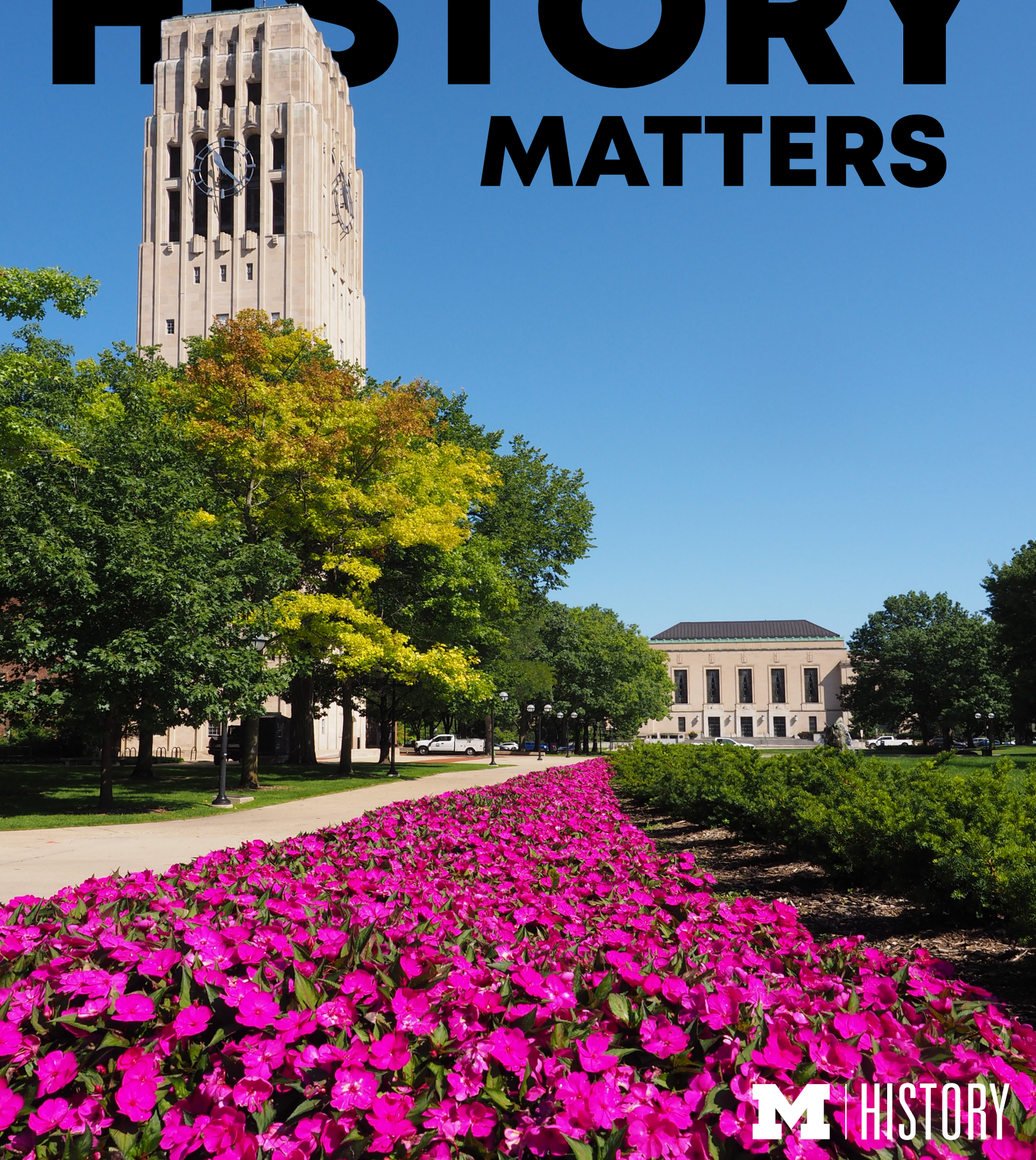


FALL 2023

HISTORY MATTERS



M | HISTORY



FROM THE CHAIR

This summer witnessed the official launch of the University of Michigan’s Inclusive History Project (IHP), which aims to study and document a comprehensive history of U-M that is attentive to diversity, equity, and inclusion, and stretches across the university’s three campuses, including Michigan Medicine. Universities around the country have embarked on similar projects to explore their own institutional histories, and I couldn’t be more delighted to see us joining the roster of colleges and universities asking appropriately hard questions about the past.

As you might expect, members of the U-M History community have been very much involved in the work of the IHP’s Framing and Design Committee that was convened during the 2022-2023 academic year; their final report was released in mid-July. Professor Earl Lewis co-chaired the committee, and will continue to co-lead the project; I served on the committee along with U-M History’s Joel Howell, Jay Cook, Emily Prifogle (one of our affiliated faculty members), and Bennett Walling (a graduating senior, U-M History Class of 2023).

Jay was subsequently named the IHP’s faculty director of research, which will help ensure that our department remains engaged in both the research and teaching components of the project as well as its public dissemination mission. He will be offering a HistoryLab course on “Doing Inclusive History” and we will be working closely together on future iterations of the department’s Michigan in the World initiative.

What I like best about the design of the IHP is the commitment to excavating a more complex version of the university’s multiple and overlapping histories and, equally important, the commitment to being guided by those histories as we seek restorative and reparative strategies for the future. In my years of working on DEI issues I’ve come to understand that at

least three things are essential: being open and honest about histories of exclusion and marginalization while explicitly naming their causes; continuing to lower barriers to access for underserved populations; and making space, literally and figuratively, for a diverse array of people who can encourage us to think together in new ways.

“Making space” might very well serve as the ideal theme for my *History Matters* letter. U-M History is making space this year for our undergraduates with the soft opening of a new History Undergraduate Lounge in Tisch Hall early in the fall term and a more formal “ribbon cutting” during the U-M History Homecoming on September 22 (see page 20 for details). We’re making space, too, for innovative modes of instruction as we inaugurate the new active learning classroom in our departmental space on the first floor of Haven Hall. Even our main office is getting a bit of a refresher. And, later this year, we’ll begin work on our own media studio, where U-M History faculty, students, and staff will be able to record and produce podcasts, videos, and other digital endeavors (see page 18 to learn more about our new spaces).

I’m entering my third year chairing the department, and I’ll be making space for a series of undergraduate career diversity initiatives designed to give our students a better understanding of the multiple pathways available to them as majors and minors. In the last year you might have seen headlines declaring the death of the history major at US colleges, but I can assure you the rumors of its demise are greatly exaggerated (see page 10 for how U-M History is faring). I’ll be drawing upon the wisdom and experience of more than 12,570 U-M History alums to help make this case about the value of our degrees and classes.

You make space for what you love. We love the undergraduates who have entrusted us with a significant part of their education, we love the students we are privileged to teach year in and year out, and we love those extended members of our community—our alums—who we will be welcoming back during the U-M History Homecoming. I hope to see as many of you as possible on September 22, to reconnect with us and each other.

Warm Regards,

Angela D. Dillard
Department Chair
Richard A. Meisler Collegiate Professor of Afroamerican & African Studies,
History, and in the Residential College

CONTENTS

4	6	9	10	13	14	16	18	21	22	22	23
											
SNAPSHOTS	FIERY TRIALS	FROM POLICY TO HISTORY	STATE OF THE MAJOR	HISTORY IN THE REAL WORLD	HISTORY THAT POPS	HISTORY ON ITS OWN TERMS	SPACE FOR WHAT MATTERS	EISENBERG INSTITUTE	ALUMNI UPDATES	IN MEMORIAM	CLASS OF 2023

SNAPSHOTS



Earl Lewis Awarded National Humanities Medal by President Joe Biden

Earl Lewis, Thomas C. Holt Distinguished University Professor of History, Afroamerican and African Studies, and Public Policy, was awarded the National Humanities Medal at a White House Ceremony on March 21 by President Joe Biden. Lewis is the first U-M faculty member to receive the honor.

Lewis was recognized for “writing America’s history and shaping America’s future. As a social historian and academic leader, Earl Lewis has made vital contributions to the field of Black history, educating generations of students, while also being a leading voice for greater diversity in academia and our nation.”

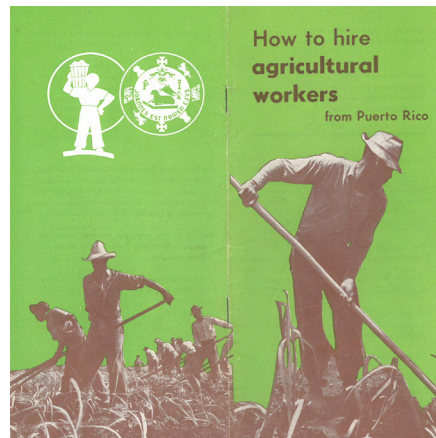
New Episodes of *Reverb Effect*

Check out the fourth season of U-M History’s podcast exploring how past voices resonate in the present moment, produced by graduate student and 2022-23 Gerald Saxon Brown Digital Skills Fellow **Hannah Roussel**.



Find *Reverb Effect* on your favorite podcast app or stream direct

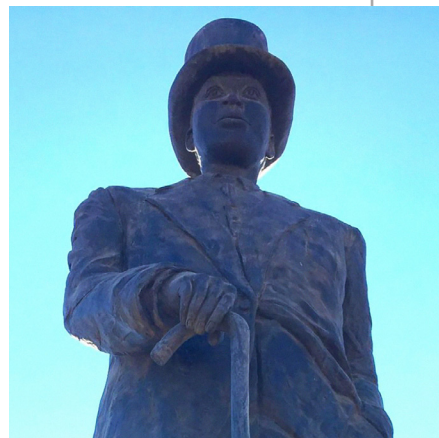
myumi.ch/96bQz



S4E1: Laboring for the Puerto Rican Vote

Episode Producer: **Elena Rosario**

What happens when ten Puerto Rican men try to register to vote in 1950s Connecticut? Despite a lengthy public debate that ends up at the state supreme court, we don’t even know all ten of their names. How much of their story can we uncover?



S4E2: Forging Property from Struggle in South Africa

Episode Producer: **Tara Weinberg**

In 1911, a contested horse race sparked one of the largest movements by Black South Africans to reclaim colonized land. How does the history of the Native Farmers Association offer a glimpse into alternate futures of property ownership in South Africa?



S4E3: Clesippus and the Candelabrum: Imagining Disability in Ancient Rome

Episode Producer: **Emily Lamond**

The funerary inscription of Clesippus tells an impressive story of illustrious honors and administrative achievements in Ancient Rome. But there is another story, one of a man who navigated slavery, disability, and the sexual advances of the woman who owned him.



Before the Black Action Movement

2023 MLK Day Symposium Highlights Black Communities in Ann Arbor, Ypsilanti

On January 16 the Department of Afroamerican and African Studies (DAAS), Department of History, and Eisenberg Institute for Historical Studies partnered to present “Before the Black Action Movement: The U-M African American Student Project, Washtenaw County’s Black Communities, and the Struggle for Inclusion.” Additional support was provided by the Kalt Fund for African and African American History.

The event, held at the Michigan Union, featured panelists (middle, from left to right) **Lauretta Flowers**, retired Ann Arbor Public Schools teacher; **Joyce Hunter**, president and CEO of the African American Cultural and Historical Museum of Washtenaw County; **Alma Wheeler Smith**, former Michigan state representative and state senator; and **Elizabeth James**, program associate for DAAS. They shared personal stories of their time as students and community members in Washtenaw County in the era leading up to the Black Action Movement.

The Bentley Historical Library’s **Brian Williams** presented an overview of the African American Student Project, a searchable database of African Americans at U-M from 1817 to 1970.

Following the program, guests met with representatives from the Bentley Historical Library, DAAS, and Ann Arbor Public Library to learn more about their efforts to document and preserve the stories of Washtenaw County’s Black communities.

Learn more about the Bentley Historical Library’s African American Student Project

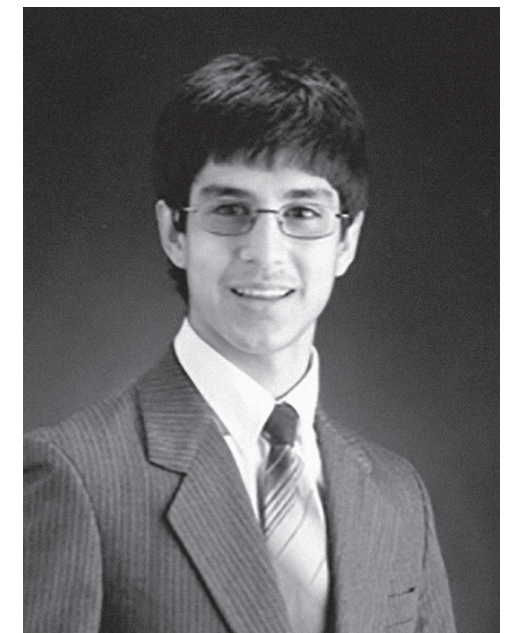
africanamericanstudentproject.bentley.umich.edu



U-M History Welcomes Ismael Biyashev

Ismael Biyashev will join U-M History for the next three years as a member of the 2023 Michigan Society of Fellows cohort. He earned his PhD from the University of Illinois-Chicago in 2023 and specializes in Russian imperial and early Soviet history. His book manuscript is the first attempt to reconstruct the scholarly field of nomadic archaeology that emerged in the Russian Empire in the late-nineteenth century.

The Michigan Society of Fellows, under the auspices of the Rackham Graduate School, was founded in 1970 to stimulate cross-disciplinary awareness and exchange across all scholarly and artistic fields. Recipients are awarded a postdoctoral fellowship and concurrently serve as non-tenure-track assistant professors in a sponsoring department or school.



Fiery Trials

By Elizabeth Collins

In Ann Arbor there are at least six pottery studios that specialize in the art of ceramics. Students can take a “Try the Wheel” class, and many sign up for longer courses and come home with homemade bowls and great story pieces.

Ceramics is one of many folk arts that have boomed in popularity in recent years—aided in part by forced time spent at home during Covid-19. Woodworking, blacksmithing, and glassblowing are all experiencing a revival, but the time and expense required means that these “hobbies” are primarily practiced by folks with a certain amount of socio-economic privilege.

But each of these craft traditions has an industrial past, steeped in complex and often brutal circumstances. This fall, the University of Michigan Museum of Art (UMMA) will host a traveling exhibition, *Hear Me Now: The Black Potters of Old Edgefield, South Carolina*, that provokes important questions about enslavement, industry, art, and meaning.

The majority of the objects on display are pots and jugs made by unknown enslaved craftspeople in the nineteenth century. These works feature distinctive features: face jugs with expressive eyes and gnashing teeth; massive pots with curvaceous shoulders.

Jason Young and a team of curators brings pottery and history to the university this fall

Works by contemporary artists are also placed throughout the exhibition in conversation with the past.

This multi-temporal approach was a significant effort by the curatorial team to examine and display these objects in a holistic way. Indeed, the team itself is interdisciplinary: Adrienne Spinozzi, associate curator, The American Wing, The Metropolitan Museum of Art, New York City; Ethan Lasser, John Moors Cabot Chair of the Art of the Americas, Museum of Fine Arts, Boston; and U-M’s own Jason R. Young, associate professor of history, specializing in art, religion, and folk culture in the Atlantic world.

In 2007 Young published *Rituals of Resistance: African Atlantic Religion in Kongo and the Lowcountry Region of Georgia and South Carolina in the Era of Slavery*—an exploration into the religious and ritual practices that circulated around the Black Atlantic. In addition to religious practices, Young also studies the circulation of ritual objects, some of which are on display in *Hear Me Now*.

In 2018, Young connected with Spinozzi and Lasser, and together they began building the exhibition.

“This process has been collaborative from the beginning,” said Young. “We have reached out to a range of experts, including activists, artists, and scholars.”

Often in the art world, pieces are presented with limited—if any—historical context. As some art theorists would say, art should speak for itself. But the *Hear Me Now* collaborators knew that these particular artworks had important stories to tell, which brought about unique challenges.

“The show raises some thorny questions regarding what can be considered art, especially when that material was produced under a system of extreme violence and coercion,” Young explained. “While we are committed to presenting these pieces as the artworks that they are, we also recognize that the historical and cultural context surrounding them is vital for the public to receive.”

The historical context for this collection lies in the district of Old Edgefield, South Carolina.

The region was a hub of industry in the nineteenth century—and a hub of slavery. “Although a relatively



Unrecorded potter, attributed to Miles Mill Pottery (1867–85), Old Edgefield District, South Carolina. Face jug, 1867–85. Alkaline-glazed stoneware with kaolin. Hudgins Family Collection, New York (© Metropolitan Museum of Art, photo by Eileen Travell).



Unrecorded potter, probably Thomas M. Chandler, Jr. (1810–1854), Phoenix Stone Ware Factory (ca. 1840), Old Edgefield District, South Carolina. Watercooler (detail), ca. 1840 (© Metropolitan Museum of Art, photo by Eileen Travell).



Curators Ethan Lasser (left), Adrienne Spinozzi (center), and Jason Young (right) at the Metropolitan Museum of Art installation of *Hear Me Now* in fall 2022 (photo: Metropolitan Museum of Art).

small place, Edgefield played an outsized role in state politics, both in the lead up to the Civil War as well as in the era of Jim Crow segregation,” Young said.

“Many South Carolinian governors hailed from Edgefield, and the state’s most well known politician, Strom Thurmond, was from Edgefield.”

But the other standout feature of Old Edgefield was its clay—a special composure of kaolin that made for solid and effective firing.

“It’s one of the great coincidences,” Young said, “that the kaolin clay in Edgefield is the same type of kaolin clay also present in West-Central Africa where it was used for ritual and religious purposes.”

“Enslaved Africans from the region would have recognized the kaolin they found in Carolina, and so it makes sense that they introduced it into the face vessels that they produced. These vessels may very well have had some spiritual significance.”

As hundreds of thousands of displaced and enslaved Africans arrived on the shores of South Carolina, many were transported to Edgefield and put to work turning pots and creating other utilitarian ceramic ware.

Often the history of enslavement is depicted as agricultural, but this exhibition aims to illustrate the diversity of industrial roles and the many hands involved in even just the ceramics trade.

“Imagine all the labor required to fell the trees needed to fire the kilns—firings that often took place over the course of several days,” Young said.

The physical exertion required to make the pots was also mighty. Without electricity, potters had to pedal the wheel themselves, turning heavy mounds of thick clay. The larger objects would then have to be built up further with coils.

Most of the pottery from the region was created by anonymous craftspeople whose names we’ll never know, but *Hear Me Now* features works from a few named artisans as well as a wall of names that lists some of the known potters of Edgefield.

One potter who stands out is David Drake. Also known as Dave, or Dave the Potter, he made a powerful mark on his wares.

“It was significant that Dave signed his pots at a time when being literate could have gotten him killed,” said Young. “Not only did he sign his name, he inscribed poetry of his own unique, often humorous brand.”

A jug he made in 1858, for example, reads: “A very Large Jar which has 4 handles / pack it full of fresh meats—then light candles.”

In the exhibition catalog, Vincent Brown, professor at Harvard University, grappled with the thorny questions about whether enslaved laborers like Dave might have found meaning and purpose in their work.



Hear Me Now just before opening in the A. Alfred Taubman Gallery, University of Michigan Museum of Art (Photo: Gregory Parker).

“A lighter touch,” he wrote, “might bring insights on how labor meant to degrade human beings could, paradoxically, and against the committed will of enslavers and oppressors, become a source of self-esteem and public admiration.”

Pottery is very fragile and yet is one of the most enduring materials. Between digging the clay from the ground and the final firing, there are so many points at which it can fail.

“Much like the clay body, so too is the human body fleeting and frail,” Young wrote in the catalog. “So too is it resilient, hardened by the fiery trials of life. So too can it be broken, cracked, and punctured.”

Despite the excitement of the collaboration with the Met and the Museum of Fine Arts, Young sees great benefits to bringing the collection to a university museum.

“At UMMA, there is so much opportunity for critical questions of all kinds,” Young said. “In a university setting, debate, discussion and controversy is at the heart of what we do.”

And there are other benefits as well. This fall, Young is teaching a related course for first-year students: “The Art of History: *Hear Me Now: The Black Potters of Old Edgefield, South Carolina*.” Students in the course will have the opportunity to engage with the exhibition and with UMMA, and consider those difficult questions from their own perspective.

The class is also included as part of the College of LSA’s Arts and Resistance Theme Semester. And there really is no story more suited to the theme than that of this collection.

Guests from southeast Michigan and beyond who experience the show during its Ann Arbor stop are encouraged to consider the history local to their communities.

It might prompt them to think about the craft industries that were supported by enslaved or disenfranchised artisans. They might want to learn about the styles and designs unique to those materials and communities. And, they will hopefully reflect on how these legacies live on today.

In Ann Arbor, ceramics continue to thrive as a popular hobby and—for some—a career. Handling clay connects us to the earth, literally. *Hear Me Now* can help us learn how to form a connection to our history as well. ■

ALUMNI PROFILE

From History to Policy

Anthony Ross (PhD 2015) is an environmental protection specialist at the Federal Railroad Administration, the agency responsible for regulating rail infrastructure in the United States. Gregory Parker talked with him to learn how historians can put their skills to work for the federal government.

Can you talk about your work with the Federal Railroad Administration (FRA)?

I help to advance passenger rail projects funded by FRA, mostly Amtrak projects. In particular, I ensure that projects comply with environmental and historic preservation regulations. Working on passenger rail is exciting, particularly at this moment, because it offers the possibility of a more sustainable and equitable transportation future.

The regulatory processes I oversee are governed by the National Environmental Policy Act (NEPA) and the National Historic Preservation Act (NHPA). The NEPA touches on a wide variety of potential resource areas: impacts to wetlands and endangered species, but also the human environment, such as impacts to cultural resources and low-income and minority communities. Every federally funded project has some sort of NEPA documentation.

What’s a typical workday look like?

I might be reviewing a report explaining potential alternatives for a major rail project on the Northeast Corridor. I could be looking at plans to bring a historic rail station into compliance with the Americans with Disabilities Act. I might be meeting with Amtrak staff to discuss ways that we can deliver projects more efficiently while also ensuring that our regulatory obligations are met. Or I could be reviewing grant applications to improve or establish passenger rail service.

I was recently beta testing a geographic information system (GIS) map that will overlay the location of rail yards, at-grade rail crossings, and other rail infrastructure with historically disadvantaged communities, which will allow us to prioritize investments to reduce the environmental burdens of rail infrastructure.

How do you use your skills as a historian in your job?

To be a historian requires versatility. You’re constantly immersing yourself in new subject areas. Reviewing projects for compliance with federal environmental regulations requires a similar



interdisciplinary approach. It entails digesting huge amounts of data, zeroing in on the meaningful parts, and then translating the findings for a public audience.

How does your dissertation connect with your work?

My dissertation explored the way that federal mortgage policy and its interaction with state, local, and private partners shaped the physical, political, and social landscape. The same applies for transportation policy. During the postwar era, financial and transportation policies worked in tandem to promote suburban sprawl, urban disinvestment, racial inequality, and a uniquely car-dependent, greenhouse-gas-producing landscape. I hope the work that I’m doing now can help to reverse some of these injustices.

What shaped your decision to work in policy?

Policy was appealing to me because it offered the opportunity for me to contribute to positive social change, which was the reason I pursued a history degree in the first place.

What advice do you have for graduate students looking for careers in government or public policy?

There’s a huge demand for qualified professional historians to satisfy the regulatory requirements of the NHPA, especially with the recent influx of funding. And working in historic preservation can be a stepping stone for other policy fields, such as NEPA.

Hiring managers recognize the value of the PhD, but they also want to know if you have practical experience. It’s ideal if you have a PhD combined with other experiences that demonstrate your interest and commitment to the career path you’re pursuing. Anything—even small things—that you can do now to gain that kind of experience, while you have access to U-M’s resources, will pay dividends down the road.

But finishing grad school is incredibly hard, so more than anything: be kind to yourself and hang in there! ■

Learn more about
Hear Me Now at UMMA

myumi.ch/EP38N



State of the Major

History undergrads are down nationwide—is U-M History bucking the trend?

By Gregory Parker

“The decline of historical thinking,” read a *New Yorker* headline. “The vanishing history major,” said an *Inside HigherEd* article. “Can it be saved?”

“Why are students ditching the history major?” the *Chronicle of Higher Education* wondered.

Historian and digital humanities specialist Benjamin Schmidt (formerly of New York University, currently vice president at Nomic), whose research prompted these and other similar headlines, has called the drop in history majors a “crisis.” His work shows that the annual number of history bachelor’s degrees in the United States has decreased by about half since the early 2000s, and that history’s share of undergraduate degrees is at an all-time low since 1950, when reliable data became available.

It’s difficult to square this with the popularity of historical themes in mass culture: best-selling biographies, Broadway smash hits like *Hamilton*, films like *Oppenheimer*, and novels like *The Underground Railroad*. History—the discipline—is constantly in the news, from the controversy over the 1619 Project to the debate on critical race theory to the battle over what’s taught in history classrooms. History is also big business, with millions of visitors spending billions of dollars to visit history museums, battlefields, and other sites around the globe.

Yet not only are history majors decreasing, fewer college students are taking history courses, according to data from the American Historical Association.

The reasons are tricky to pin down. Nationally, history majors peaked in the late 1960s. They shrank at the greatest rates during times of economic strife, in the 1970s and again after the 2008 recession. Students entering college in the 2000s had been inundated with the importance of science, technology, engineering, and math (STEM) to compete in an economy increasingly driven by innovations in those fields. Starting in the 1970s, at U-M and other schools, students interested in history could choose from new majors: African American studies, women’s and gender studies, and (later at U-M) international studies.

At the University of Michigan, the story is a bit more complicated—and less dire.

“We’ve certainly seen a decline in history majors since the 1990s, but our enrollment is steady,” said Angela D. Dillard, chair of the U-M History Department. “We’ve also seen strong growth in History minors, which were introduced in 2000.”

At Michigan, students are continuing to engage in history, but in a different manner. Fewer majors, more minors, and steady enrollment suggests that more students are taking history courses, but that the average number of history courses they take is decreasing. Why not fully commit and major in history?

“Today’s undergraduates are extremely savvy,” said Dillard. “College isn’t getting any cheaper, and students are weighing the cost of their education against their job prospects and earning potential.”

“But the reality is that history majors are just as employable as other majors. So it’s up to us to make the case.”

“You can’t blame them. They’re constantly hearing about careers in technology, about STEM education. But the reality is that history majors are just as employable as other majors. So it’s up to us to make the case,” said Dillard.

For years, STEM fields have been lauded as a foundation for high-earning, recession-proof careers. At U-M, the number of computer science majors in the College of Literature, Science, and the Arts has grown eightfold since 2013. It’s easier to connect STEM disciplines to a related career: students who study computer science work with computers; students who study engineering usually become engineers. The same goes for professional schools with direct vocational links, like law, nursing, medicine, business, education, and social work.

It’s harder to make this connection for history. Few history majors actually become historians. Other liberal arts fields share this trait: Few English majors become novelists or poets. Few biology majors become biologists. But the lack of a determined, concrete career path doesn’t mean that job prospects, or even earning potential, is worse.

“The job prospects for history and other liberal arts majors are actually really good,” said Professor Victoria Langland, U-M History’s director of undergraduate studies. “But it’s harder to articulate to prospective students just what the data tell us, because the findings are not as straightforward as they might seem for other fields.”

“When students ask us what they can do with a major in history, we say: lots of things! This might sound like we’re evading the question, but it’s actually true. History majors go into many different areas, from marketing to fundraising, not to mention teaching,” said Langland.

The latest career data from the American Historical Association show that history majors land in a wide variety of careers, the top



Professors Matthew Spooner (right, front) and Ian Shin (right, back) talk with prospective students at the Major / Minor Expo (photo: Gregory Parker).

ALUMNI PROFILE

History in the Real World

After graduating last year, Krista Albertins (BA 2022) put her history skills to work for the public. Elise Borbely talked with her to learn how she leveraged her U-M History experiences to kick-start a career at the Shaker Historical Society.



being education (18 percent), with about half of these individuals working as primary and secondary teachers (the category also includes those working in libraries and training).

Management (15 percent), legal (11 percent), sales (10 percent), and administration (10 percent) round out the top five. There is additional variety within these subcategories, especially management and administration, which cover a range of jobs.

History majors are critical thinkers who can research, analyze, and interpret vast amounts of data. They are top-notch writers who can work independently and collaborate. Increasingly, they are fluent in digital tools and technologies. The skills they pick up in history classrooms are in demand by today's employers in many fields.

"The options are liberating, in a sense, but it places more of a burden on students to connect the dots and develop their own careers. And on us for helping them do so," said Langland.

Notably, 4.5 percent of graduating history majors reported they were teaching at colleges and universities (most of these individuals would be college professors), and less than 1 percent reported working at museums.

Overall, according to the American Historical Association, about half of history majors end up going to graduate school and earning an advanced degree.

"History majors don't just get accepted into professional schools like law, business, or medicine—they excel there," said Langland.

U-M History continues to offer an incredible range of courses spanning thousands of years across all regions of the globe. But it's also developed new classroom approaches, like HistoryLabs, which

provide students the opportunity to apply historical thinking to addressing real-world challenges. Many courses are collaborative, and instructors have embraced digital technologies—podcasting and online exhibits—allowing students to develop skills beyond the traditional term paper.

History students at U-M can also count on the support of faculty and staff advisors, and a host of career and professionalization programs, including alumni panels, graduate school informational sessions, and history-specific internship opportunities, including a new partnership with the Michigan Historical Society.

U-M History is one of the largest history departments in the country, with staffing and fiscal resources to match. It's also backed by the largesse of the College of Literature, Science, and the Arts, and the university itself.

The story isn't as sanguine at other institutions with fewer resources. Other departments have experienced significant drops in majors and enrollment—again, the national trend is downward. There are extreme cases where history departments have been combined with other humanities units or eliminated entirely.

This downward trajectory is not inevitable. Nationally, history majors declined in the 1970s and recovered slightly in the mid 1980s. U-M History isn't the only department working proactively to bolster the case for undergraduate history courses. It's a perennial issue for the American Historical Association.

"As historians, we know that studying history is essential to understanding the world," said Dillard, who is entering her third year as chair. "But we can't take that for granted." ■

What have you been up to since graduating?

I'm the education and outreach manager at the Shaker Historical Society, a small history museum in Northeast Ohio. Currently, my work revolves around bringing people together through educational programs and events and helping them learn about their community. I intend to continue working in the non-profit sector, ideally in public programming, development, or administration.

Why did you choose to major in history?

I became interested in majoring in history in high school, when I took as many history courses as possible and competed in Ohio History Day. As a History Day student, I was exposed to the fields of history, public history, and museum studies.

Once I arrived at U-M, I enrolled in a history course taught by Anne Berg to fulfill my humanities credits. The work and learning fascinated me, so she encouraged me to continue taking history courses and pursue a history major.

How did your experiences in U-M History influence your career choice and opportunities?

I took a mix of traditional history courses and HistoryLabs, where I applied my historical research and writing skills to public-facing projects. This taught me how to communicate history to a public audience, how to maintain professionalism in a team environment,

and prepared me to manage large projects. Additionally, I learned about the field of public history and the variety of careers where I can apply the skills I developed as a U-M History student.

What specific skills did you take from U-M History into the professional world?

As a member of the History Honors cohort, I gained the ability to share my work with my peers and accept their feedback, as well as how to provide constructive feedback to their ideas and writing. These skills in maintaining professionalism and clear communication are necessary for working in a collaborative environment.

What are your favorite undergraduate memories?

Completing and submitting my History Honors thesis, working as a docent at the Kelsey Museum of Archaeology, and leading a team of students to run a high school Model United Nations conference on campus.

Do you have any advice for current U-M History students?

I encourage them to take HistoryLabs and courses in public history to gain experience in historical communication, working collaboratively, and public speaking.

What is the coolest thing you've done since graduating?

I trained and performed with the Cleveland Latvian Folk Dance group. In June 2023 we performed our first live performance since 2019! ■



We'd love to hear from you. Do you have an alumni update to share? Keep U-M History in the loop!

bit.ly/UMHistoryStayinTouch

History that Pops



Warner Bros. Pictures

By Elizabeth Collins

The summer of 2023 was the summer of Barbenheimer—a portmanteau of two highly anticipated films, *Barbie* and *Oppenheimer*, that premiered the same day. Humor about Barbenheimer came from the seemingly divergent subject matter. And while one is certainly more pink than the other, both films have an important thing in common: they are both popular history.

History has always been a source of inspiration and content for popular productions. *Hamilton*, *Vikings*, *The Woman King*, *Dunkirk*, *Blonde*—stories about historical events, individuals, or broader cultural landscapes are not only entertaining, they also influence collective memory for better and for worse. But pop history opens itself up to scrutiny about accuracy, or that elusive and charged word, “authenticity.”

So how do professional historians, taught to turn a critical eye to all accounts of the past, interact with the popular variety? And what does it even mean to be historically accurate?

Below, several U-M historians weigh in on how they feel about popular portrayals of their field, and if they’re able to enjoy pop history outside of the classroom.



Universal Pictures

Helmut Puff



“The truth is: I avoid popular representations of the periods I am interested in as a scholar like vampires avoid garlic.”

Helmut Puff is a historian of premodern Europe, whose castles, manors, and royal chambers elicit romantic imagery for audiences.

Puff says that while there have been a few exceptions, for the most part he cannot enjoy such productions. “What is most painful,” he said, “is the utter lack of an understanding of people’s gestures, their movements, their every thought. Most popular historical tales tell stories of modern people lost in a perfectly reconstructed premodern setting.”

Shows like *Bridgerton* or *The Great* play with anachronism in intentional ways, but even shows attempting to stay true to their time often misrepresent characters’ psychology and interactions. “Different ways of thinking or acting are what make the past the most interesting subject to study,” Puff said. “And we learn so much about ourselves in the process.”

Still, even he can enjoy some history-themed shows—usually ones set in the late-nineteenth and early twentieth centuries. *Charité* and *Babylon Berlin*, both set in the German capital, are appealing to Puff, who spent time there this past summer.



Anthony P. Mora



“Most people don’t learn history from academic historians.”

Anthony Mora defends the importance of paying attention to pop history as he does with his scholarship and also as a fan. “Representation of the past is working at two registers,” he said, “one is just entertainment, but it’s also stories of history that people want to know about.”

Mora appreciates that these stories are all clearly aligned with, and filtered through, the contemporary moment. “The sixties Marvel explosion is filled with Cold War catastrophe anxieties,” he noted.

In the winter, Mora will teach the class, “Heroes and Superheroes in US Popular Culture.” Starting with Natty Bumppo in the early nineteenth century, his students will consider what each hero represents about their moment’s anxieties regarding gender, nation, race, and more.

Outside of the classroom, Mora enjoys lots of historically situated media, but always watches with a critical eye. “Most recently, I watched *The Dance of the 41*, which has ties to a real historical moment but is also hyperfictionalized to meet our contemporary sensibilities around sexuality,” he said.

“If it inspires people to want to read more or watch actual documentaries, then I’m not as worried if some details or nuances are missing.”



Victoria Langland



“I’m afraid I don’t watch much by way of TV or movies, and when I do it’s mostly chosen by elementary- and middle-school-aged children.”

Victoria Langland, who studies modern Brazil, cited a common problem for parents, academic or otherwise. She does go to the theater when she can, and this summer she was able to see two Shakespeare plays at the Stratford Festival. Both made her think about how the past is presented to the public.

“I saw *King Lear*, which is based on a mythical story, but which was produced with an early modern aesthetic and costuming that made it feel like a historical play—one trying to evoke Shakespeare’s time and voice,” she said.

“And I saw *Richard II*, which is based on the history of the fourteenth-century English king, but was performed with a 1970s-era theme, including disco balls and music, bell bottoms, and roller skates.”

Langland isn’t a scholar of English history, so she was not thinking in depth about accuracy. But she did find the historical elements fascinating. “From the fourteenth century of Richard II’s life, to the sixteenth century of Shakespeare’s authorship, to our present moment of interpretation—there were various temporal planes operating at once,” she said.

“This is part of what is so delicious about re-producing these old plays, again and again, as they take on new meanings every time.” ■



Stephen Jackman-Torkoff as King Richard II with members of the company in *Richard II*, Stratford Festival 2023 (photo: David Hou).

History Matters Film Series

Last year U-M History launched a yearlong film series hosted at the State Theatre in downtown Ann Arbor. Four films—each associated with a history course and presented by that course’s professor—were screened for an audience of students, faculty, and community members. This fall the series will kick off on September 5 with the historical thriller, *Chile '76* (2023), presented by Victoria Langland.

Last year’s titles included *Aguirre, the Wrath of God* (1972), *Amigo* (2010), *Been Rich All My Life* (2006), and *All Quiet on the Western Front* (2022).



Learn more about *Chile '76*

michtheater.org/chile-76



FACULTY SPOTLIGHT

History on Its Own Terms

Yi-Li Wu is a historian of Chinese medicine with appointments in History and Women's and Gender Studies at the University of Michigan. She's the author of *Reproducing Women: Medicine, Metaphor and Childbirth in Late Imperial China* (University of California Press) and *The Injured Body: A Social History of Medicine for Wounds in Late Imperial China* (forthcoming). Gregory Parker talked with her about her scholarship and journey as a historian.

What is the origin story of Professor Yi-Li Wu, historian of Chinese medicine?

I took the most roundabout way possible to history. I was a political science major as an undergrad. After I graduated, I got a six-month internship at a think tank in Washington, DC. I then ended up working at a corporate research company for three-and-a-half years. I decided that I really wanted to go back into international relations, so I left to go to grad school.

I got into Yale's international relations MA program, and while I was there, I got to know my future doctoral advisor, Jonathan Spence. I decided that I wanted to stay on and do a PhD, but I was trying to make up my mind: Should I do it in political science, or should I do it in history? I thought history would offer me a lot more choices in terms of the kinds of questions that I could explore. I always tell undergrads, if you don't know what you want to do by the time you graduate, that's perfectly normal. If you had told me when I was in college that I was going to be a historian of China, I would've said, what planet are you from? It was the furthest thing from my mind.

Aside from other historians, do you have a particular audience in mind for your scholarship and teaching?

I grew up in California at a time when immigration to the United States from non-European parts of the world was just opening up [as a result of the Immigration and Nationality Act of 1965]. So I've spent my entire life in the position of having to explain myself to other people. I do think it's helped me develop the skills to reach wider audiences. I got into Chinese studies partly as a self-defense mechanism, actually. I would have people say things to me like, "The Chinese don't care about human life," and simply telling them, "You're racist," was not a very effective tool for dealing with it. I wanted to be able to teach them something and help them think in a more nuanced way.



The desire to educate people and share what I know has always been an integral part of my work. For me, teaching is like being that kid who says, "Hey, here's something really cool! Can I tell you about it?" When you teach about Asia in the North American academy, students also come in with preconceived ideas. So I design my classes to show students new ways of looking at the world.

What kind of nuance are you adding to the history of Chinese medicine?

The first thing I tell people is that I'm studying historical Chinese medicine, not Traditional Chinese Medicine.

For those who aren't familiar with the history, Traditional Chinese Medicine refers to the form of Chinese medicine that developed under the influence of biomedicine. The name was coined after the founding of the People's Republic of China in 1949, but the main changes started during the early twentieth century, when doctors of Chinese medicine were facing an existential crisis. The last imperial dynasty had fallen in 1912. People were trying to build a modern, strong nation to ward off foreign imperialist pressure. Bits of China had been taken over as spheres of influence and even outright colonies. People started criticizing Chinese medical practices as superstitious and unscientific and asking, should we allow these practices to continue? For example, Chinese medical descriptions of what the liver does seemed ridiculous compared to what was known from dissection and laboratory science.

At that point, doctors respond by saying that Chinese medicine is not actually talking about anatomical organs. Instead, it's really talking about transformations of bodily vitality. They basically ceded claims over the physical body to Western medicine, and they did that as a survival mechanism. That then lays the groundwork for Traditional Chinese Medicine to develop as a form of "alternative medicine." My work asks what was going on in the history of Chinese medicine before these changes occur.

So you have to examine this history on its own terms.

The fact that Traditional Chinese Medicine has a huge presence in the world today is both a blessing and a burden. The blessing is that I can easily explain the relevance of what I do, which is to help answer the question, "What is this Chinese medicine?" The burden is the common stereotype that it's this ancient knowledge transmitted down through the centuries, some pristine form of ancient Chinese wisdom. What I try to say is that it's neither a magical panacea nor superstition. Instead, it's a body of techniques that people have developed and transmitted over time to address some pretty fundamental human challenges: how to deal with people who are in pain and sick and dying.

How did you decide to focus on injury medicine for your next book, *The Injured Body: A Social History of Medicine for Wounds in Late Imperial China*?

In my first book, *Reproducing Women*, I look at childbirth and women's medicine. When writing it, I became dissatisfied with the idea that Chinese medicine is not really talking about the physical body and that it's only talking about vitality. In fact, it's talking about both—it's not an either / or situation. But for a long time, the physical body has been pushed to the side. I want to bring it back into the center of Chinese medical history and then ask, what is it saying to us?

Injury medicine is dealing with damage to the physical body that is acute, possibly life-threatening, and almost certainly debilitating and disabling. So it forces us to focus on these physical and material aspects of the body that might not necessarily be at the forefront if we're talking about things like fever or plague, although those are also very physical.

What types of injuries did you see in your sources?

Pretty much everything—stabbing, disembowelment, smashed bones, falling off horses and carts—military medicine is a big part of it. But I also noticed that there was a category that kept coming up whose name literally translates as a "stick injury." I eventually realized they were talking about injuries from flogging, which was a major form of corporal punishment in imperial China. That's interesting because it's a kind of injury category that grows directly out of a specific social context. This led me to legal documents: What kinds of things would they be flogged for? How big are the sticks that they're using? And of course, looking at medical documents: How

did doctors get experience treating this? How did their experiences dealing with flogged people feed into their understanding of how the body works?

After years of research you've got mountains of sources piled in front of you. When it's time to begin writing, where do you start?

I try to look for a case, an incident, or a question that presents a human story that's going to engage the reader. This process forces me to think: Why am I writing about this? What is it that I want the reader to know? You might go in with a set of questions that you have, a set of suppositions, but you really have to listen to what your sources are saying.

There's a line in your CV I'm curious about: a mini documentary for *The Young Indiana Jones* series.

The Young Indiana Jones shows the title character traveling around the world as a young boy. In one episode, he's in China and gets very sick. He is then treated with Chinese medicine and recovers. Lucasfilm was issuing a DVD box set of the series, and they commissioned a series of mini documentaries to be the bonus features on the discs. For this one, they interviewed me as well as a prominent practitioner and interpreter of Chinese medicine.

I still can't stand to watch myself on video, but it was a cool thing to do. I still regret that I never made it out to California afterwards, because the filmmaker said, "Hey, come out and I'll show you around Skywalker Ranch." ■



Early eighteenth-century Chinese woodcuts illustrating (left) the use of "traction rope and piled bricks" (*pansuo diezhuang*) and (above) breast tumor (*ruyan*) (Wellcome Collection).

MAKING SPACE FOR WHAT MATTERS



During the last year, U-M History has been revamping its infrastructure to reflect the demands of a discipline that's increasingly collaborative and digital.

By Elise Borbely

With 30 minutes left in class, the instructor stops lecturing. "Let's get into groups of five and talk about the photos," she says.

Finding students to pair up with is not difficult in a class of 200. Figuring out how all five of you are going to examine the trio of images is a bigger challenge.

You opt for the stairs on the edge of the lecture hall. At least here all three photos can be laid next to each other, unlike on the tiny tablet arms of the seats. The steps aren't comfortable, but your group can gather around them—something impossible in the seats which are bolted to the floor.

Small-group discussions of readings, images, and objects is common in history courses, and instructors are increasingly incorporating collaborative assignments into their syllabi. But the infrastructure is not up to the task.

"Every course's success to a large extent depends on the classroom shape," said Professor Hitomi Tonomura. "It governs my ability to communicate with students—but even more important, students' ability to communicate with each other."

1700 Haven Hall, U-M History's new team-based classroom, under construction in July 2023 (photo: Gregory Parker).



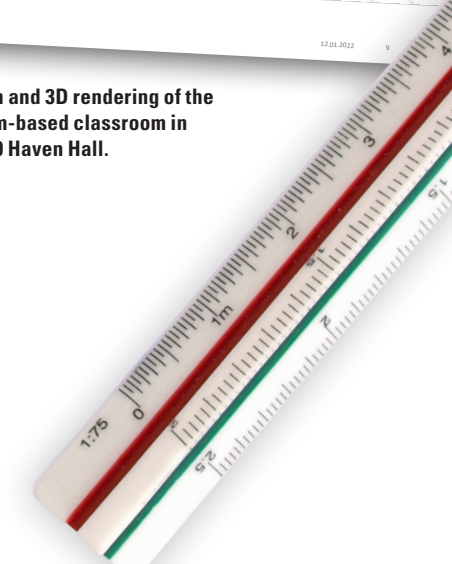
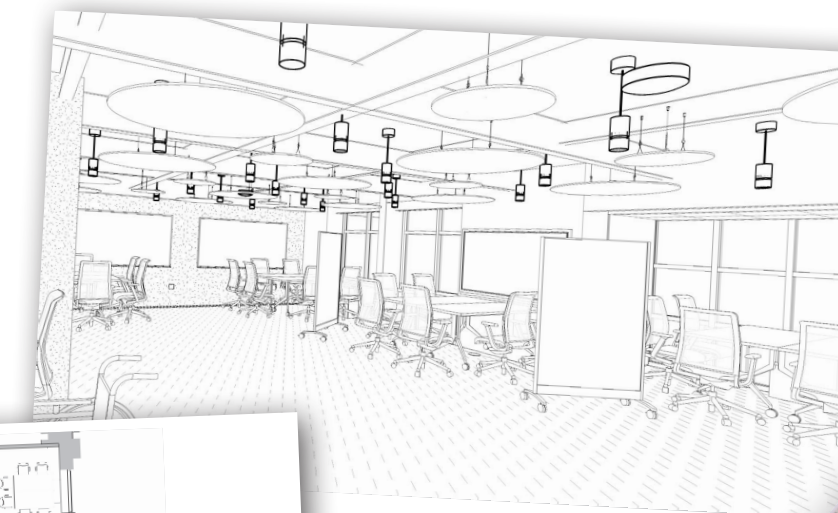
Large lecture halls are hardly ideal, and smaller-sized classrooms with mobile chairs and tables often lack the proper technology. While more tech-forward spaces already exist on campus, increased emphasis on group learning in a variety of disciplines means an increased demand for these types of classrooms.

At U-M History, students are working together more than ever before. HistoryLabs are intensely collaborative, relying on digital platforms to share research with the public. Other classes incorporate small-group assignments on a regular basis. The department needed its own space to house these experiences.

This fall, 1700 Haven Hall debuted as History's new team-based learning



Plan and 3D rendering of the team-based classroom in 1700 Haven Hall.



classroom. Combining two former faculty offices and a small seminar room, this new 1,000-square-foot classroom features a variety of screens with multiple display capabilities and movable whiteboards. The tables and chairs are mobile to allow for maximum flexibility, allowing instructors to continue reimagining their courses.

"Professors have been delivering lectures since the middle ages," said Deborah Field, whose course is in the new classroom. "Teaching in a space like this really encourages instructors to use lecturing as just one of many methods, rather than the default."

For Tonomura, the new classroom is a good match for her teaching style. "I want to be approachable and be able to talk about any of the features of our lessons at any time with any student or group," she said. "I can walk around the whole time and talk to or listen to various students throughout the class time, to be able to share their surprises or puzzles or disgust or whatever."

The team-based learning classroom is not the only way U-M History is reimagining its spaces. During the summer, the department combined the faculty and staff lounges into one, which left a perfect-sized spot for an undergraduate student lounge where History students can collaborate, study, and socialize. The new



With fresh paint, newly installed flooring, and furniture, 1700 Haven Hall is nearly ready for the Fall 2023 term (photo: Gregory Parker).



U-M History's new undergraduate student lounge, located across from the main department office in Tisch Hall (photo: Gregory Parker).

space has four mobile tables that can be pressed together for a conference style gathering, or kept apart for small group studying; three cozy lounge seats with laptop tables; power towers for charging devices; and four large glass boards. The space will also be used as a dedicated History Club "clubhouse."

"We're really excited about having a space where we can still give academic-style presentations while also having lots of comfortable seating and hangout space for more social activities," said History Club President Nina Naffziger. "I'm hoping it will allow more History students to discover the club."

U-M History's summer renovations also included the main office in Tisch Hall, which needed some rethinking. Gone are the cube fortress for a front desk and odd-angled cubicles that left unused

corners. With a fresh coat of paint and a new layout, the office now has an open, welcoming quality. The front desk was stripped down, allowing guests to immediately notice the smiling student worker instead of walking right past their cubicle hideaway. The remaining staff areas were squared with the windows, allowing natural light throughout the entire space. Comfy seats were placed near the front desk adding additional spaces for collaboration within the main office.

The department will wrap up this phase of construction projects with the creation of a multimedia studio. History is increasingly digital, and historians embrace digital media for research, teaching, and public engagement. The studio, located in the department's main office suite, will provide easy access to all the necessary tools: professional microphones, high-quality webcams, lighting, a green screen, and a computer with the latest production software.

These tools would allow for a range of uses: A History Honors student working on a short documentary film could conduct interviews, record voiceovers, and edit the final project in one convenient location. A professor invited to appear on CNN about their latest book could conduct the interview from the studio, with professional audio and video equipment. Two graduate students could collaborate on a podcast showcasing their research and expanding their digital literacy skills. The studio is scheduled to open in early 2024.

In 1979, in a letter to the department chair the Undergraduate History Association made a modest request: they wanted a gathering place, "nothing too fancy, just a place to throw our hat: a desk, a few chairs, perhaps a typewriter or filing cabinet." U-M History has striven to be a place of collaboration and community for years. It now boasts the infrastructure to further support these efforts. ■



U-M HISTORY HOMECOMING

U-M's Homecoming 2023 is September 22—and U-M History is joining the party!

Visit our home in Tisch Hall to mingle with fellow alums, enjoy light refreshments, and catch up with current History professors. Come along for a tour of the department's latest collaborative classroom, our remodeled office, and the new undergraduate student lounge. Learn about our latest course offerings, HistoryLabs, and future plans for the department.

EISENBERG INSTITUTE Looking Outward

By John Carson

Sitting in the beautiful Eisenberg Institute director's office, surrounded by a mess of papers and books and not-yet-washed teacups, it is easy to get absorbed in matters at hand. There are always new administrative issues to attend to, teaching materials to prepare, and books and articles to read. And yet I am continually reminded how important it is to look up and outward, away from the director's desk and out through the big office windows into the Diag, almost always bustling with people and energy.

The importance of gazing outward from the director's chair is twofold, I think. First, one of the central missions of the Eisenberg Institute is to watch for new developments, be they historiographical or social or political or cultural, and to bring them into the History Department for analysis and discussion. In consultation with History faculty and graduate students, our Steering Committee spends a good bit of time discussing not just what general theme the Eisenberg might adopt for the coming year, but also which scholars might best be able to illuminate some critical aspect of that theme, and to do so from a diversity of perspectives. Bringing the outside in, as it were, helps enrich and keep relevant the scholarly conversation in the department and on campus.

Second, the window onto the Diag is an important reminder that the job of the Eisenberg Institute is as much to bring historical understandings out to a wider public as it is to bring them in for scholarly reflection. From its inception the Eisenberg has sought to engage various publics in a number of different ways. Right now we are investigating the possibility of creating some exhibition spaces near the institute to explore the history of the department and the university and to provide space for displays resulting from undergraduate or graduate history courses. This past year we sought to reinvigorate one of the previous initiatives by inaugurating a new series of annual public-facing events. On April 13, Thomas J. Sugrue, Silver Professor of Social and Cultural Analysis and History at New

York University, came to Ann Arbor to engage in a conversation with U-M historians Angela D. Dillard and Matthew Lassiter on the topic of "Race, Politics, and the Modern Metropolis."

Before a packed house in the Michigan Union of more than 140 people, including undergraduates and community members from Ann Arbor and Detroit, Professors Sugrue, Dillard, and Lassiter shared their expertise about and insights into how we might understand urban life, race, and inequality in modern America (view the video at myumi.ch/35PEk). The event was an enormous success—the conversation was riveting and the questions from community members in the audience added an important dimension to the proceedings.

We'll build on this success with our next speaker in the series, Tiya Miles, Michael Garvey Professor of History at Harvard University and Radcliffe Alumnae Professor at the Radcliffe Institute for Advanced Study. An internationally renowned public historian and creative writer as well as a distinguished former U-M faculty member and winner of the National Book Award, Professor Miles will speak on the evening of April 11, 2024.

Sitting in the Eisenberg director's office is a privilege as well as a pleasure. The wonderful view of the Diag is a great reminder of the need to look outward, to keep front and center the importance of meaningful engagement between the scholarly community and the public. We hope the coming year of institute programming will do just that. Please come help us succeed. ■

John Carson is an associate professor in History and director of the Eisenberg Institute for Historical Studies.

Thomas J. Sugrue at the Michigan Union, April 13, 2023 (photo: Gregory Parker).



View the Eisenberg's full 2023-24 program

lsa.umich.edu/eihs



ALUMNI UPDATES

Thomas Beall (BA 1983), retired as captain after a 25-year career in the US Navy, is a public high school mathematics and history teacher in Rhode Island. He is completing a PhD in international relations at Salve Regina University, working on the dissertation, "From Troy to Kabul: Military Effectiveness, Moral Injury, and the Just War Tradition in Western History."

Robert C. Black (BA 1973), a retired lawyer, published his sixth book, *The Myth of Human Rights* (Nine-Banded Books, 2022). His next, *Justice, Primitive and Modern: Dispute Resolution in Primitive Anarchist and Modern State Societies*, is coming soon.

Roberto Cabanelas (BA 1983) is currently vice president of Corporate Human Resources at Archer Daniels Midland.

Steven Coe (PhD 1993) has retired as a senior historian from the US Department of Justice after twenty-two years investigating and prosecuting persons in the United States suspected of having committed human rights violations during World War II and in the former Yugoslavia, 1991-1995.

Francis (Frank) Couvares (PhD 1980), having reached the age of 75, and the milestone of 40 years at Amherst College, continues to teach history and American studies full time. A new, solo-authored edition of *Interpretations of American History* is forthcoming from University of Massachusetts Press. Dr. Couvares is still singing in—and serving as president of—the DaCamera Singers.

Judy Daubenmier (PhD 2003) published "The Nun Hit by a Brick: Sister Angelica Schultz and the Struggle for Civil Rights in Chicago," in the spring 2023 issue of *American Catholic Studies*, co-authored with her daughter, Jennifer Daubenmier (University of California-Berkeley). The article explores the motivations of her aunt, Sister Angelica Schultz, OSF, for participating in Martin Luther King's Chicago Freedom Movement in 1966.

Shannon Foley (BA 2000) was selected by her colleagues to represent the Catherine Kolnaski STEAM Magnet School as their 2022-2023 Outstanding Educator of the Year. She is a second grade teacher in Groton, Connecticut.

Christopher C. Gorham (BA 1992) is author of *The Confidante: The Untold Story of the Woman Who Helped Win WWII and Shape Modern America* (Citadel, 2023), the first biography of Anna Rosenberg, Franklin Delano Roosevelt's wartime adviser who later served as assistant secretary of defense.

Jalynn Lassic (BA 2011) came home to U-M to serve as program coordinator for U-M Medical School's Anatomical Donations Program. She also is a licensed mortician.

Mark Murphy (MA 1980) retired from contract work as a policy advisor and continuity program manager supporting the Department of Defense and the Department of Homeland Security. He has relocated to Gettysburg, Pennsylvania, and is now enrolled in the PhD program in American studies at Penn State University.

Kristin Olbertson (PhD 2005) published her first book, *The Dreadful Word: Speech Crime and Polite Gentlemen in Massachusetts, 1690-1776* (Cambridge University Press, 2022) and was promoted to full professor at Alma College in February.

Todd Samovitz (BA 1989), screenwriter and author, recently published the co-written autobiography of Captain Sounthone Ratanakone, *Til The Last: Surviving The Truth, Lies And Secrets Of The Laotian Civil War* (Elite Publications, 2022).

Richard Steigmann-Gall (BA 1989, MA 1992), at Kent State University, is currently working on his second book, provisionally titled *The Shock of the Old: Sacred and Secular in the Age of Extremes*. Recent teaching experiences have taken him to Brazil and Italy, and he plans on taking students to Germany again in the near future. His public-facing work includes appearances on several podcasts, most recently Cas Mudde's *RADIKAL*, and interviews in the popular press, most recently with *Salon*. Find him on X at @Notorious_RSG.

Kenneth Stein (MA 1968, PhD 1976), emeritus professor of Middle Eastern history and political science at Emory University, is president of the Center for Israel Education in Atlanta. Dr. Stein calculates that over 43 years he has taught 5,826 students. He notes that his Michigan professors and peers provided outstanding training in scholarship, teaching, and mentoring: Professors Mitchell, Ehrenkreutz, Waterbury, Reinharz, Ramnumy, and Lassner.

Kenneth Swope (PhD 2001), professor of history at the University of Southern Mississippi, reports two recent publications: "Boats, Barbarians & Bandits: Riverine Warfare & the Taiping Rebellion," in the 2023 edition of the *Journal of Chinese Military History*, and "Revolution or Evolution? The Late Imperial Chinese Military, ca. 1400-1800," in *Global Military Transformations: Change and Continuity, 1450-1800*, edited by Jeremy Black (Societa Italiana di Storia Militare, 2023).

IN MEMORIAM

Thomas Watts Collier passed away on October 21, 2022, at the age of 95. After twenty years of active duty military service and a stint as command historian for the US European Command in Germany, he and his wife Vivian moved to Ann Arbor in 1978, where he completed his graduate studies in history and taught at Eastern Michigan University and the University of Michigan. In 1995, he received U-M's Golden Apple Award, a student-selected honor given annually to outstanding instructors. He retired in 1999.

U-M History alum Brad Meltzer (BA 1992) dedicated his latest book, *The Nazi Conspiracy: The Secret Plot to Kill Roosevelt, Stalin, and Churchill*, to Collier, and remembered him: "As a Marine in Vietnam, he'd served two combat tours with Special Forces and one with the First Cavalry Division, and that his military awards included two Bronze Stars, Combat Infantry Badge, Legion of Merit, and so many others. After all the fighting, he loved to teach. That part I knew. Anyway, I truly believe that teachers are some of the greatest people on this planet. And he was one of the best."



CLASS OF 2023



On April 28 U-M History celebrated its newest alums, the 110 members of the Class of 2023. Elizabeth Celia Yoon (top right) delivered the student address, and Professor Deirdre de la Cruz (left), historian and cultural anthropologist of the Philippines, delivered the ceremony's keynote address, "Know Where You Stand."



Madeleine Christine Lee received the Undergraduate Award for Leadership and Service, and Professor Jason Young was presented with the Undergraduate Teaching Award.



M | HISTORY

1029 Tisch Hall, 435 S. State St.
Ann Arbor, MI 48109-1003
734.764.6305
lsa.umich.edu/history

NONPROFIT ORG.
U.S. POSTAGE
PAID
ANN ARBOR, MI
PERMIT NO. 144



HISTORY MATTERS

History Matters is created and published by University of Michigan Department of History staff. Editing and design by Elizabeth Collins and Gregory Parker.

Front cover: Summer on Ingalls Mall (photo: Elizabeth Collins).
Back cover: Michigan Theater marquee (photo: Elizabeth Collins).

Please direct *History Matters* correspondence to hist.outreach@umich.edu.

Regents of the University of Michigan: Jordan B. Acker, Michael J. Behm, Mark J. Bernstein, Paul W. Brown, Sarah Hubbard, Denise Ilitch, Ron Weiser, Katherine E. White, Santa J. Ono (ex officio)

© 2023 Regents of the University of Michigan