

The Kelsey Museum of Archaeology Newsletter

Fall 2021



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On the Cover

A Return to Fieldwork

By Christopher Ratté

As readers of prior newsletters know, the Kelsey Museum launched an archaeological investigation of the Greek city of Notion in western Turkey in 2014. We carried out five seasons of archaeological survey from 2014 to 2018, followed by a study season in 2019. There was no fieldwork at Notion in 2020, but in some ways that turned out for the best, since my colleagues and I made substantial progress on the publication of the results of our research (which will appear as a multi-authored volume in the Kelsey Fieldwork Series), and we compiled a long list of

measurements to check, photographs to take, drawings to finish, and questions of various kinds that could only be answered on site. For these reasons I was very glad that it was possible to return to Turkey for a short season in June of this year. In the event, no one else on the team was able to come, so I spent three weeks working alone on the site and in local museums, under the benevolent and watchful eye of the representative of the Turkish Ministry of Culture assigned to our project, Barış Tekin, who took the photo that appears on the cover.

I did not realize how much I had missed fieldwork until I was standing in the 100-degree sun, happily starting at toolmarks and trying to figure

out how blocks fit together. To give just one example, one of the objects I wanted to reexamine was an inscribed block from the Temple of Athena (see image below). I had assumed that this block, found upside down, had been built into the wall of the temple. But when I turned it over, I realized it had a bedding on top, and so probably belonged to a statue monument set up in front of the building. The inscription records benefactions made by a local priestess of Athena. The letter forms suggest a date in the Augustan period (late 1st century BCE–early 1st century CE), and so it is important for the chronology as well as the religious and social history of the temple.



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KELSEY MUSEUM STAFF

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Mallory Bower, *Executive Assistant and Social Media Coordinator*
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Joseph Clark, *Security Officer*
Jolene Collins, *Security Sergeant*
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Catherine Person, *Director of Education*
Richard Redding, *Research Scientist*
Janet Richards, *Curator of Dynastic Egypt Collections*
Caroline Roberts, *Conservator*
Margaret Cool Root, *Curator Emerita*
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Terry G. Wilfong, *Curator of Graeco-Roman Egyptian Collections*
John Williams, *Security Supervisor*
Alex Zwinak, *Graduate Program Coordinator*

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Gary Beckman	Lisa Nevelt
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Christiane Gruber	Arthur Verhoogt
Brendan Haug	Robert Wenke
Artemis Leontis	

INFORMATION

Web: Isa.umich.edu/kelsey
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GALLERY & GIFT SHOP HOURS

The Kelsey Museum galleries are now open to all visitors, but all programs remain virtual. Please continue to explore and enjoy our online exhibitions and educational resources. The gift shop is currently closed.

UNIVERSITY OF MICHIGAN REGENTS

Jordan B. Acker	Shauna Ryder Diggs
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Mark J. Bernstein	Ron Weiser
Paul W. Brown	Katherine E. White
Mark S. Schlissel, <i>ex officio</i>	

From the Director

Dear Kelsey friends,

At last, with the Kelsey's galleries fully open again, we are enjoying the hum of visitors and activity in our spaces. We have learned how much people appreciate being together and in places where they can engage in activities that enrich their lives. It is so important to gather in spaces where they can see real objects, interact with others, and share relevant experiences. At the same time, we have realized there is real opportunity and value with virtual programming. There will continue to be platforms that broaden our audiences, increase the reach of our programs, and increase access to our collections. We are hoping that our audiences take advantage of the gallery resources and experience, as well as the depth of online resources for all ages.

Supporting our DEI initiatives and goals to facilitate an inclusive environment, the Kelsey has joined the Museums for All Program. Through Museums for All, those receiving food assistance (SNAP benefits-Supplemental Nutrition Assistance Program Electronic Benefit Transfer) can gain free or reduced admission to more than 700 museums throughout the United States. Museums for All is a national, branded access program that encourages individuals of all backgrounds to visit museums regularly and build lifelong museum habits. It is open to participation by any type of museum—including art, history, natural history/anthropology, and general museums, children's museums, science centers, planetariums, nature centers, historic houses/sites, zoos, aquariums, botanical gardens, and arboretums. As the Kelsey is free to visit and admission is not a barrier, we are creating gallery experiences, developing programs with the other participating U-M cultural institutions (UMMA, MBGNA, and UMMNH), and offering a giveaway bag with activities and resources. We are looking forward to increasing the visibility of this initiative to support the engagement of new audiences in our community.

The Kelsey is also in the midst of some important infrastructure projects. The supply panel for the museum's camera system is being upgraded; our IT supply is being moved to a more secure and stable space for its operations; and we are preparing for a Wi-Fi upgrade that will impact connectivity internally as well as in our galleries. Our entry doors to the galleries are also getting a facelift. We are very appreciative of the support from LSA and our building endowment that facilitate these projects.

As the fall progresses, we are celebrating having our staff and students working together again onsite; plans for increased fieldwork activity (Janet and Geoff are planning visits to their projects in the upcoming months), and our collaboration on permanent gallery updates and the plans for the proposed Byzantine/Islamic galleries. We hope that you are also enjoying a return to some of your favorite activities and that you have an opportunity to visit the Kelsey Museum in the upcoming months.

Cheers,



Nic Terrenato
Director and Curator

Kelsey Summer Interns

Kelsey interns help carry the mission of the museum forward under pandemic restrictions.

Registry Interns Help Improve Database Accessibility

Reported by Collections Manager Sebastián Encina

An important aspect of museum work is ensuring that data is made available to researchers. This endeavor is often at the heart of museum registry work, as it is vital that museum staff can access information relating to collections. The Kelsey Museum Registry ensures that U-M students and instructors also have access to the collections in order to support education.

Over the past few years, it has become critically important that museums are active—not passive—in making themselves accessible and promoting diversity and inclusion. Long-standing practices mired in

racism, sexism, classism, and ageism, among other societal ills, can no longer be supported. The Kelsey Registry has been making strides to address these problems directly. The Kelsey Museum staff and curators have always been committed to sharing our information widely; however, due to constraints on our resources and time, we have not been able to fully succeed as we would have liked.

The current pandemic has given us an opportunity to address these issues in a more concentrated manner. Last year, Kelsey Registry intern Vivien Yousif (American University) created a proposal for making our collections more accessible (specifically the Qasr al-Hayr archives), particularly to our neighbors in the greater Detroit area who have southwestern Asian and northern African heritage. This past winter, intern Chesney Lambert (U-M, Museum Studies) helped organize Qasr al-Hayr photographs to prepare them for inclusion in the Kelsey’s collections database. This summer, intern Katie Kim (U-M, Museum Studies) took the work a step further by creating tools and proposing solutions to make the Qasr al-Hayr archives easier to search. Ms. Kim formatted existing information in a spreadsheet to facilitate entry into

the database, created a record screen in the database specifically for archival records, and has made numerous recommendations for additional changes to make the Qasr al-Hayr archives, and all subsequent collections, more accessible.

Traditionally, repositories create finding aids for archives, putting the onus on researchers to find what they are looking for among the boxes of correspondence, journals, maps, receipts, and anything else saved. Archivists often have hundreds of linear feet of archival material to deal with and neither the resources nor the time to create a record for each item. The same has been true at the Kelsey, where we have created finding aids that we share with those who come seeking information.

But we want to let people know our materials exist, rather than wait for people to discover us. With the new changes to the database, the Kelsey intends to take on the responsibility of making the archives accessible to anyone. What’s more, we are partnering with U-M Library to make these records available in its catalog. This will increase their visibility and remove our gatekeeper status, which has often been an impediment to discovery.

With these steps, we hope to bring more of the Kelsey out to the world, promoting research and discovery, adding voices to the conversation. This will be a long, drawn-out process, as adding each collection to the system will take months if not years, but this is how we begin. This alone won’t solve all the issues we face, but it is one way we can address inequity and accessibility, and make museums greater community anchors. ▲



Left: Oleg Grabar (center) at Qasr al-Hayr in 1966, looking back at an approaching dust storm (Box 7, Binder of Photographs entitled “People and Other Places”).

Summer Education Internship

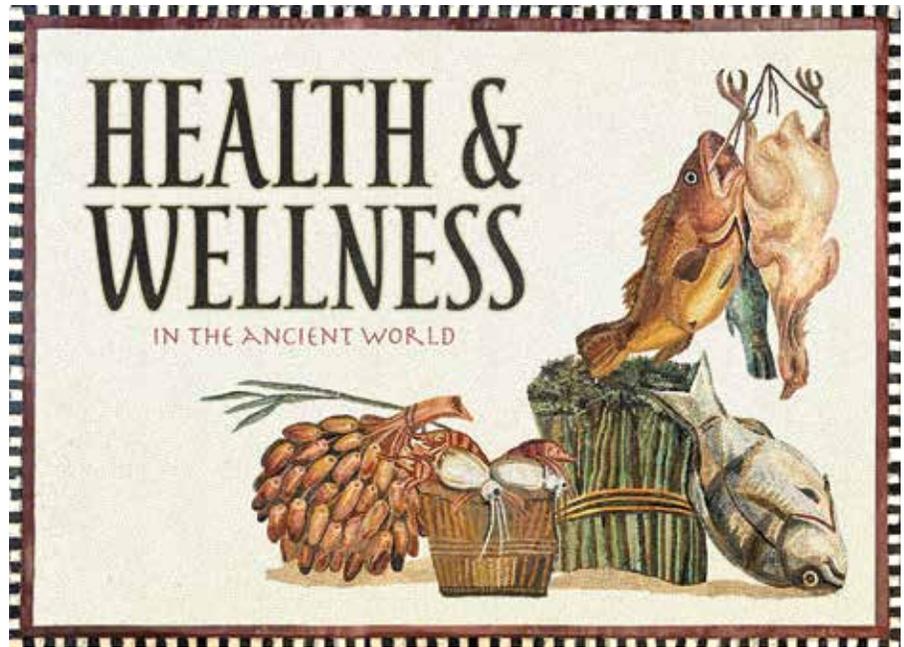
Reported by Intern Krista Albertins

During the winter 2021 term, I worked as an intern for the Kelsey Museum's Education Department, directly assisting in the planning and facilitation of the spring 2021 Virtual Family Week, Self-Care: Health & Wellness in the Ancient World (March 28–April 2). Through this experience, I learned the process of developing and implementing museum educational programming and reinforced my interest in pursuing a career in museum education and history-oriented public programming. I also learned about the daily work of a museum educator, an experience not often given to students pursuing careers in the humanities.

Since my first semester at Michigan, I have been visiting the Kelsey Museum with my academic courses and learning more about the museum and its staff through my participation in the undergraduate museum studies minor program. During summer 2020, I participated in the Kelsey's Docent Training Program and learned extensively about the history of the ancient Mediterranean region, the archaeological collection held by the Kelsey, and successful methods to connect the public to the museum. I directly applied this knowledge and these skills through my internship when developing the Family Week virtual activities, an interactive tour, and marketing content.

Throughout the entire internship, I worked and collaborated with Mallory Genauer, the Kelsey's community and youth educator. I am grateful for her support in facilitating the internship opportunity for me and being a mentor as I pursue a career in museum work. I would also like to thank Cathy Person, director of education, for her work with docent training and the Kelsey Student Advisory Group.

My internship began in January 2021, and the first task was establishing a theme for Family Day. A challenge Mallory and I experienced was selecting a theme that could



translate to virtual, independent activities and be appropriate for a wide age group from toddlers to elementary schoolers. We decided on the theme Health and Wellness in the Ancient World due to the variety of activities we wanted to create and how the many geographic regions represented in the Kelsey connected to the theme. Additionally, we felt that the theme could be connected to the Summer Olympics held in July 2021.

My responsibilities included designing the DIY flour and DIY laurel crown activity instructions, taking photos for the activity instructions, writing object descriptions for the Match-It memory game, and creating content for the Kelsey's social media page for each day of Family Week. All these tasks required me to research the objects in the Kelsey's collection and conduct contextual research on topics such as ancient flour production and use, the meaning behind laurel crowns, and the origins of the Olympic games. Additionally, I had to learn about social media algorithms when creating content for Facebook, Instagram, and Twitter. The variety of projects I worked on demonstrated the many skills museum staff members must have to successfully complete their work.

Finally, I found that my internship experience gave me a new perspective of the variety of work occurring at the Kelsey. The Kelsey Museum's mission reads, "The Kelsey Museum of Archaeology advances understanding and appreciation of the ancient Mediterranean world through our collections, research, exhibitions, and fieldwork." My work at the Kelsey contributed to our connection with the broader Ann Arbor and Southeast Michigan community, not just the museum's university audiences. The Family Week programming is intended for young audiences and their families. My work broadened the reach of the Kelsey, making complicated and niche subjects in history, such as ancient hygiene methods and medical practices, accessible to a youth audience. This work matters because it teaches children about a subject matter that is beyond the state's educational curriculum, while also approaching history and archaeology in a fun way.

Once again, thank you to the Kelsey Museum of Archaeology and Mallory Genauer for the experience to develop skills needed to pursue a career in museum education. I hope other students will have similar opportunities in the future. ▲

Education Happenings

As our sweltering summer fades into the crisp days of fall, the Education Department has been busy working on some amazing projects for the new school year.

Scribal Snacks Cook-Along

In celebration of International Archaeology Day (Saturday, October 16), the Kelsey has produced its second cooking demonstration. While the [Pear Patina cook-along](#) from last year's Family Week invited you to re-create an ancient recipe, this time around we are creating our own versions of ancient artifacts—out of cookies!

Scribal Snacks offers a tasty exploration of two of the world's oldest writing systems—Mesopotamian cuneiform and Egyptian hieroglyphs. Head to the [Kelsey@Home Activities page](#) to cook along with Kelsey Museum Community and Youth Educator Mallory Genauer as she creates sugar cookie cuneiform tablets and ushabtis.

You'll need ingredients for basic sugar cookies and royal icing. (A full recipe and ingredients list is available on our website.) You'll also need a cookie cutter in the shape of a gingerbread man and a wooden popsicle stick.

First, Mallory will lead you step-by-step through the process of making cookie versions of Mesopotamian "lentils," small circular tablets that scribal students used to practice their cuneiform. These little tablets were so easy to make, even the youngest student could do it: just roll a small amount of clay into a ball and squish it on a flat surface. The teacher would write a sign or short composition on one side of the tablet, and the student would flip it over and copy the lesson. Some ancient tablets are even ruled with lines, just like the paper we use at school today. Once you make your cookie dough tablet, write some cuneiform signs with your popsicle stick.

Cook along with the Kelsey

You'll find everything you need for the Scribal Snacks cook-along at the [Kelsey@Home Activities page](#), myumi.ch/3qxj7

- A link to the Scribal Snacks cook-along video on YouTube.
- The cookie recipe and a step-by-step guide to making cookie ushabtis and cuneiform lentils.
- Alphabet conversion charts for hieroglyphs and cuneiform to help you decorate your cookies.



Next, Mallory will show you how to make ushabti-shaped cookies and decorate them with hieroglyphs. Ushabtis are small figurines that were placed in Egyptian tombs. They were made of many different materials including faience, clay, wood, and even precious stones. (An ancient sugar cookie ushabti has never been discovered but, really, what are the chances of such a thing surviving 10 minutes, much less thousands of years?) Ushabtis were traditionally inscribed with the name of the deceased and a magic spell that was meant to bring these figures to life so they could complete tasks for the deceased in the afterlife. (For more about ushabtis, see Terry Wilfong's article on page 6.) Mallory will show you how to make turquoise royal icing to mimic the color of faience and write your name or initials in hieroglyphs. Your ushabti will then be ready to perform its task of satisfying your sweet tooth. For extra effect, say the following time-honored spell: "Cookie, get in my belly!"

Have fun creating your Scribal Snacks! Share photos of your cookie creations with the tag [#EatYourWords](#).

Egypt Curriculum Guide

In Michigan, students study the ancient world in 6th and 7th grades. The social studies content standards and current curriculum utilize inquiry-based learning models and charge students to "think like a historian," providing evidence and relying on primary sources to support their study. As a partner to this curriculum, the Kelsey has begun to develop a teacher resource packet, complete with background information and classroom activities that use Kelsey objects and research to help students and teachers "think like an archaeologist."

The curriculum guide on ancient Egypt has been in production for the past few months and will be available on the Kelsey website for free download in November. Guides covering ancient Mesopotamia and Iran, Greece, and Rome are scheduled to follow. These guides are designed to supplement the current curriculum resources available to teachers and provide an inside look at how archaeologists like those from the Kelsey approach an excavation and analyze evidence. Close looking at artifacts, archival photographs, and schematic drawings from Kelsey excavations give students the opportunity to put on their archaeologist thinking caps and draw their own conclusions from provided evidence. While designed to supplement the Michigan state curriculum, these resource guides follow the general guidelines and topics for teaching the ancient world and can be used by anyone.

Diversity, Equity, and Inclusion Initiatives

After the murders of George Floyd, Breonna Taylor, Daniel Prude, and Rayshard Brooks in the spring and summer of 2020, the Kelsey community felt a renewed urgency for substantive DEI initiatives at the museum. In early August, we began the creation of a Kelsey DEI Committee composed of museum staff, faculty, and graduate students to work on a series of initiatives that would be directly woven into the

museum's strategic plan. As its first act, the Committee collected strategies and recommendations from various LSA departments, and in early December held their first meeting.

The Committee members felt a deep need for immediate action, but many also felt that the Kelsey needed to reach out to other communities before involving itself in internal workshops or exercises. At the same time, we did not want to ignore the current climate of the museum, if any internal problems did exist. During meetings throughout the winter term, the Committee decided to concentrate on four initiatives: a sexual harassment policy for fieldwork, a land acknowledgment and DEI statement, museum programming, and museum outreach and data gathering. Subcommittees were formed to work on these topics.

By April, drafts of the DEI acknowledgment and commitment statement and the land acknowledgment were complete, and in August they were shared with Kelsey faculty and staff for comments.

In May, at the Kelsey Museum strategic retreat, we reviewed how to increase DEI efforts in our exhibitions and outreach/education. Some of the ideas shared were a greater student and community involvement in the creation of our exhibits, additional outreach to communities in southeast Michigan, and additional transparency and accessibility of our collections (including information on their colonial beginnings). We look forward to continuing our DEI conversations and efforts over the coming year.

— Alex Zwinak,
LSA Inclusive Culture Liaison

New National Geographic Documentary Features Jebel Barkal

The National Geographic documentary *Flooded Tombs of the Nile*, filmed during winter 2020, premiered August 16 on the National Geographic Channel. The film follows archaeologists as they dive into a flooded pyramid near the Nile to search for a king's burial that could reveal clues about the ancient kingdom of Kush. It focuses on the work of Pearce Paul Creasman at the pyramid site of Nuri, and also includes the Kelsey-sponsored excavation at Jebel Barkal, which is directed by Geoff Emberling.

If you missed the premiere, here are ways you can watch online:

1. Sign in with your cable provider to watch on National Geographic's website.
2. Watch on YouTube or Hulu with a premium subscription.
3. Watch on Disney+.



National Geographic film crew recording at Jebel Barkal, winter 2020. Image courtesy of National Geographic.

Ushabti Stories

By Terry G. Wilfong

Ushabtis are among the most recognizable kinds of ancient Egyptian artifacts: small, mummy-shaped figurines in (typically) blue or green faience that the ancient Egyptians believed would perform tasks for the dead in the afterlife. The Kelsey Museum has around 500 of these figures, over 350 from the museum's 1935 excavation at the site of Terenouthis (fig. 1), and the rest acquired by donation, purchase, or excavation from other sites. As part of a larger project to study and publish

a catalogue of the Kelsey Museum's ushabtis, I've been looking into the histories of some individual examples, and thought I'd share two of the more interesting examples I've identified, as well as a mysterious ushabti I am currently working on.

Many of you will be familiar with the two bright blue ushabtis of Pinudjem II, prominently displayed in the Kelsey Museum's Egyptian gallery (KM 1971.2.169–170) (fig. 2). Made of faience (a mineral compound molded and fired to achieve a natural glaze),

these ushabtis bear the name of their owner and an inscription designed to "activate" the figure in the afterlife, to work on behalf of the person for whom they were made. These two ushabtis' bright blue color and decoration are very typical of high elite ushabtis of their time and place. They are interesting for their place in ancient Egyptian history, but also their role in the history of Egyptology in the 19th century.

Pinudjem II was High Priest of Amun at Thebes from around 990 to



Figure 1. Selection of faience ushabti figures from Terenouthis, ca. 250 BCE–100 CE (KM 92264–67), in Kelsey storage. Photo by Terry Wilfong.



Figure 2. Faience ushabtis of Pinudjem II, ca. 969 BCE (KM 1971.2.169–170). Photo by Austin Thomason, Michigan Photography.

969 BCE. This was a complicated time in Egyptian history: the strong central rule of the kings of the New Kingdom (Dynasties 18–20, ca. 1550–1069 BCE) had given way to a fragmented sharing of power in the 21st Dynasty (ca. 1069–945 BCE). Egypt was nominally ruled by kings based in the north at Tanis, but the south was effectively ruled by the High Priests of Amun at Thebes, to the extent that these priests became de facto kings themselves. Thus, Pinudjem ruled the south of Egypt for just over twenty years, in addition to his priestly duties. On his death in about 969 BCE, Pinudjem II was succeeded by his son, Psusennes, who buried his father in a remote western Theban tomb with a full complement of funerary equipment, including the Kelsey Museum ushabtis and many similar examples.

Pinudjem II soon had unexpected company in his tomb. The end of the New Kingdom saw a large-scale plundering of the royal burials of the kings of the New Kingdom in western Thebes. The High Priests of Amun managed to save many of the kings' mummies, along with their less-valuable funerary equipment, but needed to find a safe place to bury them. Pinudjem II's hard-to-find tomb was designated as a cache for nearly forty of the royal mummies (including Amenhotep I, Seti I, and Ramesses II), which were buried alongside Pinudjem and his ushabtis. There they rested safely for nearly 2,800 years.

Around 1870, this collective tomb was found by a family of local looters, who began discreetly selling smaller items from the burial, including Pinudjem II's ushabtis. The sudden

appearance of these royal artifacts on the antiquities market made authorities suspicious. Thanks to a family quarrel among the robbers, antiquities officials tracked this material to its source in a dramatic investigation, and found Pinudjem's tomb, with the royal mummies intact. The mummies were taken to Cairo, where they have remained ever since, only recently being moved to the new Grand Egyptian Museum near the Giza Pyramids. This find was important in the history of Egyptology for many reasons: it yielded the mummies and some funerary equipment of many kings and their relatives, the material helped tighten the chronology of the New Kingdom rulers and the robberies of their tombs, and it also led to the strengthening of antiquities laws and the ability of authorities to enforce them. The story is recounted in a wonderful 1969 Arabic-language film *المومياء* ("Al-Mummia," known in English as *The Night of Counting the Years*), which has in the past been shown in Arabic-language film screenings sponsored by the Department of Middle East Studies.

Our two Pinudjem II ushabtis came to the Kelsey Museum by way of the Bay View Association Collection, the source of many of our Dynastic Egyptian artifacts. The Bay View Association purchased the ushabtis in Egypt in the 1890s, along with around 300 other Egyptian artifacts (including the mummy on display), for exhibition in a museum in Bay View, Michigan. This museum ultimately closed, and the collection was acquired by the Kelsey Museum in 1971. (The history of this collection is recounted in more detail in Laurie Talalay and Margaret Root's delightful book, *Passionate Curiosities*, available for free download from the Kelsey Museum's website, as is my formal publication of the Pinudjem ushabtis, published in volume 17 of the University of Michigan Museums of Art and Archaeology Bulletin. See the "Further reading" box at the end of this article for links.)

Another Kelsey ushabti has been occupying my attention more recently. In one of the open-storage drawers in the Kelsey's permanent installation (the top right-hand drawer nearest the mummy) you can see a display curated by former IPCAA student Angela Commito, showing the range of ushabti figures across time. Tucked among these is a heavily abraded pale blue figure with black details (KM 24263; fig. 3). It's the sort of object that a visitor might pass by without a thought, but it turns out to be both important and mysterious.

The ink inscription on the front shows that it was made for a man named Pahemneter, who was a High Priest of Ptah of Memphis. His name, in fact, means "the priest" in ancient Egyptian, suggesting that his parents were very confident about his future career. But of course, priestly offices like his were hereditary, so Pahemneter's future would have been set at birth. Pahemneter was born at the end of the 18th Dynasty, began his career as High Priest under the 19th Dynasty king Seti I, and died early in the reign of Ramesses II, around 1275 BCE. He was buried in a now-destroyed tomb at Saqqara, but remains from this tomb allow us to reconstruct his



Figure 3. Faience ushabti of Pahemneter, ca. 1275 BCE (KM 24263). Kelsey Museum photo.

life and career. Pahemneter paid for reliefs commemorating his predecessors in office, showing an antiquarian interest in the past.

It's very satisfying to be able to identify a Kelsey Museum object with a known historical figure—this makes the object somehow more "real" for us and allows us to connect it with an individual. But this identification actually makes the figure more mysterious to me. Because this ushabti, a funerary figure that was originally deposited in a tomb at Saqqara sometime around 1275 BCE, was found during the University of Michigan excavation at Karanis in 1928. Karanis, of course, is a site nearly 100 miles away from Saqqara, founded over 1,000 years after Pahemneter's burial. How did this 19th Dynasty funerary figure come to be found in a late Roman street context, far from its original burial place? That is something I am working on at the moment for a forthcoming article, and will share the results of this research with you in a future newsletter.... ▲

Terry G. Wilfong is the Kelsey Museum's Curator of Graeco-Roman Egyptian Collections.

A note on the term "faience"

It's conventional to refer to the material of glazed, non-ceramic Egyptian artifacts as "faience," but this can lead to confusion. This French-derived term actually designates a kind of ceramic with a tin-based glaze, such as majolica ware. "Faience" was initially applied to the Egyptian material by European scholars under the mistaken impression that it was the same kind of ceramic. Although this was later found to be incorrect, the use of the term for Egyptian artifacts has persisted and is now traditional; some scholars will qualify it as "Egyptian faience" to make a distinction.

Further reading

Passionate Curiosities, by Lauren Talalay and Margaret Cool Root.
myumi.ch/PI2N8

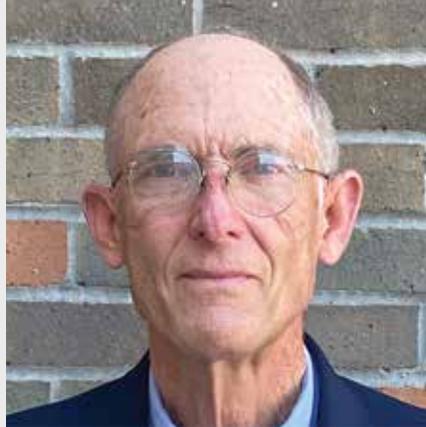
"Two Shabtis of Pinudjem II, High Priest of Amun, in the Kelsey Museum," by T. G. Wilfong.
hdl.handle.net/2027/spo.0054307.0017.105

New Staff



We are pleased to welcome **Mallory Bower** as the Kelsey's new Executive Assistant and Social Media Coordinator. Mallory provides support to the Chair, Chief Administrator, and Kelsey administrative office; acts as lead coordinator for the department's strategic plans and initiatives; and spearheads the Kelsey's outreach efforts through social media.

Before joining the Kelsey staff, Mallory worked for the Michigan Historic Preservation Network, where for over three years she developed and evaluated programs and implemented social media policies and campaigns. Mallory holds an MS in heritage administration and museum practice from Eastern Michigan University and a BA in chemistry and history from Albion College. Mallory has a strong background in museums and is passionate about engaging museum audiences through a variety of traditional and innovative avenues of communication.



Joseph Clark is a hardworking family man who comes to us from the University of Connecticut where he served as a Library Security Officer. Prior experience includes Transportation Security Officer and United States Postal Service City Letter Carrier. He has moved his family to Michigan to enable his daughter to attend the University of Michigan and is happy to become a member of the DPSS museum team.



Security Officer **John Morrison** has lived in the Ann Arbor area for the past 15+ years. He attended Concordia University, where he obtained his BS in justice and public policy as well as his MBA in public administration. Prior to coming to U-M, John worked for Washtenaw County for five years. He is passionate about serving his community and his family, and he continues to better himself both personally and professionally.

Staff Updates

Assistant Curator **Nicola Barham** spent the winter, spring, and summer on leave, working on her book project on the migration of Syrian populations within the wider Roman Empire. She presented her research on the remarkable portrait of a Romano-Syrian soldier based in Pannonia (modern Hungary) and his breastfeeding wife at the summer symposium of the American Council of Learned Societies held at the Getty Research Institute in July. Nicola has also recently submitted another article on the aesthetic strategies of Palmyrene funerary reliefs to the Yale Classical Studies series. This article includes close visual analysis of the Palmyrene portrait of a woman housed in the Kelsey Museum of Archaeology's own collection. Professor Barham is teaching a graduate class on Roman Painting this semester, including two visits to the Kelsey Museum, and one to the planetarium of the Museum of Natural History where the students will examine Roman painted ceilings projected onto the planetarium dome! She will also be installing a Kelsey in Focus case that presents the playful iconography of two textile fragments in the Kelsey Museum this fall.

Conservators **Carrie Roberts** and **Suzanne Davis** are busy gathering multiband images and XRF data on artifacts for the NEH Color Research grant. We've made some unexpected discoveries already, including a new (partial) inscription on a Terenouthis stela, and a strange green pigment on a Karanis wall painting fragment. Last week we welcomed IPCAA student Laurel Fricker to our lab. Laurel has been working with us on the NEH project since winter 2020 and will be investigating color on painted terracotta figurines from Karanis. Carrie



Lisa Rozek in the Kelsey Museum gift shop. Photo by Austin Thomason / Michigan Photography.

is also working with IPCAA students Leah Bernardo-Ciddio and Joey Frankl on drafting a public-facing DEI Statement and Land Acknowledgment for the Kelsey, which are currently being reviewed by Kelsey staff and faculty and IPCAA students.

In addition, **Suzanne Davis**, Curator of Dynastic Egypt Collections **Janet Richards**, former Kelsey colleague Claudia Chemello, and several other members of Abydos team have recently published a report on the investigation and conservation of wooden statues excavated at the Abydos Middle Cemetery. In the article, Suzanne and colleagues discuss the statues' archaeological context, detail a scientific investigation into their manufacture and subsequent deterioration, and describe effective ways to treat severely damaged wood from archaeological contexts. The article appears in the *Journal of the American Institute for Conservation* and can be viewed online at doi.org/10.1080/01971360.2021.1951551 (note that subscription or access through U-M Library is required).

It is with heavy hearts that we announce the retirement of Administrative Specialist **Lisa Rozek** on Friday, September 17. Lisa has

been with the University since 1998 and with the Kelsey Museum since 2015. For the past six years, Lisa has provided administrative and financial oversight for the Kelsey. She assisted the director and associate director in the creation, maintenance, and monitoring of department budgets, fiscal year budgets, accounts payable, and internal controls status, and assisted with human resources and in the development and management of Kelsey-sponsored awards. Lisa also took great pride in supervising the day-to-day operations of the gift shop. Lisa is looking forward to spending more time with her amazing family—including her two little Westies. She will also indulge her love of literature, music, birding, and gardening. She is especially looking forward to getting involved in several community projects to serve the poor and homeless of her community.

Graphic Artist and Gifts Manager **Lorene Sterner** has been drawing Kedesh seal impressions, and then more and more seal impressions. It's as if there are thousands of them! Oh, yes, of course. There are almost 3,000.

Curator for Graeco-Roman Egyptian Collections **Terry G. Wilfong** has spent

the past academic year on sabbatical leave. Although his elaborate travel plans came to nought in the pandemic, he was able to do substantial work on an older project (his book *Egyptian Anxieties*) and a newer project (researching the life and career

of artist Hamzeh Carr for an eventual Kelsey Museum exhibition and publication), while doing preliminary research for a projected future project (tentatively titled “Transgender in Ancient Egypt”). In addition, he completed two articles accepted for

peer-reviewed volumes—a study of the end of an ancient Egyptian animal cult in the 4th century CE, and an examination of a Ramesside ushabti said to have been found in a late Roman context in the Michigan Karanis excavations.

IPCAA Updates

Leah Bernardo-Ciddio has had a busy summer. She successfully applied to the [NSF Subsidy Program](#) offered by the Archaeometry Laboratory at the University of Missouri, and has been approved for a 60 percent reduction in testing fees. She will be sending samples taken from Genuclia plates from the Gabii Project excavations for instrumental neutron activation analysis (INAA) to test their composition. Prompted by recent archaeological finds that challenge earlier, connoisseurship-based typologies for Genuclia plates, the testing is an initial step in a wider project that will explore further the origins of this



Leah Bernardo-Ciddio holding a fragment of Genuclia plate from the Gabii Project excavations.

class of pottery and the extent of its production through central Italy.

Last week, Leah submitted the final manuscript of a (peer-reviewed) chapter to be published. The chapter is titled, “‘The potter is by nature a social animal’: A Producer-Centred Approach to Regionalisation in the South Italian Matt-Painted Tradition.” It is based on an earlier paper she presented at the conference *Exchanging Ideas: Trade, Technology, and Connectivity in Pre-Roman Italy* at the University of Auckland in New Zealand in early February 2020. It will be published in the forthcoming conference proceedings volume via Routledge, titled *From Pots to Politics: Mechanisms of Trade and Connectivity in Pre-Roman Italy 900–300 BCE* (eds. J. Armstrong and S. Cohen—yes, our very own Sheira!).

Leah is currently gearing up to spend the term in Puglia, Italy. She will spend two weeks with the [Roca Archaeological Survey](#), then spend a month in Lecce, based at the University of Salento’s Laboratory of Classical Archaeology, before spending another month in Taranto based at the National Museum of Taranto. She will be collecting data for her dissertation, titled “Ceramics, Craft Communities, and Cultural Interactions in the First Millennium BCE Adriatic: Production and Trade of Apulian Matt-Painted Pottery.”

Caitlin Clerkin moved to Boston in early September to start a two-year position as the Frederick Randolph Grace Curatorial Fellow in Ancient Art at the Harvard Art Museums. She’ll be working in the Division of Asian and Mediterranean Art, where she

will participate in a range of curatorial activities, including object-based research, exhibitions, and gallery/object teaching with the Greek, Roman, Egyptian, and ancient Middle Eastern collections. Congratulations, Caitlin!

Sheira Cohen and Kelsey Research Specialist Laura Motta headed back into the field in Italy this June for a very delayed and intense season of fieldwork. This summer, they sampled modern vegetation across the different geological units—limestone mountains, volcanic flows, and alluvial plains—that together comprise the large area between Rome and the Apennine Mountains. Their project will create a regional map of the different strontium values recorded in plants that can then be used as a reference to compare with ancient animal and human remains. This isotope data can provide us with a better understanding of resource management and human and animal mobility across the pre-Roman landscape of Central Italy.

Over two hot and humid weeks, they collected over 50 plant samples from different locales, from the tops of mountains to the sides of old marine terraces. In their search for areas uncontaminated by modern agriculture, Sheira and Laura discovered many hidden gems of the Roman countryside, including medieval windmill towers, abandoned olive groves, and a surprising number of stone castles. Summer in the Italian countryside was also a culinary adventure, with wild strawberries foraged from the roadside and a steady stream of apricots, cherries, and local cheese. Their interest in visiting traditional



Left: Laura Motta inspects a possible sample near the site of Gabii. Right: Sheira Cohen takes some samples in a beautiful upland meadow.



Joey Frankl showing the rim of a Late Roman fine-ware dish recovered during gridded survey collection on the Greek islet of Praso.

grazing pastures even led them into some adorable encounters with the local cows who shared their keen interest in sampling the tall grasses.

After delays due to the pandemic, **Alexandra Creola** will now be going abroad for the next nine months as part of her Fulbright Award to conduct dissertation research related to nymphs and sacred landscapes in southern Italy.

Christina DiFabio spent her summer writing her dissertation, taking an online Turkish class, and teaching an online summer course called Archaeology and Cultural Heritage in the Mediterranean and Middle East. She is looking forward to being a predoctoral fellow at ANAMED, Koç University in Istanbul starting in late September.

In addition to working on his dissertation and interning with the Kelsey Museum publications office, **Joey Frankl** spent the month of June doing fieldwork in Greece. This was his second field season with the Bays of Eastern Attica Regional Survey (BEARS), a multidisciplinary field survey focused on documenting ancient and modern activity in the bay of Porto Rafti (just east of Athens).

Joey's work this summer included artifact collection from the islet of Praso and the cataloguing of Roman-period finds recovered in the 2019 field season.

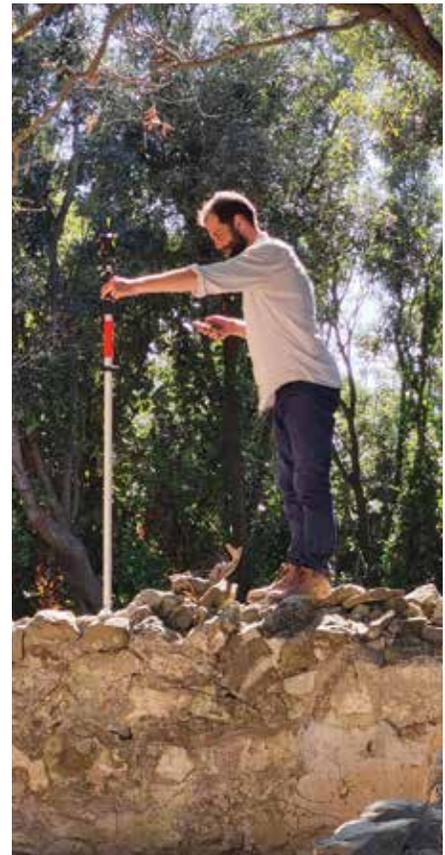
Warm congratulations to **Nadhira Hill**, who has received the Public Scholarship Award from the Women's Classical Caucus (wccclassics.org) for her blog, *Notes from the Apotheke*. The citation reads as follows:

"In the few months since Nadhira Hill started her blog, *Notes from the Apotheke*, she has curated invaluable resources for BIPOC in Classics, ancient history, and archaeology. Her blog posts bring people of all backgrounds together by providing professional development advice in an accessible way, by engaging in dialogues on the state of the field, and by highlighting BIPOC scholars in ancient studies from different backgrounds and career stages."

You can subscribe to the blog at notesfromtheapotheke.com.

Tyler Johnson spent his summer conducting archival research in Rome for his dissertation and then working on his field project at the Roman settlement of Poggio del Molino, near Populonia, Tuscany. Tyler ran the field school this year, and was responsible

for managing a phenomenal, highly motivated, and highly capable group of undergraduates and masters students as they excavated two areas of the Roman villa.



Tyler Johnson at the Poggio del Molino field school.

The New Faces of IPCAA



Lauren Alberti graduated magna cum laude with her BA in anthropology and classical studies at the University of New Mexico. She received an MA in classics with an emphasis in classical archaeology and a certificate in geographic information science at the University of Arizona. While in this program, she investigated the exclusivity of the Mycenaean state-sponsored feast by analyzing the built environment of potential feasting locales. Lauren also received an MA in comparative literature and cultural studies at the University of New Mexico. For this thesis, she explored Greek sympotic drinking behavior contextualized within the concept of the metron.

Lauren has participated in archaeological projects in Greece, Italy, Ireland, and the American Southwest. She is also a collaborator for the WebAtlas of Ceramic Kilns in Ancient Greece (atlasgreekkilns.arizona.edu). Her research interests include the sociopolitical implications of communal drinking events, sympotic poetry (particularly archaic Greek), identity construction and manipulation, and GIS.



Caroline Everts received her BA at Union College, New York, in 2019, with a double major in classics and anthropology. Graduating with honors, her undergraduate thesis examined the connections between burial practices and social identity in early Iron Age Greece as evinced through grave goods. During the spring of 2018, she studied at the Intercollegiate Center for Classical Studies in Rome. In 2021, Caroline earned her MA in classical art and archaeology from the University of Colorado Boulder. She has excavated the children's cemetery on Astypalaia, as well as completed fieldwork in Italy at Aeclanum and worked with pottery from the Suburban Baths at Pompeii. Caroline's research interests include the use of spatial and visual narratives, their connections to social identity, and their relationship within structures, particularly as shown through domestic architecture in the provinces.



Abigail Staub earned her BA in archaeology and art history with a Latin minor from the University of Virginia in 2020. While at UVA, she conducted a multi-year, independent research project focused on cult spaces across Pompeian industries that resulted in the creation of a comprehensive database of shrine niches and religious paintings in Pompeian commercial spaces. This ultimately culminated in a distinguished major thesis, for which she earned high honors. During her time in Charlottesville, she also worked as an education intern at the Kluge-Ruhe Aboriginal Australian Art Collection, and as a museum assistant and docent at the Fralin Museum of Art. In 2021, she earned a post-baccalaureate certificate in classical studies from the College of William & Mary.

Abigail has completed a research assistantship in Pompeii (2018) and has excavated with U-M's Gabii Project as a field school participant (2019). Her research interests include liminal identities in the Roman world, personal religion, and the materiality of domestic space. She is also passionate about museum pedagogy and accessibility of information to those outside the field of classics.

Pedley Updates

Leah Bernardo-Ciddio

I was honored to receive the John G. Pedley Award for Travel and Research this summer. The ongoing uncertainty of the COVID-19 pandemic has meant that I have had to delay my planned research trip, but through these last few months have been able to refine my skills with object photography and the use of digital microscopes (more finicky than they seem!). Now that the fall term has begun, I am preparing to make use of this generous support for my dissertation research. Later in September, I will finally depart for my first data-collection trip in Italy.

My dissertation explores the roles of craftspeople as cultural intermediaries within a dynamic and highly connected environment—the Adriatic Sea and its adjacent territories. Archaeological evidence from this region attests to the enduring status of the Adriatic and its islands as key avenues of mobility, exchange, and communication for millennia. Relations and ties between Italy and the Balkans fluctuated through time, but were critically important to societal development and material cultural change on each side of this tumultuous sea. However, many explanations for these changes suggest that elite actors and their consumer demand were their primary catalysts. This reduces the potters themselves, the people who physically created these objects, to mere passive recipients of commissions by the wealthy, and undermines their active role in change and innovation in local and regional ceramic styles.

This fall, I will head to Lecce and Taranto to undertake macroscopic analysis of matt-painted pottery and other local wares, particularly in assemblages from settlements where

contemporary examples of imported pottery have been identified. I will be spending a month in each city, documenting evidence for the different production sequences, manufacturing techniques, and forming methods potters used. The traces of production are still visible on sherds today—from fine lines or “striations” that indicate the use of the potter’s wheel, to deep and regular grooves that indicate that the potter first built up the vessel with ropes or “coils” of clay and did not smooth them completely, to brush strokes that let us know what tools a potter used to coat the leather-hard pot with a “slip.” This information can help us understand how potters interacted with and responded to objects and each other, not only within their specific communities of practice but also with potters trained in other communities and farther afield. This perspective allows for a more complete picture of cultural interaction at another level of society, rather than strictly within and dictated by the elite sphere; it allows us to examine material culture change from the perspective of the producers, their learning processes, their experimentation, and their relationships.

I am deeply grateful for the support of the John G. Pedley Award for Travel and Research, which will ensure that I can spend a long while with the most important assemblages from Otranto and Taranto. While I’ll spend most of my days in dusty storerooms, I’m looking forward to also absorbing the landscapes and seascapes of the Adriatic. I will also visit the important and impressively fortified Bronze Age settlement of Rocavecchia and the Grotta della Poesia or “Cave of Poetry,” which has hundreds of inscriptions in Latin, Greek, and Messapic (the language of the local indigenous population). Rumor also has it that on a clear day you can see the coast of Albania from the site of Otranto—I will be eager to confirm this for everyone upon my return! Autumn is my favorite season, and I’ll certainly miss autumn in Ann Arbor, but I am ready

and thankful for the chance to trade in pumpkin spice lattes and apple cider donuts for espresso and focaccia barese.

Nadhira Hill

Although the ongoing pandemic made it impossible for me to conduct any fieldwork during the summer, the John G. Pedley Award for Travel and Research will allow me to carry out a long-overdue research trip for my dissertation project on group drinking in Classical Greece (roughly 500–300 BCE), focusing specifically on analyzing pottery traditionally associated with the Greek symposium. Although the symposium has been studied extensively by scholars in archaeology, philology, history, and art history, these studies have largely been informed by Athenian evidence (such as texts, iconography, and material culture) regardless of context. This has led to a monolithic view of group drinking in the Greek world dominated by the symposium, erasing the practices of non-elites and non-Athenians. I plan to spend six to eight weeks in late 2021 or early 2022 closely studying materials from the Athenian Agora Excavations and the early excavations of Olynthos, the latter of which are currently housed in the Archaeological Museum of Polygyros in northern Greece. I am grateful for the Pedley Fund’s generous support as it will be essential in allowing me to carry out this important work.

Alex Moskowitz

After a long delay from fieldwork and site visits, the Pedley Award will help me catch up on research and begin the process of crafting a dissertation. Given the scholarly interests of John G. Pedley, it is a particular honor for me to start my dissertation with this award. My research focuses broadly on Early Iron Age Sicily with an emphasis on understanding cross-cultural dialogues between indigenous populations and settling Greeks and Phoenicians. I am at the beginning of my dissertation project, where I expect

to study the changing traditions of metallurgical technology and the use of metal goods across the island from 900 to 500 BCE.

With my Pedley Award, I will spend several weeks in Sicily this November visiting sites and museums. My trip will focus on the western and central half of the island, home to major archaeological sites like Himera, Mozia, Palermo (ancient Panormus), and Selinunte. I will also visit indigenous sites, including Segesta and Morgantina, and major museums throughout the region. I expect to pair this research trip with a similar one in the summer of 2022 to the eastern half of the island. These visits will help me achieve a broader understanding of this archaeologically rich region, an invaluable contribution to my own research.

Following my site and museum visits, I will finish my trip at the site of Morgantina, where I have worked for the past six years. While there, I will continue preparing for publication a study of the lamps and kitchen

utensils from a 3rd-century BCE house excavated by the Contrada Agnese Project (CAP) from 2014 to 2019. This diverse collection of objects provides a valuable contribution to our understanding of daily life and the regional networks of exchange in Hellenistic Sicily. I am incredibly grateful for this opportunity to visit archaeological sites and study excavated materials, a chance that would have been impossible without the support of the Pedley Award.

Zoe Ortiz

With the aid of the Pedley Grant, I will travel to Rome this fall to conduct research at the Vatican Apostolic Archives (formerly Vatican Secret Archives). My research focuses on the object biographies of an assemblage of sculptures that once adorned the public space of the ancient city of Gabii. The sculptures were first discovered in the 18th century by the antiquarian Gavin Hamilton. Hamilton sent the sculptures he found to the studios of the influential

Borghese family of Rome, where they underwent dramatic modifications. Such restorations aimed at making the sculptures ready for the Museo Gabino, a new exhibition space on the estate. The goal was to insure “complete and authentic-looking” sculptures for display. To achieve this, their methods included replacing undesired heads and limbs with ancient or modern ones, mixing and matching torsos and legs, and acid-washing them only to apply a patina to achieve a more “ancient” look. My research aims to uncover these sculptures as they once were and to bring their true past to the present. At the Vatican Apostolic Archives, I will analyze the Borghese family archival documents that contain financial and contractual details about the sculptures. With this information, complemented by my ongoing archaeological and historical research, I can restore the lost history of these sculptures back into the history of Italy.

Introducing the Kelsey Prize for Excellence in Archaeological Research

The Kelsey Museum is excited to announce the First Annual Kelsey Prize for Excellence in Archaeological Research and Interpretation. This cash prize is intended to encourage U-M undergraduate students to engage with the ancient world and the Kelsey Museum collections. Each year, the Kelsey Prize will be awarded to up to five students who demonstrate excellence in archaeological research and interpretation. Accepted project formats include essays, works of art, online exhibitions, and other forms of communicating research. Single-author and group submissions are both eligible. The topics of the projects can vary but the submission must demonstrate careful research and thoughtful interpretation of the chosen object or objects.

This contest is open to all undergraduates from any of the three U-M campuses and from all majors. We strongly encourage students from disciplines outside of archaeology to apply.

The deadline for applications is 8 a.m. Monday, January 24, 2022. Details can be found at myumi.ch/GkDIZ.

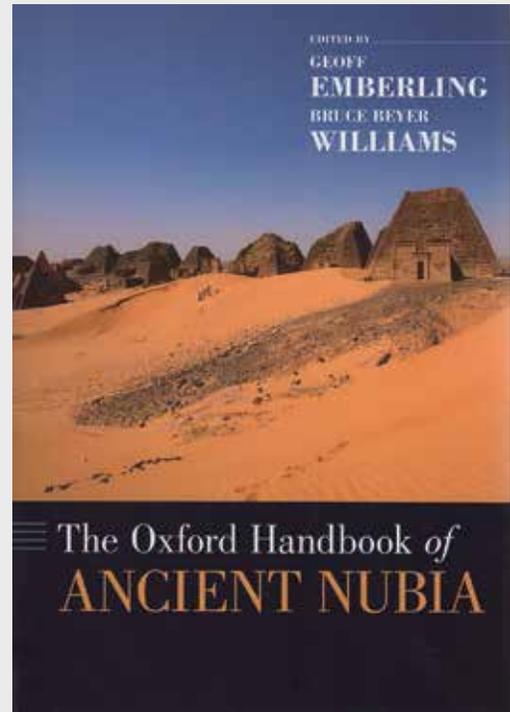


On the Bookshelf

The Oxford Handbook of Ancient Nubia, edited by Geoff Emberling and Bruce Beyer Williams. Oxford: Oxford University Press, 2020.

The Oxford Handbook of Ancient Nubia presents 55 studies by specialists in the archaeology and history of a large region in Africa, centered on the Middle Nile from Aswan to the confluence of the two Niles, extending from the Red Sea to the modern western borders of Sudan and Egypt. The volume is divided into three parts, the first dealing with the historiographical background and environment, the second, largest part tracing the careers of cultures, people, states, and empires from the Paleolithic to the early modern period, and the third, presenting topics interest in industry, society, and Nubian history in modern Sudan. While there were major cultural continuities in this vast region, including ancient Kush, which in different forms continued from the third millennium BCE well into the first millennium CE, there were many other peoples active and dwelling in the area. Such a complex region requires a diversity of scholars to provide a comprehensive introduction to Nubia.

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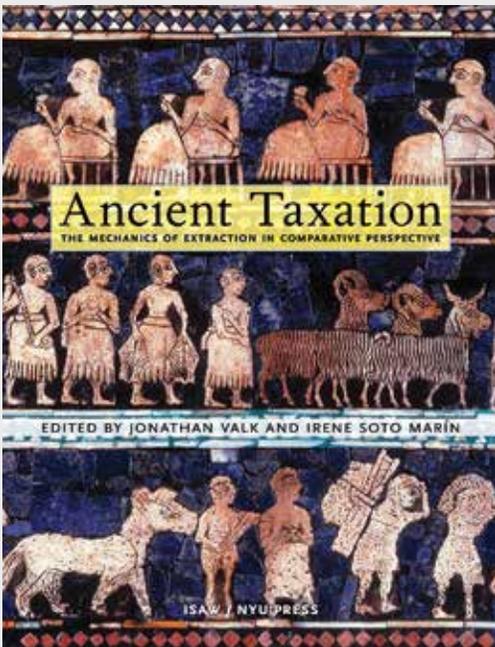
Ancient Taxation: The Mechanics of Extraction in Comparative Perspective, edited by Jonathan Valk and Irene Soto Marín. ISAW Monographs. New York: NYU Press, 2021.

Ancient Taxation is a collection of studies that explores the extractive systems of eleven ancient states and societies from across the ancient world, ranging from Bronze Age China to Anglo-Saxon Britain. The contributors discuss the inherent challenges of taxation in predominantly agro-pastoral societies, including basic tax strategy (e.g., taxing goods vs. labor, in-kind vs. money taxes, etc.); the mechanics of assessment and collection; and the politics of negotiating the cooperation of social, economic, and political elites and other important social groups.

In assembling a broad range of studies, this book sheds new light on the commonalities and differences between ancient taxation systems, and so on the broader fiscal and institutional practices of antiquity. It also provides new impetus for further comparative research into extractive practices across ancient societies and between antiquity and recent historical periods.

The book will be of interest to those studying ancient social and economic history, the history of social organization, and the history of ancient Greece and Rome, Egypt, the Ancient Near East, or ancient China.

nyupress.org/9781479806195/ancient-taxation



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