



KMA KELSEY MUSEUM OF
ARCHAEOLOGY
UNIVERSITY OF MICHIGAN

SPRING 2010 NEWS

NOTES FROM THE DIRECTOR

STAFF

Sharon Herbert, *Director*
Lauren Talalay, *Associate Director*

Curators

Suzanne Davis, *Conservation*
Elaine K. Gazda, *Hellenistic and Roman*
Sharon Herbert, *Greek and Hellenistic*
Janet Richards, *Dynastic Egypt*
Margaret Cool Root, *Greece and Near East*
Lauren Talalay, *Academic Outreach*
Terry Wilfong, *Graeco-Roman Egypt*

Research Associates/Affiliates

| | |
|-----------------|-------------------|
| Susan Babaie | Lisa Nevett |
| Gary Beckman | Christopher Ratté |
| Traianos Gagos | Ann van Rosevelt |
| Artemis Leontis | Carola Stearns |
| Laura Motta | Nicola Terrenato |

Support Staff

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Kate Carras, *Assistant Registrar*
Claudia Chemello, *Conservator*
Sebastián Encina, *Coordinator of Museum Collections*
Michelle Fontenot, *Collections Manager*
Todd Gerring, *Community Outreach Supervisor*
Lance Johnston, *Security Officer*
Margaret Lourie, *Editor*
Sandra Malveaux, *Secretary*
Scott Meier, *Museum Exhibition Coordinator*
Jackie Monk, *Assistant Financial Manager*
Barret Roebuck, *Exhibits Technician*
Lorene Sterner, *Graphic Artist, Gifts Manager*
Alex Zwinak, *Student Services Assistant*

GALLERY HOURS

Tuesday–Friday 9 am–4 pm
Saturday–Sunday 1 pm–4 pm

INFORMATION

Web site: <http://www.lsa.umich.edu/kelsey/>
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UNIVERSITY OF MICHIGAN REGENTS

| | |
|-------------------------------------|-----------------------|
| Julia Donovan Darlow | Andrea Fischer Newman |
| Laurence B. Deitch | Andrew C. Richner |
| Denise Ilitch | S. Martin Taylor |
| Olivia P. Maynard | Katherine E. White |
| Mary Sue Coleman, <i>ex officio</i> | |

What a year it has been! From nonstop preparation by the staff and curators over the summer and fall for the spectacular opening of the Upjohn Wing on November 1 to ongoing planning for optimal use of our wonderful new spaces. We have begun to work with other departments to bring in small, short-term special exhibits. The first of these opened the evening of April 13. It is “Personae,” a School of Art & Design MFA thesis show by Libyan-American artist Reem Gibriel. The exhibition plays on the tension between museums’ goals of preservation and the inevitable decay of materials. It features newly made amphora crafted to disintegrate during the time of the exhibit. The show will be up until April 26 and is well worth seeing.

In the fall of 2010 we will be putting on display in the Meader gallery Ahmet Ertug’s spectacular color photographs of Byzantine church frescoes from Turkey. These were last displayed in 2006 at the World Monuments Fund Gallery in New York City. We plan a series of lectures on the Byzantine and medieval periods both in Europe and Asia in conjunction with this exhibition. Meanwhile curators and staff are hard at work choosing and preparing hundreds of objects for display in the gallery storage drawers. We will be having a series of “drawer openings” as these get filled.

Our collection and field research programs continue to flourish, with curators lecturing around the world on the Kelsey’s collections. We will have three projects in the field this summer: my own excavation at Kedesh in Israel, Nic Terrenato’s work at Gabii near Rome, and Chris Ratté’s in the Republic of Georgia.

In our public outreach programs we have been working on raising our profile and bringing in more visitors by establishing a presence on Twitter, Facebook, and MySpace (story on page 7). The new Museum Shop is up and running and will soon be a positive revenue source (story on page 10). As another means to support our public programs, we have been renting out our lecture hall and public programs spaces for evening events. We continue to give school tours and send out kits to schools. We also mounted a very successful Family Day on April 17th. Our final event for the year will be the Associates’ Spring Meeting at 6:00 on May 20. After a short business meeting Curator Terry Wilfong will talk about the selection of objects for the display drawers in the Upjohn Wing. This is a fascinating process of “excavating” the Museum’s storage area.

All in all this is an exhilarating and transformative time for the Kelsey Museum. I am pleased to serve as director at this time and have just signed on for a final three-year term. I hope to see you May 20th and at events to follow.

Sharon Herbert, Director





THE WILLIAM E. UPJOHN EXHIBIT WING OPENS TO THE PUBLIC

Whether your taste runs to Near Eastern magical amulets, Egyptian mummies, Greek pottery, or Roman sculpture, if you are fascinated by ancient artifacts, the gala opening of the Kelsey Museum's new William E. Upjohn Wing was the place to be on November 1, 2009. The many guests who crowded into the Museum not only marveled at the new custom-built displays but also listened to music by harpist Rochelle Martinez and purchased mementos from the new museum shop staffed by Kelsey Associates (see story on page 10).

A highlight of the reception held in the original Kelsey building was the delicious food based on ancient recipes that was prepared and described by docent Dan Centurione of Great Harvest Bread Co. Guests feasted on various Near Eastern, Egyptian breads, and Roman breads and Ma'Moul (a sweet treat made of butter-enriched dough filled with fruits and nuts), as well as hummus and olive relish. Labels alongside the dishes revealed, for instance, that the oldest known recipe in the world—from the Near East in the second millennium BC—explains how to prepare mersu, a sweet bread or tart with a fruit or nut filling.

This festive occasion could take place only because in 2003 the late Edwin and

Mary Meader donated \$8.5 million to fund the new exhibit wing. As an undergraduate in the 1930s, Edwin Meader had seen rare artifacts, pottery, and sculpture, excavated by U-M scholars in the Mediterranean and Near East, being delivered to what was then called the Museum of Classical Archaeology (later the Kelsey Museum of Archaeology) and said to himself, "These things deserve a better place."

The new 20,000-square-foot wing, named in honor of Mary Meader's grandfather, realizes that seventy-year-old dream of a better place. By the end of January 2010, nearly 5,000 visitors had explored the new installation that the Meaders' gift made possible.

Located on Maynard Street behind the turreted stone building at 434 S. State Street, the new wing provides study, storage, and display space in a climate-controlled facility that now holds all of the Kelsey collections. The old building currently houses administrative and curatorial offices as well as providing meeting rooms for classes and public events.

In addition to the permanent exhibition, the new display space includes the Edwin E. Meader and Mary U. Meader Special Exhibition Gallery, dedicated to special exhibitions that will change on a

regular basis. Now on view in that space are photographs documenting the Meaders' extraordinary lives of adventure and philanthropy (see story on page 10).

Most of the Museum's 100,000 objects have been in storage for decades, partly because of insufficient exhibition space. The new Upjohn Wing allows us to display about four times as many of these holdings as we could in the old space. Visitors will find more than 1,100 artifacts on the two floors of the Upjohn galleries.

Soon even more of the Kelsey's collection will be available for visitors to examine. These additional items will be installed in the open storage drawers located in the base of some exhibit cases. Altogether forty-four such drawers will eventually contain objects related to those on display in the cases above them. Museum-goers will be invited to open each drawer to glimpse the hidden treasures within.

Guests at the Upjohn opening enter the Museum after the ribbon cutting.

LS&A Dean Terry McDonald, Kelsey Director Sharon Herbert, and Provost Teresa Sullivan cut the ribbon to open the Upjohn Wing.

Photos M. Harvey



CURATORS EXPLICATE UNDERLYING THEMES

FOR NEW EXHIBITS IN THE UPJOHN WING



The coffin of Djehutymose (KM 1989.3.1) is displayed open to show the images of the two goddesses who would protectively embrace its occupant in the afterlife. Photo S. Encina

Kelsey curators worked together for several years to develop the new permanent exhibition. One of their chief considerations during this planning phase was to ensure that the assemblage of objects would highlight interconnections among the cultures and peoples of the ancient Near East, Egypt, and the world of the Greeks, Etruscans, and Romans. They also wanted to foreground certain common themes.

To that end, Margaret Root, who curated the exhibits on the ancient Near East, positioned a cast of the Bisitun Monument to greet visitors as they enter the exhibition. Her aim was partly to introduce the powerful symbolic associations cultivated by Near Eastern kings to express their collaboration with the natural forces of earth and sky.

The text for this display reveals that on Mount Bisitun in northwestern Iran, the Achaemenid Persian king Darius the Great (522–486 BC) commissioned an extraordinary relief sculpture to be carved high above the Khorasan Highway (the western reaches of the route later known as the Silk Road), which passes 322 feet below. The image of Darius himself on this monument is calculated to project his cosmic connections: for the first time in history it portrays a king whose crown is topped by crenellations—age-old symbols of mountain peaks and nearness to the heavens. Beneath the crenellations the diadem is adorned with eight-pointed stars of Shamash, the ancient Mesopotamian god of light and justice.

Another theme that Margaret Root stresses in the ancient Near Eastern

section is the multiple lives that objects may have. For instance, the seals used to ratify written records and worn as valued personal adornments were often handed down as heirlooms by their original owners. Because of their value they might also be placed many years after their manufacture in wall niches to serve as good luck charms. Such is the case with a banded agate cylinder seal in Babylonian style dating to the Persian period (550–330 BC) that was found embedded in a mudbrick wall at Seleucia-on-the-Tigris, Iraq. That brickwork dates to at least 500 years after the seal was made.

THEMES FROM MYTH AND DAILY LIFE Lauren Talalay, who curated the Cypriot and Greek cases, points out that one of the great joys of looking at Greek pottery is the wonderful images painted on them by the ancient artists. These images serve as “photographs” from the ancient world, showing us scenes of daily life, mythology, weddings, war, death, or ritual.



Cylinder seal reused as good luck charm in Parthian Seleucia, Iraq (KM 94527).



As one example, the Upjohn's Greek case features an amphora, or storage jar, with a scene taken from mythology painted on the front. Herakles—one of the major heroes of Greek myth—was the son of the god Zeus and a mortal woman, Alcmena. He is usually identified by his lion-skin cloak and club. Hera, Zeus's wife on Mount Olympus, continuously schemed to make Herakles' life difficult, and this led to his being assigned a series of twelve labors by his cowardly cousin, Eurytheus. The ninth of those labors is depicted on the front of this amphora: Herakles battles three Amazons in order to steal the magic "girdle," or belt, of the Amazonian queen Hippolyta.

The reverse of this amphora shows a scene from daily life in Athens at the time the pot was painted. In this instance that scene depicts men preparing to depart for war. A warrior bids farewell to an older man, while an archer helps a cavalryman tend his horse.

MEANINGFUL INHABITED SPACES

According to Janet Richards, who curated the Dynastic Egyptian portion of the exhibition, two intertwined themes for her section are ancient individuals actively inhabiting landscapes of life, death, and piety, and their experience of the meaning and purpose of the Kelsey's objects in those original contexts.

One such inhabited space is the Saite Period (685–525 BC) coffin of the priest Djehutymose, which Janet Richards chose to display in a manner that conveys its owner's belief in its function as a "House of Eternity." Saturated inside and

out with protective spells from the Book of the Dead, representations of powerful deities, and repetitions of its owner's name and family and professional affiliations, it contains everything its owner needed to ensure the afterlife. Its interior also bears large-scale representations of goddesses who, once the coffin was closed, would embrace him protectively and permanently in the afterlife.

The Egyptians also commemorated their identity in sacred spaces focused on the living: ancient individuals dedicated the 12th Dynasty (1991–1783 BC) statue of a seated priest named Ren-Seneb and the numerous Late Period (664–332 BC) bronzes of the god Osiris in votive contexts adjacent to temples as a way of communicating identity, gaining personal favor from the gods, and in their own way contributing to the maintenance of *maat* (cosmic order).

story continues next page...

The Bisitun Monument display greets visitors entering the Upjohn Wing.

The Greek exhibit features elaborately decorated pottery.

The display of Dynastic Egyptian votive objects includes a statue of the priest Ren-Seneb (left), a group statue, and two votive mini-vessels.

The grave goods from Graeco-Roman Egypt in this case include brightly painted mummy masks and funerary stelae.

Photos M. Harvey



Attic black-figure amphora (KM 1979.1.1) depicting Herakles stealing the magic "girdle" from the Amazonian queen Hippolyta.



Transport amphorae lead visitors from the first-floor exhibits on Egypt to the second-floor displays on Italy and the Roman provinces, following lines of trade.

The vibrant watercolor replicas of murals in the Villa of the Mysteries occupy their own room.

Photos M. Harvey

Curator Terry Wilfong and Conservator Claudia Chemello prepare the child mummy (KM 1971.2.179) for installation in its tomb environment. Photo S. Encina



EXCAVATING GRAECO-ROMAN EGYPT

The curator for the Graeco-Roman Egyptian portion of the installation, Terry Wilfong, explains that the larger part of his area concentrates on daily life in Graeco-Roman Egypt, especially the village of Karanis, which was founded around 250 BC in the area known as the Fayum. The “house,” “market,” and “temple” zones represent the spaces in which the people of Karanis lived their lives. The “house” zone draws on University of Michigan excavations, which uncovered hundreds of homes containing thousands of objects. Much of the material displayed in this area attests to the domestic lives of the people of the town—what they ate, worked at, read, and how they lived.

In the “market” zone fish hooks, storage containers, agricultural products, and textiles testify to a diverse economy. Lo-

cally produced goods and food products circulated in the local market as well as being sent for payment of taxes to the capital in Alexandria. From there, most of the grain was shipped to Rome for distribution throughout the Roman world.

Objects in the “temple” zone show that Egyptian temples remained centers of local religious, social, cultural, and economic life in the Greek and Roman periods. The continuing worship of Egyptian gods was augmented by the Greek, Roman, and hybrid gods imported into Egypt. All these areas are illustrated by individual archaeological discoveries in the “excavation” case. The open-storage drawers in this area (currently being prepared) will elaborate on these themes.

The rest of the Graeco-Roman Egyptian section explores death and the afterlife: how Egyptians of this period prepared for death and how these practices were shaped by expectations of an afterlife. The case of funerary artifacts shows the range of Egyptian, Hellenistic, and Roman styles of funerary art in this period, while the child mummy in its tomb environment gives an idea of how a burial would have functioned in space.

AN INTERCONNECTED EMPIRE

Elaine Gazda, who curated the portion of the installation on the Roman Empire, designed her displays to demonstrate that Italy—especially Rome and the Bay of Naples area—was intricately linked to the Roman provinces through ties of trade, government, and the military, as well as through the mutual influences of material culture. This theme begins to appear at the bottom of the stairwell leading from the first to the second floor of the Upjohn. Here visitors can view the large transport amphorae used to carry wine,



Latin inscription commemorating an Egyptian sailor stationed at the imperial Roman naval base of Misenum (KM 822).

The findspot of this statue of a local official near the Karanis South Temple associates it with life in the “temple zone” (KM 8218).



KELSEY EXPANDS ONLINE PRESENCE

Sometime in the next few months the Kelsey Web site will be redesigned to conform to those of other units in LS&A. The redesigned homepage will feature photographs of Kelsey activities past and present as well as links to current news and events.

In the past few months we've also been expanding our online presence to social media such as Facebook, Twitter, and MySpace. Now, in addition to the Web site, you can receive exclusive Kelsey bulletins delivered directly to your own Facebook, Twitter, or MySpace accounts. Daily and weekly posts feature upcoming events and lectures, behind-the-scenes tidbits, staff research and awards, and new merchandise arrivals in the Museum shop, as well as the ability to interact with Kelsey posts.

FACEBOOK

At the time of this writing, our Facebook Fan page had 215 fans from all over the world. In addition to U-M students, fans include students from Harvard University, Princeton University, University of Chicago, University of Virginia, Virginia Tech, University of Texas, College of William & Mary, Central Michigan University, Grand Valley State University, State University of New York at Buffalo, Kent State University, Liceo Classico Statale, University of North Carolina at Charlotte, Cambridge University, McMaster University, University of Pennsylvania, Stanford University, University of California at Berkeley, Tufts University, University of Cincinnati, University of Minnesota, Eastern Michigan University, Bowling Green State University, University of Arizona, Columbia University, New York University, Ohio Wesleyan University, Macalester College, Università degli Studi di Firenze, and Shanghai Singapore International School.

Fans also include many people not affiliated with a university from the United States, Canada, Greece, Egypt, Italy, Turkey, Brazil, Germany, the United Kingdom, Indonesia, the Netherlands,

and Sweden. Their native languages are English, Italian, Spanish, Greek, Portuguese, and Turkish.

TWITTER

Currently, our Twitter account has 177 followers plus 17 follower lists, at the moment largely made up of museums, travel organizations/publications, and mass media from the U.S., Canada, Germany, Indonesia, Brazil, Hong Kong, Hungary, Australia, Serbia, the United Kingdom, New Zealand, Mexico, Italy, Portugal, Austria, Peru, and the Philippines.

Museums following the Kelsey include the U-M Museum of Art, Detroit Institute of Arts, Portland Art Museum, Alanannen Museum, Museums Association, Getty Museum, Frye Art Museum, Woom Gallery, Akron Art Museum, Michigan Museums, Art Institute of Chicago, San Diego Museum of Art, Discovery Museums, and many more.

Media include *Conde Nast Traveler*, *Archaeology Daily News* (Istanbul), *Architectural Record*, *Toledo News*, Associated Press, BBC, Museum Media (Netherlands), Museum Trekker, and others. The United Kingdom's Archaeology Shop also follows the Kelsey.

MYSPEACE

Our MySpace page is new and just starting to build an audience, more geared to high school age students.

ACCESSING OUR SOCIAL MEDIA

You can get to the Kelsey social media sites through links on the Kelsey homepage at www.lsa.umich.edu/kelsey. Or use the addresses below:

Facebook: www.facebook.com/kelseymuseum

Twitter: twitter.com/kelseymuseum

MySpace: www.myspace.com/kelseymuseum

Help us build our online audiences by spreading the word about these new sources of Museum information to your friends and colleagues. An expanded museum needs expanded support.

Marlene Goldsmith

olive oil, olives, salted fish, fish sauce (garum), fruits, and honey throughout the empire. Grain was another major transport commodity: the Roman provinces of Sicily, Africa, and Egypt were popularly known as the "breadbasket of the Roman Empire."

Farther along the wall leading up the staircase are Latin inscriptions that marked the graves of military personnel, who often came to Italy from the Roman provinces and thus suggest another source of cultural interconnection.

At the top of the stairs a second theme of the Roman section emerges. Here many exhibits explore life in the villas of wealthy Romans around the Bay of Naples. The most elaborate of these estates were provided with everything necessary for a life of leisure, including bathing and exercise facilities, dining rooms for entertaining guests, and a host of other amenities. Objects in this section of the exhibit document these cultural practices.

Many such villas served not only as luxurious get-aways but also as profitable farms, typically producing olive oil and wine. They also cultivated wheat, vegetables, and fruit orchards and raised animals of various kinds. The agricultural implements displayed here were used mainly to cultivate vineyards, and the large mill ground flour for bread to feed the villa's owners and staff.

The highlight of this section is the special room dedicated to large-scale watercolor replicas—painted in the 1920s by Italian artist Maria Barosso—of murals from a reception/dining room at the famous Villa of the Mysteries near Pompeii. Here visitors can immerse themselves in the opulent environment of a Roman villa.

Margaret Lourie

Adela Sobotkova briefs a group of field walkers during archaeological survey work in Bulgaria.



FROM SUBURBAN SEUTHOPOLIS TO THE THRACIAN HINTERLAND

FIELD REPORT FROM A PEDLEY WINNER

Herodotus states in his *Histories* that the ancient Thracians were the most populous people on Earth after the Indians and that they would also be the most formidable if only they were united. A modern map of ancient Thrace contradicts Herodotus, showing large empty spaces only occasionally interrupted by a cluster of black dots. These dots in most cases represent burial mounds or megalithic structures, the remains of a dead rather than a living population. The settlements in the interior are too few and far between to satisfy the claim of dense habitation.

A year ago I arrived to Bulgaria with the intention of testing the veracity of Herodotus's text and seeing what evidence the Bulgarian landscape offered to prove or reject his bold claim.

After a number of initial challenges, I found myself involved in a regional project spanning a number of administrative boundaries, with the aim of exploring the archaeological traces of Thracian complexity as well as the economic and other bases of their rise.

We started in the spring of 2009 with the suburban landscapes of Seuthopolis, a Hellenistic capital of the Thracians in central Bulgaria. In the fall we moved to southeastern Bulgaria, exploring the alleged Early Iron Age homeland and powerbase of the Thracians, who were northern neighbors of the Greeks.

Besides having suffered from modern improvement, the landscape of Seuthopolis yielded a rather incoherent picture of settlement. The only apparent pattern was the vacuuming effect of a metropolis on its immediate hinterland. It goes without saying that a large city would

need some economic basis for its sustenance; this basis, in the classical sense of permanent productive centers, failed to materialize upon our first inspection either due to limited sample size or because it did not exist in the classical sense.

The longer we suffered the sandblasting winds of this mountain valley, the more it seemed an unlikely place for one of the most powerful Thracian dynasts to settle in. Except for its remoteness and the protection of formidable mountain shields, there seems to have been little strategic or economic benefit in this valley. It remains unclear why Seuthes III built a city on a classical Greek model in the middle of a wasteland.

Upon trial excavations, the contemporary sites we discovered near the city offered a baffling combination of elite ceramics layered on top of a field of post-holes, rather poor daub features, and storage pits with no mark of any permanent structures. Interpretation of these satellite settlements ranges widely from ritual feasting sites to semi-permanent camps. Neither fits very convincingly with the showcase of a Hellenized lifestyle projected by the city dwellers or with the exceedingly rich burial mounds that gave this valley its appellation, the "Valley of the Kings." These contradictions will be further investigated during a spring 2010 expansion of the study area in the Kazanluk region.

Southeast Bulgaria, namely the Yambol region, provided a very different image for my three teams of enthusiastic field walkers. Unlike the puzzling barrenness of Seuthopolis's hinterland, a much neater and more coherent picture of a rural landscape emerged after only a

month and a half of tireless walking. It is necessary to add that the Yambol region was partially in a military zone, which restricted modern activity and resulted in better landscape preservation. In covering an organic area of 28 km², we found twelve sites and offsite scatters, a much higher density of habitation than around Seuthopolis, which had yielded half as much. Most of these concentrations displayed continuity from the Early Iron Age through Roman and later periods, equally remarkable in such a small area. Their position copied neatly the lines of local topography, with habitation sites spread on the fertile hillsides and terraces above two streams draining the region and with some fifty burial mounds dotting the ridge above them. Such even and predictable distribution seemed more like a geographer's dream than reality. Herodotus may have been right after all. It, however, remains to be confirmed whether this study area is representative of all of southeast Bulgaria or whether we were just enjoying beginners' luck.

Overall, I had a thrilling year in Bulgaria. Every aspect of this project from planning to execution proved to be an education. Despite my previous experience in Bulgaria I encountered a number of surprises; the most rewarding of them included finding new Bulgarian partners, building and training teams of student field walkers, and field testing methods and theories discussed in seminars back at U-M.

For questions and comments please contact me at adelas@umich.edu. For more information about the project visit our webpage at www.tundzha.org.

Adela Sobotkova, IPCAA Student

STAFF UPDATE

In the fall of 2009 Conservator **CLAUDIA CHEMELO** delivered invited lectures for the Art Conservation Department at Buffalo State College and for the Clemson Conservation Center, Charleston, SC. Along with Curator for Conservation **SUZANNE DAVIS**, she will speak on field conservation at the Midwest Regional Conservation Guild's spring 2010 meeting. In addition, she and Suzanne, with two other coauthors, will discuss the conservation and display of the Kelsey's Barosso watercolors at the American Institute for Conservation meeting in May.

Hellenistic and Roman Curator **ELAINE GAZDA** recently won the U-M's John H. D'Arms Faculty Award for Distinguished Graduate Mentoring in the Humanities. She serves as IPCAA graduate advisor and recently organized a reunion for IPCAA graduates (story next page). In the fall she coordinated the mounting of the new permanent exhibition in the Upjohn Wing, made the last of her eight Phi Beta Kappa visits (to Williams College) and keynoted a symposium honoring Natalie Kampen at Barnard. She chaired the fellowships jury for the School of Classical Studies of the American Academy in Rome and the Gold Medal session honoring John Humphrey at the Archaeological Institute of America meetings. She was elected a corresponding member of the German Archaeological Institute.

Dynastic Egypt Curator **JANET RICHARDS** installed the Dynastic Egyptian area in the Upjohn Wing and, with Associate Director **LAUREN TALALAY**, co-curated the Upjohn's first special exhibition, "Mary Upjohn Meader: Pioneering Adventures over Africa." In the fall she delivered lectures on her fieldwork at Abydos in Pennsylvania and California (for chapters of the American Research Center in Egypt) and on the rhetoric of political crisis in the Amarna period at the de Young Museum, San Francisco. In February she presented her work on political landscapes at the Auditorium of the Louvre Museum, Paris. Her monograph *Society and Death in Ancient Egypt* (Cambridge University Press) was released in paperback this year.

Greek and Near Eastern Curator **MARGARET ROOT** visited Egypt over Christmas break. In Winter Term she delivered an invited paper at a special session of the annual meetings of the American Oriental Society featuring iconographical evidence derived from the Kelsey's cast of the Bisitun Monument. She is trying to integrate the much-expanded Upjohn displays of Near Eastern material into her teaching as well as designing computer programming for the touch-screen station in the Near East gallery. She has also asked Professor H. D. Cameron to record selected passages of the text of Darius the Great on the rock at Bisitun for installation as a "sound shower" in the gallery. Watch for an announcement of the sound shower on the Kelsey Web site.

Graphic Artist/Gifts Manager **LORENE STERNER** finished her work on *Tel Anafa* Vol. II, part ii (glass, lamps, metals, stone tools) and began on the final installment (Attic pottery, preellenistic pottery, Islamic and medieval pottery, weaving tools, beads and jewelry, architectural elements). Eventually all the Tel Anafa dig documents will be scanned and made accessible online. On the gift administration side, the Kelsey is participating in the LSA Spring Mailing for the first time. Some Associates may receive a Kelsey solicitation on LS&A letterhead in the beginning of April. This is part of our effort to recruit new Associates and contact those who have not participated recently. We will have our own membership mailing in the fall, as usual.

Graeco-Roman Egypt Curator **TERRY WILFONG** finished his work on the Graeco-Roman Egypt sections of the Upjohn Wing and is now working with undergraduate and graduate students on the open storage drawers in this area. He has authored several review articles, including a review of the Oriental Institute Museum exhibition "The Life of Meresamun" for *American Journal of Archaeology*, and is currently working on articles for the *Oxford Handbook on Roman Egypt*. He will spend the summer working on his in-progress book on Late Period Egypt.

IPCAA BRIEFS

JAMES COOK taught a course on Ancient Technology at U-M last semester under a new initiative from LS&A to encourage senior graduate students to teach their own courses. He is continuing to write his dissertation, but this summer he will once again return to Pompeii to work as a ceramicist for the Pompeii Archaeological Research Project: Porta Stabia (PARP: PS).

KEVIN DICUS has continued his residency in Tolfia, a small mountain village in Italy fifty miles north of Rome, where he is researching an Etrusco-Roman sanctuary and its votive offerings for his dissertation. In the summer, he will continue his supervisory position with PARP:PS.

LEAH LONG is presenting a paper, "Mobility and Materials: The Case of Aphrodisian Marble," at a workshop called "Marble-Change-Landscape" at the University of Kiel, Germany, from April 15 to 17, 2010.

In fall 2009 **ALEX NAGEL** worked in Persepolis and Tehran on documenting the polychromy of ancient monuments in Iran. More recently, he presented papers in Cambridge, Copenhagen, Berlin, and Ghent/Belgium. He also edited the third volume of the Coroplastic Research Interest Group Newsletter. Following a Freer Fellowship, which he holds until August 2010, he has accepted a position as curator of Ancient Near Eastern Art at the Smithsonian Institution in Washington, DC.



Mary Meader seated in the Bellanca CH-400 Skyrocket monoplane from which she took aerial photographs of Egypt in 1937–1938.

Associates Board members Tina Smith (left), Hal Smith, and Ann van Rosevelt staff the new museum shop. Photo M. Harvey



IPCAA REUNION

For the first time in its forty-year history, the Interdepartmental Program in Classical Art and Archaeology (IPCAA) hosted an alumni reunion at the Kelsey Museum on the weekend of March 19. More than twenty IPCAA graduates and their families traveled from Florida, Illinois, Kentucky, Massachusetts, Michigan, Ohio, Pennsylvania, Tennessee, Texas, Washington, DC, and Italy to renew acquaintances with old friends and colleagues. A number of current IPCAA students joined the group as they socialized, toured the Kelsey's new facilities, and listened to several short presentations.

MEADER EXHIBITION

Come see "Mary Upjohn Meader: Pioneering Adventures over Africa," currently displayed in the Edwin E. Meader and Mary U. Meader Special Exhibition Gallery on the second floor of the Upjohn Wing. The show, curated by Lauren Talalay and Janet Richards, features some of the dramatic aerial photographs that Mary Meader took over Egypt before modern development had encroached on the pyramids and other ancient monuments.

Taking off from Michigan on September 16, 1937, Mary Meader and her first husband, Richard U. Light, embarked on a journey that they hoped would create one of the first aerial photographic records of western South America and eastern Africa. Aerial photography was still a young field, and the Lights hoped to record landforms, farms, ports, and industrial facilities that portrayed human activity on a grand scale.

In preparation for her epic journey, Mary had taken flying lessons and learned Morse code so that she could serve as copilot, navigator, and radio operator. She also practiced using an aerial camera on flights all over Michigan. Although the Lights' Bellanca CH-400 Skyrocket monoplane was one of the most up-to-date planes of the 1930s, it was not pressurized, insulated, or heated. At higher altitudes Mary wore a fur coat and boots, breathed oxygen through a wooden mouthpiece, and communicated with the pilot by intercom. Her stunning aerial views were shot with a Fairchild F-8 aerial camera and a 35 mm Leica.

The Lights kept to a demanding schedule, flying all morning and visiting farms, mines, and local settlements in the afternoons as part of their project to record modern human activity in the African landscape. Although archaeology was not their primary interest on this trip, in Egypt they visited ancient sites including the temples at Luxor and the pyramids near Cairo.

THE KELSEY'S NEW SHOP

For fifteen years or more the Kelsey Museum Associates Board has talked about a museum shop. Several years ago we began humbly with a showcase in the lobby featuring reproductions, children's gifts, jewelry, etc. The addition of the Upjohn Exhibit Wing eliminates the problem of space for a shop. The Kelsey Museum Associates Gift Shop now occupies a large room, formerly exhibit space in the old building. We have several cases filled with items for children and adults that reflect the artifacts in the Museum.

The shop is located between the old and new buildings. From the Upjohn Wing, look for signs to the shop, or ask the guard for directions. We even have a rocking chair and a place to rest your weary feet and read past Kelsey *Bulletins* while deciding on your purchases. Among the many new items in the shop are children's t-shirts in vibrant colors with the logo "Archaeologists Love Their Mummies"; small hand-painted Roman soldiers, some on horses; books and Museum catalogs; handcrafted jewelry exclusive to the Kelsey; and note cards with photographs of former Kelsey excavations.

The shop is open Tuesday through Sunday from 1 to 4 pm. We accept cash, checks, or credit cards. The "sales staff" consists of volunteers from the Board and docents. We would like to expand this group by inviting new members to volunteer their time in the shop. If you are interested, please call Todd Gerring at 734.647.4167 for more information.

Grateful thanks for help and support in making the shop a reality go to Sharon Herbert, Laurie Talalay, Todd Gerring, Bruce Artz (who organized the work schedule), and the start-up committee—Hal and Tina Smith, Ann van Rosevelt, and Priscilla Gallinger.

We hope you will make the Kelsey shop a destination for gift buying, whether for yourself or for others.

Priscilla Gallinger

The Kelsey Museum Associates sponsor the Museum's outreach and development activities and provide program support. The public is encouraged to join the Associates and participate in Museum activities. For more information call 734.763.3559.

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CALENDAR OF EVENTS

EXHIBITIONS

Mary Upjohn Meader:

Pioneering Adventures over Africa

Meader Special Exhibition Gallery

Victorian Views of Italy and Rome:

Photographs from the Parker Collection

Corridor of original Museum building

Personae

Upjohn Gallery, April 13-25

DROP-IN GALLERY TOURS

Sundays at 2:00 pm

April 11 and 25

May 2 and 16

June 13 and 27

CHILDREN'S ACTIVITY DAYS

Saturdays at 2:00 pm

May 8, *Egyptian Mummies*

May 22, *Toys and Games*

June 5, *Pompeii*

June 19, *Roman Soldiers*

F.A.S.T. LECTURE

(Field Archaeology Series on Thursdays)

Marble quarries in Roman Asia Minor

by Leah Long, IPCAA PhD Candidate

April 29, 5:30-7:00 pm

Cosponsored by IPCAA

ASSOCIATES' SPRING MEETING

Thursday, May 20, 6:00 pm

Curator Terry Wilfong will speak on
choosing objects for the display drawers.

KELSEY MUSEUM OF ARCHAEOLOGY, 434 S STATE STREET, ANN ARBOR, MICHIGAN 48109-1390

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