

To Abydos and Back: A Conservator's Travelogue

In March, Suzanne Davis and I traveled to Cairo, Abydos, and Luxor, Egypt, on behalf of the University of Michigan's Middle Cemetery Project. During this short but productive trip, I attended a meeting with Supreme Council of Antiquities (SCA) officials regarding the site management plan and Visitors Center for Abydos. In response to a new emphasis in the SCA on the importance of foreign professionals providing training opportunities for Egyptian colleagues, Suzanne and I also participated in team-teaching a three-day field seminar with our colleagues from the Institute of Fine Arts at the site dig house, attended by fifteen Egyptian Inspectors and Conservators of Sohag Province. Finally, Suzanne was able to see firsthand the categories and conditions of sites, artifacts, and storage at Abydos and throughout Egypt, as well as to meet with conservators "in country" to discuss conservation strategies and supply sources. These experiences will be an invaluable background as we plan conservation facilities for the next excavation season of the Project in 2006.

Janet Richards, Associate Curator for Dynastic Egypt; Director, Abydos Middle Cemetery Project

My recent trip to Egypt began on March 14 when I joined the Kelsey's Associate Curator for Dynastic Egypt Janet Richards in Cairo. The primary purpose for our trip was to teach a special workshop at the site of Abydos, in southern Egypt, where Janet directs the Middle Cemetery Project, and to assess conservation needs at the site and supply sources in Egypt. The workshop, held for archaeological Inspectors in the Sohag Province where Abydos is located, would be three days long, with two days devoted to the history and archaeology of the site and one day devoted to archaeological conservation. We envisioned this workshop as the beginning of a program of ongoing activities at Abydos that will help engage local site inspectors as well as encourage collaboration between local Egyptian archaeologists and conservators and their foreign counterparts working in the area.

We began in Cairo, however; and on the first evening of the trip, Janet and I walked through the green, leafy Cairo neighborhood of Zamalek, passing lovely old villas, to our dinner destination, the palatial courtyard of the Cairo Marriot. Surrounded by beautiful Islamic architecture, I enjoyed the novelty of comfortable outdoor dining at night,

in March, the Michigan snow already forgotten.

The next day I had my first experience of the truly incredible preservation made possible by Egypt's arid climate. Janet arranged for us to visit normally off-limit areas at both Giza and Saqqara. At both sites I saw fascinating things, on a monumental scale (the Great Pyramid at Giza) and on a minute scale (individual faience tiles still decorating a 3rd Dynasty royal tomb at Saqqara, 4,800 years after they were first installed). Our visit to Saqqara was especially satisfying; here we were accompanied on our roving by a bright young site inspector named Saleh Suleiman, who is pursuing his master's degree in Egyptology at Cairo University.

My second day in Cairo we had an appointment with Dr. Wafaa El Saddik, Director of the Egyptian Museum. Dr. El Saddik, one of the busiest women in Cairo, took the time to sit with us and discuss her work. Among the museum's many current projects are the creation and testing of a new artifact database and a revamping of all the exhibit labels. Dr. El Saddik also made it possible for me to meet with the museum's conservation staff. The conservation laboratory, recently renovated with support from the American Research Center in Egypt,

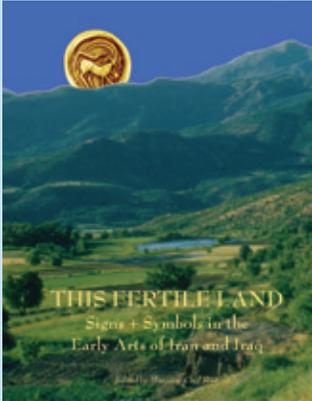


Participants in the three-day workshop for Supreme Council of Antiquities Inspectors and Conservators at Abydos, Egypt. Photographed in the Royal Wadi at Abydos.



Kelsey conservator Suzanne Davis demonstrating conservation materials to students in the workshop, held at the dig house.

Notes from the Acting Director



Cover of exhibition catalogue for "This Fertile Land."

Winter term has been exciting and full at the Kelsey Museum. We opened our special exhibition, "This Fertile Land: Signs + Symbols in the Early Arts of Iran and Iraq," with a guest lecture by Professor Denise Schmandt-Besserat of the University of Texas, Austin. Her lecture and the reception afterward were packed. Later in the term, Shaman Drum Bookstore hosted a book signing party featuring the exhibition catalogue. Current and former IPCAA students contributed chapters: Karen Johnson, Lori Khatchadourian, Hima Mallampati, Jane Rempel, and Drew Wilburn. History of Art student Anastasia Tsibulsky served as editorial assistant. As I write, public outreach efforts led by Todd Gerring are in full swing taking tours through the exhibition and gearing up for a special Family Day on "Arts of the Early Near East."

Internally, the Museum is planning our next exhibition, curated by Elaine Gazda along with a number of graduate students in IPCAA, Classical Studies, and History of Art: J. Matthew Harrington, Lydia Herring, Hima Mallampati, Adrian Ossi, Katherine Raff, and Benjamin Ruben. Tentatively titled "Reconstructing a Roman City: Pisidian Antioch in Asia Minor," it will be held off-site January 13 through February 10, 2006. The Media Union venue will offer a special opportunity for the Kelsey to develop cutting-edge digital technologies of public presentation.

Curators are striving to develop a coherent vision for the permanent displays destined for our New Wing, so generously funded by Edwin and Mary Meader. In addition, they are brainstorming about sources of potential support for the costs of installation, construction, furnishings, and related expenses, which will be significant. You will be reading more specifics about all this in Newsletters to come!

All staff are busy contributing to plans for the renovation of the current Kelsey structure, affectionately dubbed the Old Building. Once the New Wing is completed and its climate stabilized, the Old Building will be refurbished, with some changes to spatial configurations on the upper floors and the basement. At that time, the Tiffany window in the library will also be restored. Ultimately, the beautiful Old Building will retain many functions as a teaching, administrative, curatorial, public outreach, and ceremonial space (for receptions). The New Wing, with its state-of-the-art climate control, will house and display our antiquities collection.

An important project this year has been an external assessment and an internal self-evaluation preparatory to our bid for reaccreditation by the American Association of Museums (AAM). The external assessment was conducted in the fall by Rebecca Buck, Registrar of the Newark Museum and a highly experienced museum reviewer. In June we will begin the year-long accreditation process in earnest. Only about 7,500 of the 16,000 institutions in the United States calling themselves museums are accredited by the AAM. This designation is an important validation for an institution like the Kelsey, which seeks to maintain the highest standards as a lending and borrowing museum and to function as a teaching facility demonstrating best practices in museology.

We have embarked this year on a terrific project to upgrade our collections database to a fully illustrated, searchable online entity that will serve our multiple missions during building construction and into the future (see story on pages 4–5).

In the field, the Kelsey announces a new project in southern Armenia, cosponsored by the Institute of Archaeology and Ethnography of the National Academy of Sciences in Yerevan and led by Kelsey curators Sue Alcock and John Cherry, with the collaboration of Mkrtych Zardarian, Adam Hakopian, and Armen Tonikian from Armenia.

In closing, I want to take this occasion to thank Professor Richard Ford (retiring Director of the Museum of Anthropology) for his many years of energetic service to the Kelsey Museum. In the 1970s Dick was instrumental in helping then-Director John Pedley advocate in the College for the revitalization of the Museum. Since then, he has been a member of our Executive Committee on numerous rotations. His wisdom has always been right on target.

Margaret Cool Root, Acting Director

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has all the modern conveniences: excellent microscopes, a vacuum table, a deionizing system to purify the water, and many other conservation tools. We were able to see many current projects in the lab, including a large, painted wooden sarcophagus and a wood and leather chariot. I was very impressed by the dedication and professionalism of the conservators we met and was even more impressed when they began to tell us of their difficulty in finding many of the archival supplies that American conservators take for granted (like acid-free tissue!). For conservation supplies that are available in Cairo, several conservators wrote down store addresses so that we will be able to do in-country shopping for the Abydos project in the future.

After a beautiful train journey south along the Nile, we arrived at the site of Abydos on the third day of my visit. Janet and I spent the first few days here preparing materials for the workshop and coordinating our presentations with those of our co-presenters, Dr. Matthew Adams, Field Director for the Pennsylvania–Yale–New York University / Institute of Fine Arts (IFA) excavations, and Mr. Anthony Crosby, consulting conservator for the monumental mud-brick funerary enclosure of Khasekhemwy of the 2nd Dynasty (known locally as the "Shuneh"). Tony and I divided the conservation day of the course so that



Photo: S. Davis

Janet Richards with colleague Chief Inspector Dr. Mohammed Abdel Aziz and SCA Inspectors on the stairs to the Tomb of Thutmosis III in the Valley of the Kings, Luxor.

Photo: J. Richards



Lotfi Hassan, conservator at Chicago House in Luxor, discusses conservation methods in Medinet Habu Temple with Suzanne Davis.

he presented his work on-site during the morning portion, and I gave a talk with slides and hands-on demonstrations at the dig house during the afternoon. Tony's work, which focuses on stabilizing a massive mud-brick structure, is fascinating. In his tour of the Shuneh we learned about structural problems and solutions for mud-brick buildings, evaluated past treatments, and saw the current work on several different areas of the Shuneh. For my part of the conservation day, I focused on basic preservation strategies with an emphasis on conservation planning before excavation, as well as conservation intervention in the field. My audience was very enthusiastic: of fifteen participants in the workshop, nine were conservators! The opportunity to participate in the course was a wonderful experience for me. I enjoyed meeting and talking with the Sohag conservators, and I received an expert introduction to the site of Abydos, complete with walking tours to demonstrate how the features of the majestic natural landscape function with the created landscape of the cemetery complex.

While at Abydos I was able to assist with conservation efforts for Dr. Adams's project. I advised faunal experts on the packing of some very important, very old, donkey skeletons (these were not just any donkeys; these were *royal* donkeys) using techniques I discussed in the workshop. I conferred on the excavation of objects in the field, picked up object-photography tips from the IFA project photographer, and was able to evaluate conservation facilities and artifact storage for the Middle Cemetery Project. I also had the painful experience of seeing firsthand one result of changing environmental conditions in Egypt, a beautifully painted limestone stela with salt crystals erupting in big patches all over its surface.

Our trip continued with a visit to

Luxor, where I was able to reconnect with a classmate from graduate school, Hiroko Kariya, who is now the conservator for the University of Chicago Oriental Institute's project at Luxor Temple. Hiroko showed me the project's impressive block-yard, where decontextualized sandstone blocks are sorted and grouped for ongoing reconstruction. She also showed me her many conservation treatment efforts. In the bright, hot sun she creates inventive temporary humidity chambers so that the ethyl silicate consolidant she uses to stabilize the crumbling sandstone will have the correct relative humidity to cure properly. Across the river, we had the great pleasure of a special tour of the Oriental Institute's work at the temple of Medinet Habu by Dr. Raymond Johnson, the Director of Chicago House. Ray showed us, among other things, the beautiful results of conservation efforts in the small 18th Dynasty Amun temple. We saw gorgeous painted walls and ceilings that were cleaned by the project's conservators, led by Mr. Lotfi Hassan. Lotfi also showed us the fitting of final small fragments for the newly reassembled colossal dyad of Thutmose III and Amun.

While in Luxor we also found time for visits to other sites, including the workmen's village of Deir el Medina, and the Valley of the Kings, to which we hiked following the steep mountain trail climbed each weekday by the workmen who built the Valley's tombs. Once in the Valley and visiting the tombs, I continued to be astonished by the beautifully preserved paint and relief carvings,

especially in my favorite of the tombs we visited, that of Thutmose III. Over Easter dinner at Chicago House, Lotfi and I continued our discussion of conservation issues in Egypt. He and Hiroko promised to put me in touch with conservation suppliers in Egypt and, on my next visit, to demonstrate for me some new techniques they'd developed in the field.

We returned to Cairo for the final few days of our time in Egypt. Here I had the opportunity to see conservation projects in Islamic Cairo and peeked through the windows at the new conservation lab in the charming sixteenth-century Gayer-Anderson House Museum. I was also able to take a field trip to the Fayum, where I visited Karanis, hometown of many Kelsey artifacts. Here I enjoyed seeing the remains of the Roman bath complex and the two Ptolemaic-Roman temples.

Now back in Michigan, I think that I could not have benefited from or enjoyed my trip more. Our workshop in Abydos was a success, and I am very happy to have met the conservators and inspectors who attended. As I told them, they are very lucky: although rising ground water is beginning to create many problems, Egypt still has the best preservation I have ever seen. I hope that my new friendships with other Egyptian and American conservators working in Egypt will last for years to come.

Suzanne Davis, Curator for Conservation

This trip was generously funded by the Kelsey Museum and the Department of Near Eastern Studies.



The view to Medinet Habu Temple from the workmen's cliff path to the Valley of the Kings.

Photo: J. Richards

Digital Highway

The Kelsey Museum is proud to announce a \$108,000 grant from the College of Literature, Science, & the Arts Information Technology (LSAIT). This grant will enable us to complete a comprehensive digital photographic record of our artifact, photographic, and archival collections and to publish our collections database, as a fully illustrated searchable resource, directly to the Internet.

The result will be unprecedented Internet access for users of the Kelsey collections both here in Ann Arbor and around the world. This access will serve all of our missions simultaneously. It will facilitate the care and conservation of our collections by enabling researchers and teachers to perform preliminary interrogations and sortings of material via the database rather than through physical handling of artifacts. It will facilitate cost-effective advanced research on our collections by enabling scholars anywhere to query our holdings so that they can make truly informed requests of our staff after having already gleaned basic information. It will usher in a bright new era in our capacity to develop interactive classroom use of the collections. And it will serve our mission in public outreach by enabling us to use the full platform of digitized imagery in the creation of interactive learning programs in archaeology for youngsters.

This improved Internet access to our collections also comes at a critical juncture for the Kelsey. As we prepare to build and move into our New Wing, Collections Managers Robin Meador-Woodruff and Sebastián Encina must inventory and pack all 100,000 objects in our collections. Because of the staffing and logistical demands of these activities, we must dramatically limit physical access to the collections from now until one year after completion of the New Wing (see <http://www.lsa.umich.edu/kelsey>).

New Hardware and Software

The proposed transformation of our present database will begin with the purchase of several key pieces of equipment. A new Apple PowerMac G5 will serve the data-

base and images much more efficiently than does our current, slower Apple eMac. The new server's dual 250GB hard drives will also allow us to store the databases and continue to add images without running out of hard drive space.

Another new set of equipment, an iMac G5 and a Microtek ScanMaker i900, will permit us to continue scanning our considerable photographic archive, accommodating its variety of formats.

The grant also allows us to upgrade our server software. The drawback of our current software is that only those who have FileMaker Pro 7 can access our database. With the new FileMaker Server Advanced we will be able to publish our database directly to the Internet, meaning that anyone with an Internet connection can access it.

New Personnel

All this equipment and the agendas behind it demand extra hands to do the work. The LSAIT grant will allow us to hire two people to help with these enhancements to our database and a third to assist with photography. Kate Carras, who has been serving as our Assistant Registrar, will have her appointment extended for the two years of the project. Her primary responsibilities will be photographing the collections and entering images into the database. A second person will be brought on to assist Kate, mainly with photography and data entry.

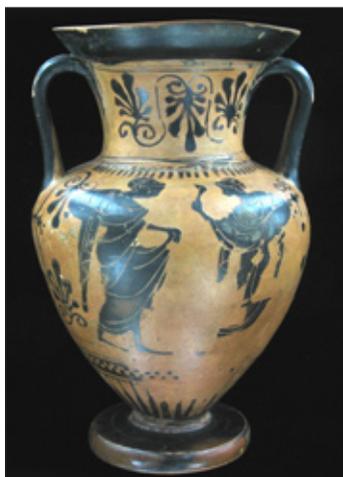
Kate and her colleague will use our Coloreal eBox to photograph an estimated 30,000 objects over two years. The eBox consists of a digital camera housed inside a large light box, which is connected to a computer that runs the software.

Using the computer, the photographer can manipulate the camera to zoom in on and snap a picture of whatever is placed within the light box. The resulting digital file can then be edited using the same software or Adobe Photoshop.

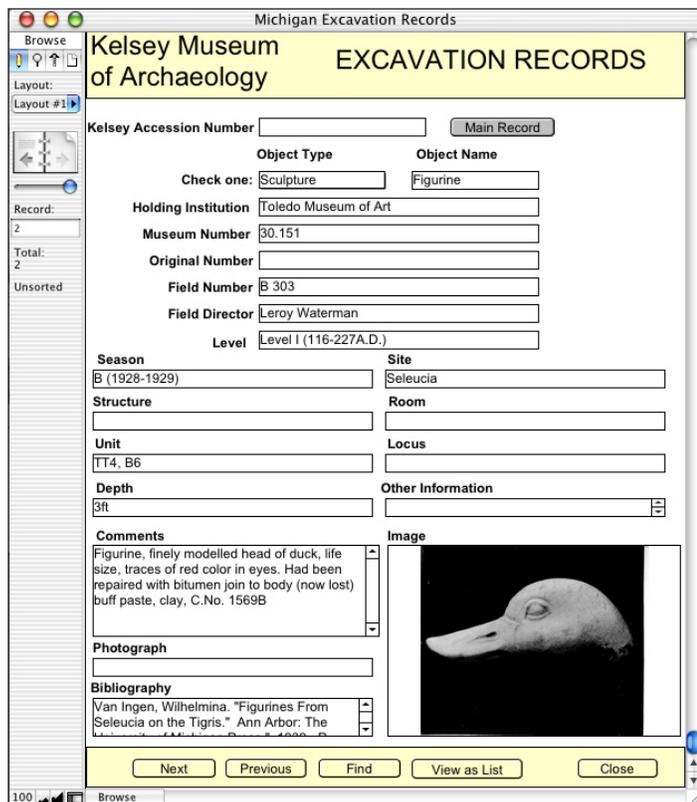
To photograph items that are too large to fit in the eBox (or that demand special lighting or particularly high resolution), the Kelsey will bring in David Bay, who is the photographer at the Department of Ecology and Evolutionary Biology. David has a long history of working with the Kelsey: he has been photographing our exhibitions for the past few years as well as some special objects requested for publications. Kate and the Collections Managers will work with David to set up a studio and prepare the artifacts for photography. This kind of studio photography will also yield publication-quality photographs for special projects, digital projection, and future gallery guides.

Enhanced Awareness

Through this project one presently underutilized resource of the Kelsey Museum will become much more readily accessible: the approximately 25,000 images in the Kelsey photographic archive. A large portion of these photographs document University of Michigan archaeological expeditions, ancient objects, or works of art. Many others are of ethnographic significance, some even recording momentous political transitions following the dissolution of the Ottoman Empire and the aftermath of World War I, such as the burning of Smyrna in 1922 and relief efforts in Anatolia following the Armenian genocide. These will be scanned using the new Microtek scanner.



KM 2599, the black-figure amphora (Greece, 525–500 BC) shown at left, appears on the computer screen at right as it is photographed in the eBox. After photography, the image and its descriptive information will be entered into the new Kelsey database.



Example of what a screen from the new excavation database might look like.

Database Details

Once digital images have been created, they will be entered into one of various databases, depending on the object. All artifact and fine art photographic images will be placed in the main database, while excavation photographs will go into our captions database. Textile images will be placed simultaneously in the comprehensive objects database and in the textile database, an offshoot of the main database that has more textile-specific information.

When we are not capturing images or scanning photographs, we will begin entering information into a new database. Among other things, this new database will help us manage the records for all the material excavated by U-M teams in the early twentieth century. Because the laws in effect during these early excavations permitted the export of a percentage of the finds, Michigan teams were allowed to remove a large number of artifacts, which serve as the core of our collections. While the existing collections database contains information pertaining to the artifacts housed in the Kelsey, there is currently no way of tracking other materials from the excavations. The new database will contain information from the field notes and will include cataloguing information for those

and Terenouthis in Egypt and Seleucia in Iraq, among others.

Smart Spaces

If the primary purpose of the LSAIT grant project is to make Kelsey collections more comprehensively and readily available on the Internet, another aspect of this initiative will more specifically serve University of Michigan students and K-12 school groups. The Museum prides itself on allowing classroom use of its objects so that students can see them “in the flesh.” Unfortunately, such direct

artifacts that went from excavation sites to national museums, such as the Cairo Museum (for the Karanis material) and the Baghdad Museum (for the Seleucia finds).

With this new database in place, researchers and students will be able to study the excavation material without needing to go through the fragile ledgers in the Kelsey archives. In some cases, the excavation database will even include images for material not at the Kelsey and will act as an electronic *Record of Objects* book for such sites as Karanis, Dimé,

viewing will not be possible during the construction of and move into our New Wing. Instead, with this additional funding, one of the two instructional spaces at the Kelsey, the Seminar Room, will be upgraded to a “smart classroom.” The Museum already has one smart classroom, equipped with a laptop computer, Internet access, document camera, and projector. The Seminar Room will be brought up to the same standard, receiving new wiring and possibly new lighting as well. Using this equipment, classes and public outreach programs that meet in the Seminar Room can search the database and project images of Kelsey objects so that the entire group can see and work with them at once. Ultimately, when we are again in a position to offer students hands-on access to artifacts, the document camera can project images for discussion directly from the actual items, obviating the need to pass fragile artifacts in handling trays around the table and speeding up the visual presentation of individual artifacts.

This is an exciting new era for the Kelsey Museum. We are aggressively moving into the twenty-first century with this project, attempting to reach all segments of the Kelsey community in a way not possible only a few years ago. But this is only the first step along the digital highway. As technology advances, the Kelsey will continue to evolve. It promises to be a wonderful journey.

Sebastián Encina
Coordinator of Museum Collections



This 1866 fine art view of the Villa d'Este water works at Tivoli, by photographer Giovanni Battista Colamedici, is one of many that will be accessible on the new database. KM 2000.1.1574.

Document Security Anxieties and a Curious Context for Papyri

In an effort to bridge the gap between my undergraduate degree in Classical Archaeology and graduate work next fall in Library Science and Archival Studies at the U-M School of Information, I decided late in my junior year to write

Spotlight

an honors thesis on a topic concerning the libraries or archives of antiquity. After consulting with Professors Sharon Herbert and Arthur Verhoogt, I was able to narrow my interest to the theme of document security, focusing specifically on why a heightened level of security was introduced into a personal archive kept in the hollowed-out threshold (fig. 1) of House C5026 (fig. 2) in the village of Karanis, Egypt.

What I discovered was that, just as modern people obsess about their personal data and worry about issues like identity theft and computer viruses, the ancients were concerned about document loss, theft, and deterioration. We often complain that our society has become too contractual and filled with red tape, but the documents I examined in my thesis suggest that such a state of affairs is anything but recent.

The Karanis threshold in question contained several rolls from the early second

century CE and one individual document. The rolls broke apart upon being unfurled and now exist as ten individual pieces of papyrus. Two of the documents discovered in the threshold, P.Mich.VII 430 and P.Congr.XV 15, have been published by H. R. Sanders and Orsamus M. Pearl, respectively.

One Mystery Solved

In addition, one document discovered in the fill of room F has been published by Elinor Husselman. This document, a contract that negotiated the sale of a donkey, was discussed by P. W. Pestman, who mistakenly attributed it to the threshold archive and used it as evidence that the individual who maintained the archive may have been illiterate, as both parties mentioned in the contract employed signatories. Pestman raised the question of why an illiterate purchaser of a donkey would feel compelled to hide such a contract beneath the threshold of his home.

My review of the *Record of Objects* in the Kelsey Museum Archives revealed the correct context for the contract and resolved the incongruity of such an unimportant document being stored in such a secure context. But the question of the motivation for hiding the documents that did belong to the threshold remained.

Other Ancient Documents Stored in Secure Places

I decided to start gathering data about other private archives from antiquity that were stored in a secure context. Remarkably, the threshold context for storage of sensitive documents at Karanis seems to be unique in the archaeological record. But I did discover another practice that acted as a way of introducing a heightened level of security to one's personal archive—that of storing sensitive documents in earthenware jars, which is attested in the Ptolemaic and Christian periods. Such archives could be secreted in discrete locations or even buried beneath the floor. There are unfortunately no such archives attested in the early Roman period of which I am aware, but the fact that this form of storage was common before and after the Roman era indicates that the practice probably enjoyed some application in the Roman period as well.

Review of the documents that composed these jar archives revealed that they often included records of professional activities. In some cases, such as the archive of the official Milon from Edfu, professional documentation represented the bulk of the material in the archive. This suggested to me that individuals may have sought an increased level of security for their private archives when they felt some anxiety about professional documentation, and I devote a portion of my thesis to the administrative pressures that would have aroused such anxieties. The issues raised by a comparative analysis of jar archives led me to wonder what the occupation of the person who kept the threshold archive might have been and whether any of the documentation from



Photo: G. Swain

Fig. 1. Detail of threshold offering a view of the papyri. KM neg. no. 5.1801.

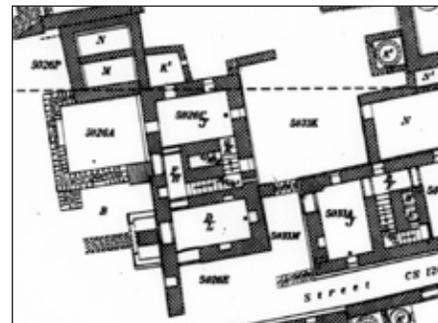


Fig. 2. Plan of House C5026. KM neg. no. 5.7778.



Fig. 3. Blue glaze ink pot, similar to that found in House C5026. (The ink pot from C5026 was not taken home by the excavators.) KM 4969.



Fig. 4. Wood and wax tablet. KM 3816.

that archive might have been related to professional duties.

Possible Profession for Occupant of House C5026

The two documents from the archive that had already been published provided a clue to this question. One of them (published by Pearl), a schedule for the inspection of land, also known as an *episkepsis*, belongs to a class of documents that would have originated from the village record office (the *grapheion*). This document had been pasted to the other one (published by Sanders) to form the ground for a statement of account (an *anagraphe* or *eironemon*) that was written on the back side of the pasted documents. This type of statement recorded the fees paid to the record office (*grammatike*) by people who had contracts

drawn up, as well as monies paid by the record office for expenses incurred in meeting its duties (the cost of ink, papyrus, pens, etc.). The fact that both sides of this document came originally from the *grapheion* led me to believe that the person who maintained the threshold archive may have been employed by, or even the supervisor of, the office.

At this point Professor Traianos Gagos and a visiting colleague, Dr. Nikos Litinas, conducted some preliminary investigations of the papyri from the threshold that have yet to be published. Their efforts revealed that all but one of the documents from the archive exhibit the same hand as that displayed on the *anagraphe*. Given the sheer volume of papyri represented, I felt confident in asserting that the individual who maintained this archive was an agent of the *grapheion*.

Clues from the House

I now turned to the archaeology of the house as a whole to see what I might discover. Several artifacts from the house add weight to the argument for the scribal status of the person who maintained the archive. Among the objects found in the house were a stylus, an inkwell (fig. 3), a wood and wax writing tablet (fig. 4), and a small box that may have been used to store writing materials. It is tempting to imagine a scenario in which the scribe, perhaps pressed for time, is taking his work home with him, sitting with his stylus and inkwell, composing contracts, and copying the office accounts by lamplight.

The First-Century CE Context

Further research into the duties that a village scribe might perform revealed that there had been some serious problems with documentation in the late first century CE. Records had been found to be in shambles, and archivists were accused of having neglected their duties. These problems had led then-praefect Mettius Rufus to issue an edict in 89 CE that required very meticulous record keeping. In what amounted to a nationwide audit, every property owner in the land was required to pay a visit to the local record office and declare his or her holdings. The scribes took down these declarations, and then copies were made for the higher levels of the administration. The early second-century CE scribe who maintained the threshold archive may have been reacting to anxieties

raised by the memory of the edict of Mettius Rufus.

The records of accounts that were hidden beneath the threshold of House C5026 may have been the scribe's equivalent of modern-day "back-up disks." A scribe would have been interested in preserving this documentation in order to prove that all was in order at the *grapheion*. The *anagraphe* recorded sensitive information (it was the equivalent of a company's books) and needed to be stored in as secure a context as possible.

Valuable Research Opportunity

It was the stated intent of the excavators of Karanis to gather archaeological evidence to supplement and explain the papyrological evidence for the Greek and Roman periods in Egypt. I hope that the observations made in my thesis have shed some light upon not only the papyri originating from House C5026 but also the house itself and the artifacts that the house contained. The research possibilities represented by the house, and its associated artifacts and papyri, are not exhausted. Many papyri from the house await publication, and archaeology will certainly contribute to the interpretation of each of these documents.

The chance to engage in such research as an undergraduate is a privilege that the University of Michigan is uniquely able to afford its students. The Kelsey Museum of Archaeology and the University of Michigan Papyrus Collection offer a veritable treasure trove of opportunities for students to roll up their sleeves and dig into the engaging and unpublished materials languishing on the shelves.

Professors Sharon Herbert, Arthur Verhoogt, Susan E. Alcock, and Traianos Gagos have contributed considerable time and energy to my project, and I am profoundly grateful for their input and attention.

Philip Deloria
LS&A Undergraduate

Senior Rob Stephan, who curated the Kelsey show "Digging Up a Story: The House of Claudius Tiberianus" (see story in Fall 2004 Newsletter) has won the Robert Hayden Humanities Award, which recognizes high-achieving U-M Honors graduates. He has concentrations in Classical Archaeology (Honors), Anthropology, and Ancient Civilizations and Biblical Studies. Congratulations, Rob!

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Jeff and Lori Wagoner and Family
Judy Cummins Wechsler
Charles Witke and Aileen Gatten

Individual

Fred Albertson
Linda Benson
Jean A. Diekoff
Lois Kuznets Dowling
Alisa C. English
Nathan S. Estep
Phyllis Kohn Feenstra
Patricia L. Frye
Priscilla Gallinger
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John Jascob
Shirley Knudsvig
Sally Lunn
Judith L. McIntosh
Dr. James A. McLean
Kay Oldstrom
Janice L. Pearson
Maxwell and Marjorie Reade
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Laurie Talalay
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On April 7 and 8 Kelsey Museum docents participated in the annual Pfizer Science and Math Jamboree (SAM JAM). The Kelsey contribution consisted of a fanciful recreation of an ancient Egyptian "pharmacy," stocked with plants, animals, and paraphernalia used by Egyptian physicians. The recreation was the brainchild of Mary Freiman, Kelsey docent. Approximately 1,600 eighth graders filed through during the two days enjoying the wonders of Egyptian magic and medicine. At left is part of the Kelsey display—an unusual cure for children's medical problems.

From the Archives

Enoch E. Peterson served as the Karanis excavation director and later became Director of the Kelsey Museum. The Kelsey's archive contains the texts of many lectures that he delivered, to both the academic community and the general public. For the most part, these lectures draw on his experiences in the field, and many of them include interesting anecdotes about details of the excavations, as well as life in Egypt and the Near East. In the following excerpt from a 1941 lecture, Peterson describes making the acquaintance of the local Sheik, who would become a friend of the excavators working at Karanis.

I would like to tell you about one of our neighbors. One day I had sent our truck into the Fayoum for a load of lumber and cement. On the return trip, our chauffeur, not a native, had failed to set the brakes when he got down from the truck to examine some object in the road behind him. The car started off, down a steep incline into a field bordering the road, where it toppled over, scattering lumber and cement over the wheat field. Fortunately, there was a telephone in the nearby village and the chauffeur, very much excited, got in touch with me at the camp three kilometers away. Our workmen were busy preparing their evening meals, after the excavations



The sedan and truck at Kom Aushim. KM Archives 159.

were closed for the day, but they quickly responded to my call for help. When we arrived on the scene, with ropes and shovels and crowbars, prepared to set the truck aright with sheer manpower, we were surprised to find the car standing upright on the road, its load neatly reassembled. Out from the crowd of men stepped a tall, dignified, middle-aged man, with hand outstretched in greeting; "Good evening, Sir. Welcome, welcome. Thanks be to God all is well." It was Sheik Younis Abd el Moula, so our foreman was quick to tell me. As soon as the accident had occurred, this gentleman, who was sheik of the village, had been informed and had ordered the overseer of his lands to bring out all his men to lift the truck and move it back on the road. It was very difficult, indeed, for me to express my deep thanks in my very broken Arabic, but with a smile of com-



Sheik Younis Abd el Moula of Qasr Raswan. KM Archives 145.

plete understanding Sheik Younis asked me to his house to have a cup of coffee with him. Nor would he ever allow me to reward his overseer by as much as a piaster for the kind service he had shown us. Many were the times since that first meeting with Sheik Younis in my second year at the excavations that we visited with him in the years to follow, both at our own camp and at his home in the village. Once a year our entire staff was invited to his home for dinner, and although we took along our own cook, it did not detract a bit from the dignity of the occasion. There were tears in the eyes of Sheik Younis when he came to bid us good bye for the last time and tell us that he hoped it was God's will that we would return. But, alas for us, it was a last farewell, for our good friend passed away last year.

Fundraising Alert

\$2.8M
\$1.8M

As many of our readers know, we are embarking on several major fundraising campaigns associated with the New Wing that is planned in the space immediately behind the current Kelsey Museum. Two of our most pressing needs are described below. We encourage you to help in this exciting new chapter of our museum!

The NEH Challenge

As Sharon Herbert detailed in the Summer 2004 Newsletter, we were thrilled to learn last summer that the Kelsey had been selected as one of only two university applicants in the country to receive a National Endowment for the Humanities Challenge Grant. Our particular grant requires that we raise \$2.8 million by

August 2008, which will be matched by \$700,000 in federal money. The total will be used to establish endowments that will fund an assistant exhibit designer and enhance our current conservation programs. The New Wing offers exciting opportunities for exhibitions, which in turn require an enhanced staff to conserve the objects, as well as design, prepare, and install displays for the public. So far, our fundraising efforts have paid off with spectacular gifts from individuals and private organizations. As of this Newsletter we have raised \$1,862,278, approximately two-thirds of our goal. With your help we hope to keep our "fundraising thermometer" rising. We will keep you posted!

New Wing Galleries Funds

The New Wing will not only greatly expand our exhibition space and allow us to bring a number of treasures "out of hiding," but it will encourage very differently configured displays. The

current, albeit charming, Old Building dictated the installation of small and intimate displays. The New Wing, however, will permit us to mount larger exhibitions with long sight lines and a feeling of grandeur befitting many periods of antiquity. Among the many ideas currently under discussion is a display of the magnificent watercolor replicas of the Villa of the Mysteries murals that Maria Barosso painted shortly after the originals were discovered at Pompeii. Mounting the Barosso watercolors in a special room of the New Wing, and other equally ambitious displays, will require major funding. Approximately \$1 million needs to be raised in order to create the kinds of wonderful installations that our collections warrant. Major donations will be recognized with naming opportunities in the new galleries.

We urge you to contribute to either of these crucial campaigns. To do so, please contact us at 734.763.3559.

Lauren Talalay

The John Griffiths Pedley Travel and Research Fund Endowment



John Pedley (standing second from left) with the Paestum excavation team.

In November 2001 Lauren Talalay, then Acting Director of the Kelsey; John Cherry, Director of the Interdepartmental Program in Classical Art and Archaeology (IPCAA); and five IPCAA graduates (Diane Conlin, Jim Higginbotham, Gail Hoffman, Elise Friedland, and Rebecca Schindler) solicited donations to a fund in honor of Professor John Griffiths Pedley, Director of the Kelsey Museum from 1973 to 1986 as well as a founding core member and Director of IPCAA from 1971 to 1982. Our beloved and internationally distinguished JGP has been a charismatic force in the lecture hall, around the seminar table, and in the field

since his arrival at Michigan in 1965. Many community friends of the Kelsey have also delighted in his wit, learnedness, and joy in sharing his excitement of discovery in classical archaeology from Greece to Anatolia to southern Italy to North Africa. Students and scholars worldwide read his many books and articles on diverse topics.

The purpose of the fund is to facilitate research and professional development of IPCAA students working toward their PhD degrees.

The initial fundraising campaign yielded \$25,000—enough to establish an endowment in 2004. We now seek to increase that endowment. A principal of \$100,000 will yield an annual expendable income of about \$4,500, an amount that can make a real difference to students. Our immediate target therefore is to add \$75,000 to the current \$25,000. We will build on it from there, hoping eventually to reach the \$200,000 mark.

It is a great pleasure now in the spring of 2005 to announce the first recipients of the John Griffiths Pedley Travel and Research Fund Award: **Lydia Herring** and **Daniel Shoup**. Lydia will use her funding to participate in a new project at Pompeii, the Pompeii Archaeological

Research Project: Porta Stabia (or PARP: PS) The basic goal of PARP:PS is to understand the structural and occupational history of the southeast corner of the insula and relate it to the neighboring entertainment district of the site. Dan will conduct preliminary dissertation research at a number of sites in Anatolia, including Xanthos, Aphrodisias, Çatalhöyük, and Ephesos. He plans to study the connection between archaeological research methods and local economic development around archaeological sites, hoping to identify ways to create local support for archaeological research and closer collaboration in site development among archaeologists, citizens, and government institutions. Congratulations to both of these enterprising students!

If you wish to contribute to our campaign to increase the principal of this worthy endowment, you may send checks payable to the University of Michigan, with a note designating the Pedley Endowment, to

Kelsey Museum of Archaeology
ATTN: Pedley Endowment
434 South State Street
Ann Arbor MI 48109-1390

Margaret Cool Root

IPCAA Kudos

Current IPCAA students continue to move from strength to strength. Three graduates who recently defended their dissertations have been appointed to professional positions. Having spent 2004–2005 as an Associate Fellow of the Michigan Society of Fellows, **Jennifer Gates** was awarded the Moses and Mary Finley Research Fellowship at Darwin College, University of Cambridge, for four years beginning October 2005. **Brenda Longfellow**, who spent 2004–2005 as a Gayle Morris Sweetland Writing Center Junior Fellow, will become Assistant Professor in the History of Art Department at the University of Iowa. **Andrew Wilburn** accepted a one-year postdoctoral teaching fellowship at Oberlin College. Over the past year he has been a Rackham Collaboratory for Advanced Research and Technologies (CARAT) IT fellow working with Traianos Gagos on a project entitled “Mapping Magic at Roman Karanis.” In June he will deliver a talk at the International Meeting of Egyptology and Papyrology in Lecce, Italy.

Hendrik Dey has been awarded the prestigious Samuel H. Kress/Irene Rosenzweig Predoctoral Rome Prize Fellowship at the American Academy in Rome for 2005–2007. **Lisa Cakmak** will hold the Bert Hodge Hill Fellowship at the American School of Classical Studies at Athens for 2005–2006.

Elizabeth de Grummond taught in the Department of Classics at Bowdoin College during fall term 2004 and has recently been appointed to a two-year position at Oberlin College.

Lori Khatchadourian has recently been awarded a predissertation grant from the Social Science Research Council for research in Eurasia, as well as an award from the Center for Russian and East European Studies and the U-M Armenian Studies Program for summer research in Armenia. Several other students have received Rackham Discretionary Awards, and IPCAA itself was able to distribute well over \$20,000 of summer funding to two-thirds of its students, including the first two awards from the John Griffiths Pedley Travel and Research Fund (see story above).

Students from IPCAA were very well represented at this year’s Annual Meeting of the Archaeological Institute of America/American Philological Association in Boston: papers were delivered by **Björn Anderson**, **Emily Holt**, **Brenda Longfellow**, **Alexander Nagel**, and **Daniel Shoup**, while **Jennifer Gates**, **Lori Khatchadourian**, and **Andrew Wilburn** not only gave papers but also coorganized sessions or workshops. In April, **Lori Khatchadourian** spoke at the Second University of Chicago Eurasian Archaeology Conference, and **Karen Johnson** gave a paper at the 2005 meetings of the Society for American Archaeology (where she also won the audience participation prize at the second annual Ethics Bowl!). Even the first-year students in the Program have not been shy: **Lyra Monteiro** contributed papers to graduate student conferences at U-M and the University of North Carolina, while **Alexander Nagel** received invitations to lecture at UC Berkeley and UC Davis, as well as at a colloquium of the Michigan Junior Classical League.

Publications continue to flow from

IPCAA students' computer keyboards. The book *This Fertile Land: Signs + Symbols in the Early Arts of Iran and Iraq* (2005), edited by Margaret Cool Root in conjunction with the exhibition currently on display, contains essays by **Karen Johnson**, **Lori Khatchadourian**, **Hima Mallampati**, and **Andrew Wilburn**. Volume XV (2003–2004) of *Bulletin of the University of Michigan Museums of Art and Archaeology* contains two articles on material from Karanis: **Karen Johnson** on textile and

papyrus figurines and **Jennifer Gates** on a clay sealing. **Seth Button** published a review of a recent book on Mycenaean feasting in *Bryn Mawr Classical Review*. Several IPCAA students have essays scheduled to appear in a forthcoming volume (University of Arizona Press) on identity, memory, and landscape in archaeological theory, edited by Norman Yoffee and arising from a graduate seminar on that subject.

As summer approaches, IPCAA stu-

dents will scatter throughout the Greater Mediterranean to participate in archaeological fieldwork and training—in Portugal, Italy, Greece, Turkey, Cyprus, Tunisia, Hungary, and Armenia.

The next issue of the Newsletter will highlight recent achievements of IPCAA alumni. If you are among them and have professional news to share, please send it to IPCAA's Student Services Assistant Alex Zwinak (azwinak@umich.edu).

John F. Cherry

Staff Update

Hellenistic and Roman Curator **Elaine Gazda** has been working with six graduate students on a Kelsey exhibition, opening in January 2006, on the Roman city of Antioch of Pisidia in Turkey. She received a grant from the Institute for the Humanities and the Rackham Graduate School for collaborating with the Duderstadt Center (Media Union) on preparing virtual reality and other high-tech visualizations of Pisidian Antioch for the exhibition. Last June she took part in a conference on late antique sculpture held at the University of Munich. During the fall term she participated in two U-M conferences: "The Edge of Roman Dining" and "The Sculptural Environment in the Roman Near East." During the current academic year she also serves as the Charles Eliot Norton Lecturer for the Archaeological Institute of America. She completed one article on the Kelsey's watercolor replica of the Bacchic murals in the Villa of the Mysteries in Pompeii and another on the dating of the harbor and fishery complex at the Roman site of Cosa in southern Tuscany.

Curator of Slides and Photographs **Robin Meador-Woodruff** gave a talk about Francis Kelsey and his associates on April 5 at the Detroit Observatory. She hopes to continue researching parts of Kelsey's life that intrigued her while preparing this talk. Robin served as a panelist for the Institute of Museum and Library Services Museums for America program, April 21–22, in Washington, D.C., and attended the American Association of Museums meeting in Indianapolis, April 30–May 5, where she continues to serve as Treasurer for the executive board of the Registrars Committee.

Curator for Dynastic Egypt **Janet Richards**'s book, *Society and Death in Ancient Egypt: Mortuary Landscapes of the Middle Kingdom*, was published by Cambridge University Press in February

2005. With Suzanne Davis, she traveled to Egypt on behalf of the Abydos Middle Cemetery Project to team-teach an intensive field seminar for Inspectors and Conservators at Abydos and participate in meetings with officials regarding the Abydos Site Management Plan and Visitors Center. And she received a National Endowment for the Humanities fellowship together with a Michigan Humanities Award, which will support her leave next year to write another book for Cambridge.

In addition to serving as the Kelsey's Acting Director and curating our current exhibition, Curator for Greece and the Near East **Margaret Root** has been working toward producing publications that will be useful in teaching about ancient Near Eastern art and society. *This Fertile Land: Signs + Symbols in the Early Arts of Iran And Iraq* (2005), based on our current exhibition, is meant to serve that mission as well as the interests of more specialist readers. To a similar end, she has been writing *Handbook to Life in the Persian Empire* for the Handbook to Life series of Facts on File, Inc., destined for secondary and college curricula. She is also sketching out an up-to-date Kelsey-based publication for a wide readership on Seleucia-on-the-Tigris. She and her collaborator Mark Garrison (IPCAA 1988) have worked this year toward completion of *Seals on the Persepolis Fortification Tablets*, Volume II, for Oriental Institute Publications; and they continue to take a leadership role in the design and implementation of the "image cell" for the Musée Achéménide Virtuel et Interactif, a massive international effort on Achaemenid Persian studies supported by the Collège de France and the CNRS. Finally, two book chapters have appeared this year: one on women in archaeology and another on Ernst Herzfeld.

Graphic Artist **Lorene Sterner** has been copying selected portions of the Anafa archives in preparation for publi-

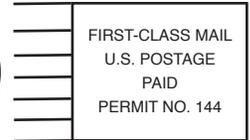
cation of the stone, grooming the Kedesh bullae portraits so they can be compared at a standard size (3:1), and assessing how much of the Anafa digital archives need to be rescanned after six years.

Curator for Academic Outreach **Lauren Talalay** edited (with J. F. Cherry and D. Margomenou) *Prehistorians Round the Pond: Reflections on Aegean Prehistory as a Discipline*. She also published articles on prehistoric occupation in Southern Euboea; iconography, gender, and Mediterranean prehistory; Aegean prehistory's state of health (with J. F. Cherry); archaeological images in modern advertising; and decapitation in Neolithic Anatolia and Greece. An article (with T. Gerring) about the Kelsey's eviscerated Barbies as an innovative approach to teaching children about Egyptian mummification is in press. She also delivered talks on the Kelsey expeditions of 1919–1926 and on the Museum's New Wing.

Postclassical Curator **Thelma K. Thomas** reports on the completion of the database of Karanis textiles, with funding from the Horace H. Rackham School for Graduate Studies, the Department of the History of Art, and the Kelsey Museum. Thelma designed the project and oversaw its planning and implementation, while Kate Carras undertook analysis, digital photography, and data entry for 3,500 items. Jane Batcheller, of the University of Manchester Institute of Science and Technology, is responsible for the redesign of the old database. Thanks to Sebastián Encina's initiative and assistance, the online version will be fully illustrated, searchable by key words, and linked to other Kelsey Museum databases.

Curator for Graeco-Roman Egypt **Terry Wilfong** has been on an American Philosophical Society sabbatical fellowship. At the American Philosophical Society's Annual Meeting of fellows on May 12–14, he gave a paper entitled "Writing a History of Ancient Egypt in the Later Periods (c. 1070 BCE–642 CE)."

THE
KELSEY
MUSEUM
of
ARCHAEOLOGY



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Exhibition

- *This Fertile Land: Signs + Symbols in the Early Arts of Iran and Iraq* until September 30, 2005



Guest lecturer Denise Schmandt-Besserat (left) and Curator Margaret Root at the opening reception for "This Fertile Land."

The Kelsey Museum of Archaeology

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Margaret Cool Root

Associate Director
Lauren Talalay

Curators
Susan Alcock, *Roman Provinces and Undergraduate Research*
John Cherry, *Prehistory and Publications*
Suzanne Davis, *Conservation*
Elaine K. Gazda, *Hellenistic and Roman*
Sharon Herbert (on leave),
Greek and Hellenistic
Robin Meador-Woodruff,
Slides and Photographs
Janet Richards, *Dynastic Egypt*
Margaret Cool Root,
Greece and Near East
Lauren Talalay, *Academic Outreach*
Thelma K. Thomas, *Postclassical*
Terry Wilfong (on leave),
Graeco-Roman Egypt

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Sebastián Encina, *Coordinator of Museum Collections*
Todd Gerring, *Coordinator of Museum Visitor Programs*
Margaret Lourie, *Editor*
Scott Meier, *Exhibits Preparator*
Jackie Monk, *Office Assistant*
Lorene Sterner, *Graphic Artist*
Alex Zwinak, *Student Services Assistant*

Museum Hours
Tuesday–Friday 9:00–4:00
Saturday–Sunday 1:00–4:00
Admission free and open to the public

World Wide Web Address
<http://www.lsa.umich.edu/kelsey/>

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