



# Associates Newsletter

## Kelsey Museum of Archaeology

Spring 1988

### Notes from the Director

On January first I began a six-month sabbatical to work on the manuscript for a book on Roman concrete and to edit a collection of essays on Roman art. I am very grateful to former Kelsey Museum director, Professor John Griffiths Pedley, and to Curator of Collections and Exhibitions, Professor Margaret Root, who have graciously agreed to be acting directors in my absence. John Pedley will serve from January through April and Margaret Root from May through June.

It is a pleasure to welcome to Ann Arbor this term Polish archaeologists Mieczyslaw and Elzbieta Rodziewicz. As this year's Kress Lecturer for the Archaeological Institute of America, Dr. Mieczyslaw Rodziewicz is traveling to twenty local chapters of the AIA over a period of three months. While in Ann Arbor, as Visiting Professor in the Department of Classical Studies and Guest Curator at the Kelsey Museum, he is teaching a graduate seminar on pottery from Karanis and

Terenouthis. Dr. Rodziewicz is a specialist in the Graeco-Roman, Nubian and Coptic (Early Byzantine) antiquities of Egypt. After serving as Curator of the Graeco-Roman Department of the National Museum in Warsaw (from 1958 to 1966), he completed his Ph.D. in Mediterranean Archaeology at the University of Warsaw in 1972 and went to Alexandria, Egypt, to head the Egyptian-Polish Archaeological Mission until 1984. Currently he is supervisor of the Merea Project for the Egyptian Antiquities Organization. Mrs. Rodziewicz, who has also done extensive archaeological work, is a specialist in small scale bone and ivory sculpture. In Alexandria the Rodziewiczs have hosted scholars from all over the world, including professors and graduate students from the University of Michigan. We are privileged to act as their hosts in the United States.

I am delighted to announce that in September Thelma Thomas, Ph.D. Candidate

at the Institute of Fine Arts of New York University, will come to the University of Michigan as Assistant Curator at the Kelsey Museum and Assistant Professor in the Department of the History of Art. Ms. Thomas is writing her dissertation on Early Byzantine sculpture in Egypt. She has done extensive work on the collection of Coptic textiles in the Brooklyn Museum and has held the J. Clawson Mills Fellowship at the Metropolitan Museum of Art. Currently, she holds the National Gallery of Art's Chester Dale Fellowship. At the Kelsey, Ms. Thomas will do research on our Early Byzantine Egyptian (Coptic) collections and will participate in the exhibitions program.

Last, but by no means least, I want to thank David Slee, Kelsey Museum exhibition designer, technician, and (most recently) publications artist for his excellent work in designing and producing this Newsletter.

*Elaine K. Gazda*

### "The Kelsey and All That Jazz"—1988

The Associates held the first Jazz Benefit at the Michigan Union five years ago and have been dancing to the music of the Olivia Street Stompers ever since. **The Kelsey and All That Jazz** started out as an opportunity for Associates to get together with the emphasis on dancing and having a good time. We also hoped to attract the general public to the many-faceted pleasures of the Kelsey Museum.

We've gone from popcorn and pretzels at the Michigan Union to the elegant surroundings at the Michigan League; attendance has tripled and we have gotten corporate sponsorship. But the real mark of success is that **The Kelsey and All That Jazz** is still a wonderful party.

A large part of our success lies with the wonderful music of the Olivia Street Stompers. Their generosity, enthusiasm, and talent make this a special night to dance, to listen, and to share with the Associates. We hope you feel this special magic too—and we look forward to seeing you at next year's party!

*Lorene Sterner and Carolyn Lepard,  
Jazz Benefit Committee Co-chairs*



*"... and all that jazz."*

## Excavation News: Carthage Report

In the summer of 1987 the Kelsey Museum fielded the latest in a long series of archaeological research teams in Carthage. Our field work in 1987 focused on a cemetery site on the northern outskirts of the city, just outside the Theodosian Wall (the outer defensive wall of late Roman Carthage). Our interest in excavating a cemetery goes back to the discovery in 1982 of a Byzantine cemetery between the back wall of the Roman circus and Theodosian Wall. The results of that excavation, soon to be published in the circus final report (ed. by John H. Humphrey), showed how much there was to be learned from the careful excavation and later laboratory analysis of human skeletal remains. Specialists can often determine the sex of an individual, the age at death, possible causes of death, injuries and stress the individual may have suffered while living, dietary patterns and dietary deficiencies. As archaeologists we can also examine burial practices to determine what customs are being followed in a cemetery. We plan to supplement the evidence from the circus cemetery with data from our new cemetery so as to be able to make some general statements on demography and burial customs in late Roman and early Byzantine Carthage.

The site just outside the Theodosian Wall lies in an area which has been reserved as an archaeological park by the Tunisian authorities. This spot is ideal for an archaeological excavation, and we have wonderful views of the American Military Cemetery (a nice continuity of tradition) and the picturesque town of Sidi bou Said. As we are interested in only the latest phase of burials, we have concentrated our efforts on maximum horizontal exposure. An Italian trench dug to a depth of 3 m. has already shown that the site was used as a cemetery as early as the Punic period. So far we have uncovered 51 primary burials and a funerary mosaic.

The laboratory analysis of the human skeletal remains from the 1987 season has not yet been completed. We can say something, however, about the burial customs on our site. Bodies are placed parallel to the Theodosian Wall, with the heads normally at the west. The heaviest concentration of burials lies within 5 m. of the Theodosian Wall. Within this relatively narrow spit, the burials are often placed one above the other and are arranged, apparently, in parallel lines. In some areas we have found as many as four bodies stacked one above the other. There is quite a wide range of burial types. The largest number consists of simple inhumations. We also have stone cists and mudbrick cists, as well as numerous amphora burials for infants. Some hybrid types are also documented. In one instance the



The 1987 Kelsey Museum archaeological research team in Carthage.

Mark Garrison

halves of two amphorae were laid over an adult skeleton, one half covering the chest and head, the other the legs. In another instance amphora sherds lined the ground upon which the body was placed, the body then being covered with amphora sherds from a different amphora. Some burials combine elements of the cist and amphora sherd types.

To our great surprise the site has also yielded a funerary mosaic. The mosaic preserved the name of the interred, one Codbuldeus (= Quodvultdeus). The mosaic was greatly damaged on its perimeter by later

burials, which used the mosaic pavement as a grave marker. Some portions of a small wall associated with the funerary structure have come to light. The mosaic was lifted at the end of the 1987 season, and next summer we shall restore and display it in the recently built Musée Roman et Paléochrétien de Dermech.

We plan to return to the site in the summer of 1988, and hope that this season will be as productive as the last in providing a better understanding of life and death in late Roman/early Byzantine Carthage.

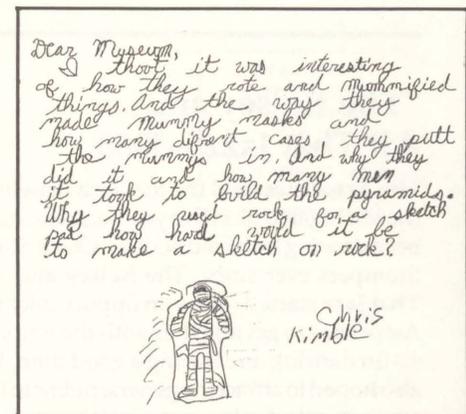
Mark Garrison

## Pharaohs, Mummies, and the Magic of Egypt

Last July the Hands-on Museum in Ann Arbor contacted Dr. Lauren Talalay at the Kelsey to arrange a week of classes for children on Ancient Egyptian culture. Dr. Talalay got in touch with docent Barbara Riordan and asked if she would conduct the class. Here is a slightly abridged version of Barbara's report on the week-long session, July 13-17:

Monday: We looked at slides to give an idea of Egypt's climate, the importance of the Nile, and to familiarize the children with art, tomb paintings, and hieroglyphics.

Using hieroglyphic stencils, the children wrote their names inside a gold cartouche which was prepared in advance for each. They were given hieroglyphic computers, and shown samples of picture writing, and of hieratic and demotic writing as well. Then they wrote tomb inscriptions praising themselves in their choice of picture writing, hieroglyphs, or English. Some children were able to draw hieroglyphs freehand; some preferred to write in English. Most enjoyed telling the gods how wonderful they were. We used magic markers as crayons rather than paints for control. They all seemed to



The Museum receives numerous letters of this kind from school children who enjoy their docent-guided tours.

Chris Kimble

get the idea that the glyphs can be read in different directions, selected their own directions and wrote accordingly.

Tuesday: I demonstrated a magic (cup and balls) trick from ancient Egypt; gave hand-outs on magic amulets and spells; talked about magic in life and death, magic and medicine; and showed children art books on Egyptian jewelry, pictures of scarabs and amulets. The children examined scarabs from Kelsey.

## Profile: John Pedley

Professor John Pedley, Director of the Kelsey Museum 1973-1986 and currently Acting Director, agreed to take half an hour out of his busy day to look back on his experiences at the Kelsey. Piles of neatly segregated papers, along with several scholarly journals had to be cleared from the table before he began reminiscing over his earliest interest in archaeology. Although he had studied classics at Cambridge, it was not until a trip to Greece at the end of his undergraduate career that his interest in Greek architecture and sculpture, and in the physical environment of the classical world was stirred. He describes the first experience of Greece as "overwhelming" and "opening up whole new areas."

After excavating in England for several summers, he was hooked and decided to make archaeology his career. Harvard was his choice of a graduate school. While there he took part in the Harvard dig at Sardis, and was fortunate enough also to participate in the final stages of Carl Blegen's excavation at Pylos.

Finishing his Ph.D. at Harvard, he accepted a position in the Classical Studies Department at Michigan, selecting Michigan over excellent offers from other distinguished institutions because of the



John Pedley

excellence of Michigan's library, and the distinguished tradition here in Classics and Classical Archaeology.

In 1971-72 he became Acting Chairman of the Department. At that time Louise Shier was Acting Director of the Museum, with only a small staff, no secretarial assistance, and museum collections which had subsided into a somewhat soporific state.

Using colored plastic beads and gold cord, the children made Egyptian necklaces for themselves. They also made amulets and scarabs of colored plasticene—some adult sized, some tiny enough for the mummy dolls.

Wednesday: We discussed mummification and the canon of Egyptian art. The children were given handouts on both subjects. In order to experience the various stages of preparing an Egyptian for burial they first did art work to apply to gold mummy cases (shoe boxes spray-painted gold), and made mummies using Barbie dolls. After demonstrating how the viscera were removed, we put a pinch of spice (we used coriander, assuming most children would not be familiar with its smell) into the dolls. Medical tape over gauze worked well for wrapping mummies. The children attached amulets to the mummies, and wrote magic spells on the wrappings in their choice of hieroglyphics or English. I sprayed the boxes that were finished with a decoupage lacquer to give them a finished appearance. The children also made canopic jars of clay. The jackal head seemed to be the most popular type of jar cover. We talked about the Egyptian concept of the spirit, the *ba* and the *ka*, the significance of the boat trip on the Nile, and had an "Opening of the Mouth" ceremony in which the dead person is symbolically brought back to life.

Thursday: The children came dressed in their Egyptian jewels for a party. We talked about social life and daily life in Egypt, comparing the common people's circumstances to the pharaoh's. The kids made magic drinking cups, and each one made a board game similar to Sennet (I provided xeroxed game boards, dice and markers). They played that and a hieroglyphic card game which I made—similar to Scrabble without a board. We painted the children's eyes with soft makeup, and they engaged in a compliment-exchanging ritual. I played a tape of (modern) Egyptian music. We saw pictures of ancient Egyptian dance steps, and some of the children tried dancing. We also talked about various games children might play out of doors. Our Egyptian refreshments consisted of carob raisins, Egyptian whole wheat-barley-date bread—sweetened and leavened for palatability, and Kool-Aid instead of beer.

We also talked about what to expect at the Kelsey Exhibition, and discussed rules (no pens, no leaning on cases) in the Kelsey Museum.

Friday: We concluded the class with a visit to the Kelsey, where we enjoyed a wonderful tour by Dr. Lauren Talalay.

Barbara Markana Riordan

Pedley had been impressed by the Kelsey collection, however, remarking in an interview in 1983 that it was "remarkable for its size, quality and eccentricity . . . for example, our material from the U-M expedition to Karanis, Egypt, in the 1920's and 30's tells much about daily life in a rural Roman province. Such a complete record from that time can't be found anywhere else."

So that when the College of Literature, Science and the Arts was casting about for a new Director for the museum with a mandate to integrate the museum into the intellectual life of the College, it came as no surprise when they turned to him.

He soon initiated the several stages he regarded as essential to an improvement in the museum. The first of these was a visit from Tony Werner, Keeper of the Laboratory at the British Museum, who evaluated both the collection and the museum and set two absolutely essential criteria for their improvement: (1) to build a laboratory in the museum and (2) to hire a conservator. Both were approved by the University at once, but with somewhat more difficulty Pedley, with the vigorous support of the Departments of Classical Studies and History of Art progressed to another stage he regarded as important—two faculty joint appointments, one between the Kelsey and the Department of Classics and one between the Kelsey and the Department of History of Art, appointments he regards today as crucial in the rapid improvement that took place at the Kelsey during the next ten years. He feels that these and several other appointments to the Kelsey staff made about the same time brought "bursts of youthful energy: that retrieved the Kelsey from stagnation and transformed it into the vital and exciting place it is today."

Looking back on his directorship he mentions several notable accomplishments: implementing the programs of conservation and exhibitions; sustaining an ambitious program of excavations with resounding success at Carthage, Tel Anafa and Paestum; the publishing of much of the Karanis collection in several volumes, one of them Louise Shier's long awaited *Lamps of Karanis*; putting in place and computerizing the Kelsey catalog; renovating the galleries; and building up the acquisitions, particularly the sculptures in the Greek and Roman room. Looking ahead, John Pedley is eager to return to the classroom and to be a full time teacher and researcher once more. "That's really what it's all about, isn't it?" he remarks, "Expanding our knowledge and passing all this information on to the young?"

Meredith Klaus

Meredith Klaus, Editor  
David Slee, Designer

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## Calendar of Events

### Greek Vases—A Special Collection

January 19-October 2

### Egyptian Mummies: From Ancient Cult to Modern Science—

February 5-August 14

### Spring Membership Dinner—April 15

Lecture by Mark Garrison on U. of M.

1987 excavations at Carthage—April 15

### Archaeological Tour of Turkey—May 7-18

Lecture by Dr. Ethan Braunstein,

"*The Radiology of Egyptian Mummies*"

Co-sponsored by the Washtenaw

County Medical Society—May 9

### The Hand of Man: Prehistoric Cave

Paintings and Crafts—

September 1-December 1

### Ancient Locks and Keys

Opens October 14

The Museum is open to the public

Monday-Friday 9:00-4:00

and Saturday-Sunday 1:00-4:00

**Summer Hours:** May 1-September 6

Tuesday-Friday 11:00-4:00

Saturday-Sunday 1:00-4:00

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