

Jane Ford Adams's "Buttons" from Ancient Iran: Exhibition Diaries

"This Fertile Land: Signs + Symbols in the Early Arts of Iran and Iraq"
Opening Friday, February 4, 2005



Drawing: Y. Keshkar

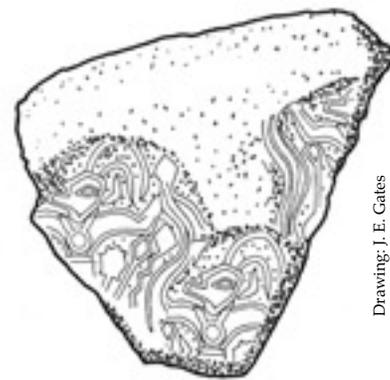
Impressed image of KM 1991.3.158 from the Adams (ex-Herzfeld) Collection of late prehistoric stamp seals retrieved at Tepe Giyan, Iran.

The upcoming special exhibition has been simmering in my head on and off since 1991. In that year, an elderly professor from San Diego, Dr. John Adams (U-M class of 1920), decided to honor his alma mater by offering to the Kelsey his late wife's (Jane Ford Adams, U-M class of 1925) collection of "the earliest buttons ever known." As the curator assessing the proffered gift, I knew immediately upon seeing the material that we were onto something very special. It was an amazing coincidence that someone familiar with the arcane world of ancient Near Eastern scholarship to which these "buttons" relate just happened to be on the staff of the Museum when Dr. Adams made his inquiry. All that said, it has taken me years—with the help of a terrifically talented bunch of student collaborators—to realize just *how* special the gift is!

Jane Ford Adams purchased the ancient "buttons" from the Gans Gallery in New York City in 1947. They had been sold to Gans on consignment by

Dr. Ernst E. Herzfeld, a giant in the field of Near Eastern (and especially Iranian) archaeology in the early decades of the twentieth century. He and Gans billed them as the earliest garment fasteners ever known and described them as a collection of artifacts Herzfeld had excavated from the site of Tepe Giyan, Iran. In fact, Herzfeld collected them at the site, but he did not excavate them in any controlled sense.

And the button description is a bit misleading too. The artifacts are actually stamp seals of the late prehistoric phase of ancient Iran (c. 4000 BCE), not garment fasteners. Such seals were used as markers of individual and group identity, status, and social role—as buttons have been in some periods of modern history. They were often suspended for display about the person and in this sense were decorative—again as is true for many forms of buttons. But seals also served as amulets with magical protective properties, to heal or to induce fertility and success in childbirth. In addition, they functioned as tools of communica-



Drawing: J. E. Gates

Seal impressed repeatedly into a clay jar stopper, showing a shaman wearing a stamp seal. From Susa, Iran, c. 4000 BCE. Louvre Sb 2050.

tion in an increasingly complex age of chiefdoms and long-distance trade. They were carved with designs in the negative. Thus, they could be pressed into damp clay affixed to doors and containers in order to label or "lock" them with an easily readable positive impression.

But garment fasteners they certainly were not! The size and weight of many of the seals, combined with perforations



Photo: E. Squires

Students in History of Art 394 and 613, Winter Term 2004 (left to right, front to back): L. Khatchadourian, L. Cakmak, H. Mallampati, T. Thompson-Flores, A. Reddy, E. Cassard, A. McKelvey, A. Tsibulsky, J. Gu, J. Boan, N. Keough, and N. Dunlop. Not shown: U. Eom, L. Mardirosian, W. Pflug, and E. Squires.

Notes from the Acting Director



Exhibits Preparator Scott Meier dismantles the false walls in the special exhibition gallery, uncovering an original late Victorian door. Removing the false walls here and in the corridor will help to evoke a bygone era of antiquities collecting for "This Fertile Land," opening in February 2005. But it is also the first step toward restoring the nineteenth-century interior of our existing building, with its wainscoting and bottle-glass windows, once we have moved our display space to the new wing.

is to find new and dynamic ways to keep the Kelsey central to the cultural life of the community even when its doors are quite literally shut and its staff are knee-deep in behind-the-scenes tasks. Of course this takes planning too. Your ideas are most welcome! If you wish to share suggestions, please email our Associate Director, Lauren Talalay <talalay@umich.edu>.

The Kelsey is embarking on an exciting and challenging phase! Thanks to the generosity of Edwin and Mary Meader, we are now in the midst of working with architects toward the designing of the new wing for our museum. With the prospect of a greatly increased square footage of display space, we have the opportunity to rethink the ways we exhibit material in our permanent collections and to imagine unveiling examples of whole categories of artifacts that have hitherto been relegated to deep storage.

What will all this entail? Well . . . Thrashing out our separate and shared senses of the aesthetics and even the "politics" of display. Systematic fact-finding and consultations about ways of doing things that work well in other museums of similar scope, scale, and mission. Gathering suggestions from our multiple constituents. Fund-raising toward incremental personnel, programs, and publications we envision as part of our enhanced presence. Getting down to the hard labor of combing through the collections to determine specific lists of items we will integrate into new exhibition space. Creating a schedule for the daunting conservation work involved. Meticulously orchestrating collections inventories, insurance updates, and packing plans before moving all our artifacts to the new wing, followed by the evacuation and renovation of our current building. And much more.

In the near future the Museum will have to step back temporarily from many of its routine functions so that we can focus increasingly on all of these interlocked efforts. At the same time, one of our most important goals

Margaret Cool Root, Acting Director 2004–05

weighed about the equivalent of a small tin of tuna.

A reminiscence by Edward Gans (1887–1991) has recently come to our attention thanks to the sleuthing of IPCAA student Hima Mallampati. It indicates that Herzfeld was quite cynical in passing off his wonderful collection of stamp seals as buttons in order to find a niche market for them. In fairness to Herzfeld, he had published the material in 1933 in an article that remained for decades the statement of record in this field of study. But when he was short of funds toward the end of his life, he saw an opportunity to raise some money—and he took it. His awkward ethical position here is not, however, as straightforwardly compromised by greed as it might first appear. Research into Herzfeld's published theories on art and society in late prehistoric Iran reveals him to have vacillated in his own functional interpretations of these ancient artifacts from publication to publication. More than once he himself described them as "button fasteners" in scholarly presentations.

Jane Ford Adams

As for Jane Ford Adams: we do not know how much she paid Gans for the collection of 158 buttons. But we do now know that she had a very special and specialized interest in the material. We see this U-M alumna with much more nuance today than we did just one year ago. In his memoir, Gans at once expresses doubt that Mrs. Adams really believed that these items were garment fasteners and delight that she very clearly wished to buy them anyway. Several students have pursued strands of the question: who was Jane Ford Adams, and why would she have been interested in the Herzfeld collection? Jennifer Boan interviewed Evelyn Gibbons, "The Button Lady" of Gibbons Antiques in

for suspension that passed through the middle of the stones, makes such an interpretation improbable. Seal 1993.1.95 is broken so that its perforation hole is visible here. The preserved bottom half of the seal displays the lower parts of two intertwined snakes. The hind-quarters of a quadruped on one side are the partially preserved indication of an animal about to be devoured by one of the snakes. On the other side stands a spade-like phallic symbol. This seal measures about 2 inches in diameter; and it would, in its original state, have



KM 1991.3.95 and its museum-made positive impression.

Photo: S. Encina

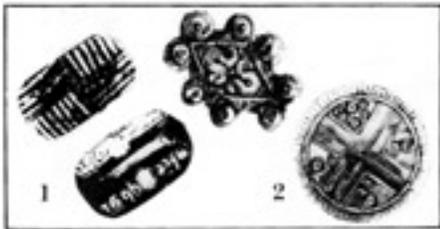


Nora Dunlop, U-M class of 2004.

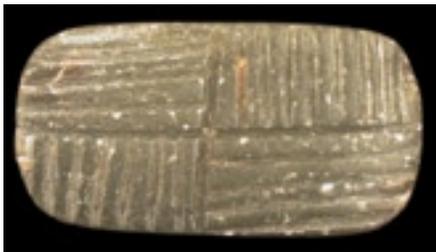
Dixboro; Anupama Reddy did preliminary library research. Then Nora Dunlop launched a multipronged investigation of institutional and media archives in Michigan and San Diego; she entered

into extremely helpful communications with additional prominent figures in the realm of button history and collecting in the United States (Jean Speights of Houston, Texas, editor of the *National Button Bulletin*, Lois Pool of Akron, Ohio, Secretary of the National Button Society, and Barbara Dixon of Grand Rapids, President of the Michigan Branch of the National Button Society).

In the words of Jean Speights, "the



KM 1991.3.6 (no. 1) as illustrated in *The Button Sampler*, by Lillian Smith Albert and Jane Ford Adams (New York: M. Barrows and Company, Inc. 1951), fig. 2, p. 14.



Photos: B. Root

KM 1991.3.6 and its museum-made impression.

initials JFA [for Jane Ford Adams] are almost as familiar [to those in the realm of button history] as the initials JFK are to the general public." Adams coauthored numerous books on the history of buttons. One of them came out in 1951, not long after her acquisition of the Herzfeld seals. Here she actually illustrated and discussed one of the seals in our exhibition as her figure 2, no. 1: KM 1991.3.6.

It is interesting to note how Mrs. Adams discussed this object. Her text acknowledges the multiple uses that these ancient "buttons" might have been put to—allowing for the inference that they did not necessarily need to have served to fasten garments in order to come under the broad purview of social historians of the button. Their functions as indicators of "rank or position" and as emblems "to ward off evil" combined with their functions for "other odd purposes as well" seems to cover (albeit in quaint terms) many of the valences of ancient seals as scholars of Near Eastern archaeology understand them today. Especially if we interpret "other odd purposes" to include administrative functions as impressed images.

The seal illustrated by Mrs. Adams is actually made of a homogeneous pale green muscovite rather than jade, as she had imagined. Muscovite is a rock-forming mineral of the mica family. To this day, thin sheets of muscovite (called isinglass) are still used for the shades of some gas lanterns. Although it is an unusual material for a seal in the late prehistoric Near East, it is locally available in Iran—not an exotic import. Precise mineral analysis of the Kelsey seal was begun last year by Department of Geological Sciences senior, Jesse Ortega (supervised by Professor Eric Essene

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Photo: S. Davis

Jesse Ortega (U-M class of 2005) in the R. B. Mitchell Electron Microbeam Analysis Laboratory, Department of Geological Sciences, April 2004.

The Kelsey Museum of Archaeology

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Margaret Cool Root

Associate Director

Lauren Talalay

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Susan Alcock, *Roman Provincial and Undergraduate Research*

John Cherry, *Prehistoric 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 Egyptian*

Margaret Cool Root,

Greek and Near Eastern

Lauren Talalay, *Academic Outreach*

Thelma K. Thomas, *Postclassical*

Terry Wilfong (on leave),

Graeco-Roman Egyptian

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Alex Zwinak, *Student Services Assistant*

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Margaret Lourie, *Editor*

Scott Meier, *Exhibits Preparator*

Jackie Monk, *Office Assistant*

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Lorene Sterner, *Graphic Artist*

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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Painted beaker from Susa, Iran, displaying ibex horns, emblems for water, and spade-like phallic symbols. Buffalo Museum of Science C6890. Photo courtesy of the Buffalo Museum of Science.



Drawing: A. Wilburn

Seal impressed onto a container sealing showing two humans coupling, with snakes and a spade-like phallic symbol. University of Pennsylvania Museum of Archaeology and Anthropology 32.21.515, from University of Pennsylvania and Dropsie College excavations at Tepe Gawra, Iraq (1927–31).

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in consultation with our conservator, Suzanne Davis).

Exhibition Themes

Here I have given only one glimpse of what is to be a rich and evocative exhibition of seals and painted pottery from ancient Iran and Iraq at a period when signs and symbols were deployed



Emily Squires (left) and Lauren Mardirosian (U-M School of Art and Design class of 2005) mocking up display ideas for "This Fertile Land."

in complex programs of meaning. Often the meanings are redolent with associations of nature, landscape, agrarian fertility, and human sexuality. Often they present symbols that slightly later become codified signifiers of divinities and mythologized aspects of the human condition in its larger context: snakes, phallic symbols, shamans, ibexes, suns, and fruits of the earth.

"This Fertile Land" will feature the ex-Herzfeld seals donated by Dr. John Adams in memory of Jane Ford Adams. It will also feature archival material on Herzfeld's collecting practices from the Ernst Herzfeld Papers in the Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution. Loan artifacts will include excavated Iranian sealings and painted pottery: from Chogha Gavaneh (courtesy of Professor Kamyar Abdi of Dartmouth College), from Sharafabad and Farukhabad (courtesy of the University of Michigan Museum of Anthropology), and from Susa (courtesy of the Buffalo Museum of Science and the Musée du Louvre, Paris). Contemporaneous comparative excavated seals and ancient seal impressions on clay sealings from Tepe Gawra, Iraq, will come from the University of Pennsylvania Museum of Archaeology and Anthropology. Some of the ancient clay sealings impressed with seal images from Tepe Gawra are fragments that match up with other fragments held in the Iraq Museum, Baghdad. The devastating destructions in Baghdad may now mean that the fragments we exhibit here are the only surviving remnants of these particular precious bits of evidence of signs and symbols in the service of early social organizations and practices,

communicative systems, and concepts of identity.

With all this high-powered activity, there are two things we have still not been able to secure: a photograph of Jane Ford Adams and any accounts of her activities as a U-M undergraduate in the early 1920s. Universally described by the associates of her later years as a very private, learned individual, she remains elusive to us as a young person, making us all the more grateful that her husband thought to donate her collection of "ancient buttons" to the Kelsey so that it could be reintegrated into a dialogue on antiquity. Thanks to this thoughtful generosity, we have great young people happily at work in JFA's old stomping ground designing exhibition layouts, drawing the designs on the Adams seals, fine-tuning their photographic record for the catalogue, and collaborating on research and public programming. Please come to see their efforts in February!

Margaret Cool Root, Exhibition Curator



Drawing: Y. Keshitkar

KM 1991.3.91, showing a dancing ibex-headed shaman, with snakes and related symbols.

Undergraduate Rob Stephan Digs Up a Story



Curator Rob Stephan (U-M class of 2005) and Professor Sue Alcock enjoy the opening reception for "Digging Up a Story."

What was life like for a man and his family living almost two thousand years ago? Archaeologists have often focused on what life was generally like in the ancient world, but few have examined this from the perspective of a single household. The exhibition "Digging Up a Story: The House of Claudius Tiberianus," on display from September 10, 2004, to May 2, 2005, uses papyri and archaeology to draw the visitor into the life of one family in Roman Egypt.

Ancient Letters, Modern Stories

Begging your parents to send money and supplies. Asking for your father's blessing to marry your girlfriend. Complaining that you want a promotion because your current job just isn't working for you. While these may seem like episodes in the life of any random twenty-something, they are actually the events recorded in a series of personal letters written on papyrus by a young man to his father nearly two thousand years ago. Claudius Terentianus, the son, was a Roman soldier stationed in the city of Alexandria; he often wrote to his father, Claudius Tiberianus, a Roman veteran living in Karanis. Luckily, these letters were preserved due to Egypt's arid conditions, and today they give us a unique insight into personal, family, and military life in Roman Egypt.

Untranslated Papyri Come to Light

During research last year, I came across sixteen untranslated papyri (three of

which are on display) that were discovered to belong to the existing archive of Claudius Tiberianus. Over the past year, Arthur Verhoogt, U-M Associate Professor of Greek and Papyrology, has been working to unlock the secrets of these intriguing documents. Preliminary translation offers not only more information about the archive's main characters but also entirely new types of texts. Previously, the archive consisted only of personal letters. This has now been expanded to include a petition and court proceedings, as well as a fragment from

Thucydides's *History of the Peloponnesian War*.

Analyzing the Artifacts

These papyri, however, were not discovered alone. More than 130 artifacts were excavated from Tiberianus's house and recorded by the University of Michigan between 1928 and 1929. "Digging Up a Story" delves into issues of socioeconomic status, using the artifacts to analyze the house of Tiberianus within Graeco-Roman society. Examples of material culture illuminate his family's lifestyle and position within the city of Karanis. For example, the elaborate faience vessels in this exhibition show that Tiberianus had the money to import prestige goods. Yet the green glass beads, purposely crafted to imitate emeralds, show the boundary of his family's wealth.

Interpreting the artifactual evidence can also open a window into what aspects of life were most important to Tiberianus and his family. This may be best exemplified by the toy sword on display. In a family where the dad is a veteran and the son is an active soldier, warfare was definitely an important part of life. This exhibition reunites artifacts such as these

with the papyri to present a holistic view of what life was like for Tiberianus and his family.

Looking toward the Future

This exhibition also serves as a benchmark for undergraduate involvement in the Kelsey Museum. Not only was I given the chance as an undergraduate to curate this show, but I also had the pleasure of working with the undergraduates in Dr. Sue Alcock's class "Classical Civilization 481: The Classical Tradition in the Kelsey Museum." Their innovative ideas were an integral part of this exhibition's design. In addition, I am greatly indebted to my faculty advisors, Professors Arthur Verhoogt and Sue Alcock, for all the hard work and many hours they put into making this exhibition become a reality. Professor Janet Richards also served as the "buddy" curator overseeing the design process. Scott Meier, once again, has done an excellent job with the exhibit preparation. For this exhibition, two conservators were needed, as Suzanne Davis prepared all the artifacts and Leyla Lau-Lamb worked with the papyri. Registrars Robin Meador-Woodruff and Sebastián Encina were essential in helping with the artifacts, maps, and photographs. Peg Lourie edited all the texts for this exhibition, and Todd Gerring handled all the publicity and logistics needed for a successful exhibition opening. Finally, much thanks to Kelsey Director Sharon Herbert, Acting Director Margaret Cool Root, and Associate Director Laurie Talalay for their support and enthusiasm throughout the entire exhibition process.

Rob Stephan



Artifacts from the house of Tiberianus: Clockwise from lower left: small ceramic vessel (KM 20825), wooden comb (KM 7671), faience vessel (KM 26226), ceramic lamp (KM 22239), and glass fragments (KM 10271).

In the Footsteps of Francis Kelsey: Pisidian Antioch Revisited

In 1924, Francis W. Kelsey, chair of Latin Language and Literature at the University of Michigan, embarked on a pioneering expedition to the ancient city of Pisidian Antioch, near the modern village of Yalvaç in central Turkey. His team spent the summer excavating large portions of the ancient city, including the temple of Augustus, the Hadrianic city gate, and the now-famous Basilica of St. Paul. Although somewhat crude by modern standards, these excavations have provided scholars with a wealth of data for studying the social and economic development of Pisidian Antioch from the Roman Empire into late antiquity.

The Kelsey Museum is fortunate to house an extensive group of materials collected by the U-M team during its four-month expedition. The Kelsey archives contain a copy of the origi-



The Kelsey Museum Gift Nook is now open for business. Items for sale include beautiful earrings and necklaces based on ancient Greek art, reproductions of ancient glass, an array of fun products for children, and a papyrus-making kit. Associates receive a 10 percent discount; please mention your membership to the front desk staff. Start your holiday shopping soon!

nal 1924 excavation journal compiled by David Robinson and Enoch Peterson, as well as a sampling of artifacts collected from Pisidian Antioch. Among these artifacts are several pieces of the mosaic floor from the Basilica of St. Paul and a recently reidentified fragment of the famous inscription known as the *Res Gestae Divi Augustae*. Perhaps the most important element of the archives, however, are the more than 1,600 photographs (described in the Summer 2004 Newsletter) documenting these excavations.

The Museum plans eventually to exhibit a selection of objects and photos from the U-M excavations at Pisidian Antioch. Preparations for the show have already begun, thanks largely to Hellenistic and Roman Curator Elaine Gazda. She and students in her Winter 2004 graduate seminar systematically reexamined the Kelsey's entire Pisidian Antioch collection for the first time in nearly eighty years.

Then in August Professor Gazda conducted a nine-day research tour of western Turkey accompanied by six U-M graduate students. The tour included visits to most of the major archaeological sites in western Asia Minor, as well as a two-day on-site investigation of Pisidian Antioch itself. In all, we saw fifteen museums and archaeological sites. This brisk pace allowed us to become familiar with the cultural and geographical context of Pisidian Antioch in a relatively short time.

The trip began in Ankara, where we met in a rather elegant local hotel. We set out the next morning in our gleaming white, air-conditioned van, driven by a German-speaking Turkish chauffeur known as Shen Bey. Poor Shen Bey loved to keep his van immaculately clean, which soon became a problem as we repeatedly asked him to drive down dusty country roads to distant archaeological sites. On the first day alone we stopped at the secluded sites of Gordion and Pessinus before finally reaching Yalvaç.

Arriving at Yalvaç after a wild ride through the Taurus Mountains on windy, two-lane roads with no guardrails, we were met by the overseer of excavations at Pisidian Antioch, Ünal Demirer. The



Group at the Bouleterion at Ephesos: (left to right) Adrian Ossi, Ben Rubin, Elaine Gazda, Hima Mallampati, Diana Ng, Matthew Harrington, and Lydia Herring

ever-amiable Demirer allowed us open access to Pisidian Antioch, as well as the archaeological museum in Yalvaç, where many objects excavated in 1924 are now stored. We were surprised to see how much had changed since the 1920s—both how many monuments had been dismantled and how many new monuments had been excavated. Like the 1924 U-M team, we did our best to document Pisidian Antioch as we found it by taking hundreds of photographs, many of which will appear in the Kelsey exhibition.

With our on-site investigation of Pisidian Antioch completed, we moved on to the cities of southern and western Asia Minor. We first spent two days at Antalya, where we visited Sagalassos, Perge, Side, and the famous theater at Aspendos. The heat and humidity on the southern coast, however, were so unbearable that we were forced to take long siestas on the beach or in our air-conditioned van. Fortunately, the weather on the west coast was far milder, making our time at sites like Hierapolis, Aphrodisias, Magnesia, Ephesus, and Pergamon much more enjoyable.

All in all, the 2004 expedition to Pisidian Antioch was a great success. By the end of the trip, we had all developed a much more nuanced understanding of the site and its sociopolitical context.

Ben Rubin

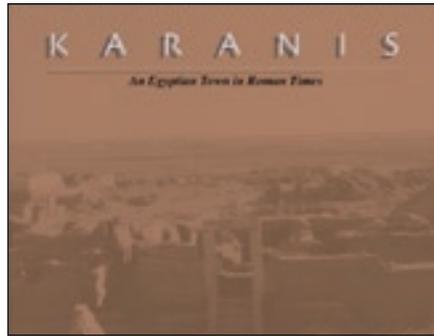
Special thanks to our sponsors: The International Institute's International Experiential Learning Fund, the Interdepartmental Program in Classical Art and Archaeology, the Kelsey Museum, the Rackham Graduate School, and the Departments of History of Art and Classical Studies.

The Kelsey Museum Launches a New Publication Series

The Kelsey Museum has a publication record reaching back to its earliest days. In recent years, two established series have provided outlets for the Museum's research. Kelsey Museum Studies, published by the University of Michigan Press, aims to provide the definitive publication of specific bodies of material in the Museum's collections. The latest volume, *Latin Inscriptions in the Kelsey Museum: The Dennison and De Criscio Collections* (KMS 9, scheduled for publication in 2005), by former IPCAA student Steven Tuck, provides a comprehensive account of the hundreds of Latin inscriptions in the Kelsey. The primary venue, at present, for publication of archaeological fieldwork conducted under Kelsey auspices is the Kelsey Museum Fieldwork Series (published for the Museum as supplements to the *Journal of Roman Archaeology*). Its most recent volume is *Excavations at Coptos (Qift) in Upper Egypt 1987–1992*, by S. C. Herbert and A. Berlin (*JRA* supplement 53, 2003). In addition to these two series, the Museum has long published occasional handbooks and booklets about its collections, as well as catalogues and books to accompany special exhibitions. (Many of these are still in print and available for purchase at the Kelsey or via its Web site.)

My appointment in 2002 as a curator with special responsibility for publica-

tions has provided the opportunity to launch a new series, to be entitled Kelsey Museum Publications, the first volumes in which are scheduled to appear in late 2004. It is envisioned that several titles will be published each year. The series will embrace a wide range of types of



publication—traditional exhibition catalogues, gallery guides, semi-popular presentations of particular types of material in the Kelsey Museum, studies of material from its past excavations, the papers from Kelsey-sponsored conferences and workshops, publications highlighting our rich photographic archives, etc. The first three titles planned for Fall/Winter 2004–2005 are:

- *Karanis, An Egyptian Town in Roman Times: Discoveries of the University of Michigan Expedition to Egypt (1924–1935)*, edited by Elaine K. Gazda (2nd

ed., with a new preface and updated bibliography by T. G. Wilfong) (KMP 1, 2004).

- *Prehistorians Round the Pond: Reflections on Aegean Prehistory as a Discipline*, edited by John F. Cherry, Despina Margomenou, and Lauren E. Talalay (KMP 2, 2004).
- *This Fertile Land: Signs + Symbols in the Early Arts of Iran and Iraq*, edited by Margaret Cool Root (KMP 3, 2005).

Further volumes in the series, projected for 2005, include *Music in Roman Egypt* (by T. G. Wilfong), *Food and Drink in the Ancient Mediterranean World: Serdings from the Kelsey Museum* (by Susan E. Alcock), and *The Kelsey Museum in the Field, 1924–2004* (edited by Lauren E. Talalay). All three stem, directly or indirectly, from recent Kelsey exhibitions.

It is intended that publicity, marketing, and international distribution of all Kelsey Museum Publication volumes will be handled by the David Brown Book Company, which we hope will greatly enhance the visibility of the Museum's publication program. Those of us involved in the planning of this new venture are excited by it and look forward to seeing its first products start to appear very soon.

John Cherry

Summer Activities in the Education Office

The Education Office at the Kelsey was a beehive of activity this summer, with projects ranging from internships to consultations to special presentations.

For much of the summer Todd Gerring oversaw three interns: Karen Zook from Dartmouth College, Sarah Essig from the University of Michigan–Dearborn, and Anna Wolf from Kalamazoo College. Each one of the interns focused on a specific project, which included archiving old letters and articles from the endless run of former directors' files, preparing for a teachers' workshop on literacy and writing in the ancient world, and researching objects in the current Greek and Roman Gallery in order to offer further information to docents who lead tours. The interns provided invaluable assistance and

proved to be a wonderful and lively addition to the office.

Other projects included presentations at the Ann Arbor Hands-On Museum's Science Alliance Summer Camp, an exhibition table at the First Presbyterian Church's annual Bible School, entitled "Palestine 29 AD," and various tours of ongoing exhibitions at the Kelsey. In addition, both Todd Gerring and Laurie Talalay consulted with members of the Shalom Street Museum in Bloomfield Hills, Michigan, to help create a simulated archaeological dig. The project brought in hundreds of children who were able to excavate, identify, mend, and repair an array of archaeological reproductions from the world of ancient Israel.

Finally, the Kelsey once again par-

ticipated in the Sally Ride Science Fair, aimed at encouraging young women to seek careers in the sciences. Sponsored by the Sally Ride Organization in San Diego, California, the event attracted more than 1,000 participants, who had a chance to learn about the field and laboratory aspects of archaeology.

There is, however, no rest for the weary. By the time you read this Newsletter, we will have just begun our first overseas tour collaboration with Odyssey Adventures in Archaeology, a travel company founded by a former U-M graduate student who is now based in Toronto, Canada. The tour to Greece runs from October 5th to the 26th and will introduce participants to the wonders of Greece in all its "post-Olympics" glory!

Lauren Talalay

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Calendar of Events

Exhibitions

- *Digging Up a Story: The House of Claudius Tiberianus*
Opening Friday, September 10, 2004
- *This Fertile Land: Signs + Symbols in the Early Arts of Iran and Iraq*
Opening Friday, February 4, 2005

Lectures

- *To Karanis, with Love: A Soldier's Correspondence from Egypt*
by Arthur Verhoogt,
University of Michigan
Friday, September 10, 4:00 p.m.
2175 Angell Hall
Reception following at the Kelsey
- *Making a Meal out of Victory? The Culinary Delights of a Roman Triumph*
by Mary Beard,
University of Cambridge
Friday, September 17, 4:00 p.m.
Rackham Amphitheater
Reception following at the Kelsey
In conjunction with "The Edge of Roman Dining: A Symposium in Honor of John H. D'Arms."

- *In Search of Pompey's Pirates and Other Cilicians of Roman Times*
by Cheryl Ward,
Florida State University
Thursday, October 7, 5:30 p.m.
2175 Angell Hall; reception following
Cosponsored with the Archaeological Institute of America (AIA) and the Interdepartmental Program in Classical Art and Archaeology (IPCAA)
- *The Parthenon Divided*
by Anthony Snodgrass, Chairman,
British Committee for the Reunification of the Parthenon Marbles
Tuesday, October 26, 8:00 p.m.
Angell Hall, Auditorium A
Reception following at the Kelsey
Sponsored by Modern Greek Studies, Department of Classical Studies, Museum Studies, and IPCAA
- *Narrative and Identity in Late Roman Mosaics: Pagan, Jewish, and Christian*
by Fergus Millar, Oxford University
Sunday, November 7, 7:00, p.m.
Rackham Auditorium
Reception following
Sponsored by various U-M units, Toledo Museum of Art, and Rollins College
In conjunction with the conference "The Sculptural Environment of the Roman Near East: Reflections on Culture, Ideology, and Power"

- *Symbols and the Origins of Writing*
by Denise Schmandt-Besserat,
University of Texas at Austin
Friday, February 4, 2005, 5:30 p.m.
Location TBA
Reception following at the Kelsey
- *The Anatomy of a Late Bronze Age Center in Southern Cyprus: Maroni Tsaroukkas and Its World*
by Dr. Sturt Manning,
University of Toronto
Thursday, April 7, 4:00 p.m.
2175 Angell Hall; reception following
Cosponsored with AIA and IPCAA

Events

- *Sally Ride Science Fair*
Sunday, September 12
- *Associates Holiday Party*
Thursday, December 2, 6:30 p.m.
- *Associates Spring Event*
Date and time TBA

Family Days

- *Arts of the Early Near East*
Saturday, May 14, 10:00 a.m.–noon
- *Egyptian Family Day*
Saturday, June 18, 10:00 a.m.–noon