

## “Wonderful Things”: The 2007 Abydos Middle Cemetery Project

On February 7, I peered down Iuu’s tomb shaft (then at a depth of 8 meters) to our bioarchaeologist Penny Minturn, who said: “Ask me the question!” So I dutifully queried, “What do you see?” And she replied: “Wonderful things!” Penny and her crew had just reached the point where it was possible to peek under the inscribed lintel (exposed only the day before) into the tomb chamber of the late Old Kingdom Vizier Iuu, and even then it was obvious that it was gorgeous and extremely well preserved. So quoting Carter on his first look into Tutankhamun’s tomb seemed entirely appropriate at that moment; and indeed, the 2007 season of the University of Michigan Abydos Middle Cemetery Project was one of extraordinary success, constant surprises, and thought-provoking discoveries.

### The 2007 Season: In Search of Iuu

Our goals for 2007 drew from the results of four earlier seasons of excavation and magnetic survey (Spring 2000, Fall 2001, and Fall 2002 Newsletters). We planned to excavate what we expected



*Abydos Middle Cemetery 2007 crew: Back row, left to right: Qufti Nabil el Samman, bioarchaeologist Penny Minturn, surveyor and associate director Geoff Compton, Qufti Ayman Mohammed, supervisor Beth Hart, supervisor Lindsay Ambridge, epigrapher Heather Tunmore. Front row, left to right: supervisor James Cook, Supreme Council of Antiquities Inspector Mohammed Ali Abu Talib, reis Ibrahim Mohammed Ali, director Janet Richards, conservator Suzanne Davis. Not pictured: Qufti Abou el Fadel Mahmoud, epigrapher apprentice Collin Ganio.*



*General view into Iuu tomb chamber. Sarcophagus lid with inscription visible in center.*

would be the tomb of 6th Dynasty Weni the Elder’s father, the Vizier Iuu (its buried outlines visible on the magnetic survey map), and to explore possible

architectural linkages between the complexes of these two individuals; and we intended to excavate the area east of the Idi/Nekhty complex, both because we hoped to discover further Middle Kingdom votive activity and because of sheer curiosity about the reasons for its “blankness” in the magnetic survey results. Our dedicated crew worked from January 9 until February 14, with recording activities continuing until we left the site on February 20.

### Iuu’s Tomb

Two excavation units (Operations 10 and 12) focused on the large square structure to the northeast of Weni’s mastaba; and work in these units rapidly confirmed the anticipated identity of the tomb owner: the Vizier Iuu, father of Weni the Elder. The tomb is massive: its walls measure 26.3 m long on each side, are 5 m thick, and in places are preserved to a height of 3 m. Originally the entire structure was plastered inside and out. Generally, throughout the season it became clear that Iuu’s tomb, not Weni’s, was the first private monument on the low desert plateau after an 800-year restriction of that space; that its design and construction was a locus of experimentation and a cooperative effort between elite royal and less skilled regional workforces; that the inscriptions associated with the surface offering chapel and the subterranean tomb chamber provide direct evidence for an in-process shift from the god Khentimentiu to Osiris as Lord of Abydos; and that in the core area of the Middle Cemetery, Iuu’s tomb was a primary focus of

## Notes from the Director

Those of you who have passed by the Kelsey Museum in recent months will have noticed that work has at last begun on the long-anticipated William E. Upjohn Exhibit Hall. Site preparation started in late December, and as I write today, the floor of the first-floor exhibit hall is being poured. You can see pictures of the progress from groundbreaking to basement layout on page 5. We are at this time two weeks ahead of schedule and hope to maintain that pace, weather permitting. Our staff continue to be busy with preparations for the move and reinstallation of the collections, and curators are finalizing their choices for the new displays. This is hard work. Even with tripled gallery space it is still a matter of "so many wonderful things, so little space."

As you can see from the articles in this newsletter, research, teaching, and exhibit activities continue both inside and outside the current building. We were particularly pleased to participate in the Turin exhibition, "Alexander's Heirs in Asia: From Seleucia to Ghandāra." Our materials represented the largest group of loaned artifacts. We were in illustrious company with other loans from the Metropolitan Museum in New York and the Louvre. Janet Richards's excavations at Abydos this winter produced amazing finds, which were the focus of this spring's Associates event. You can read more about them on pages 1-4. Thanks to an incentive grant from the Archaeological Institute of America, Todd Gerring was able to put together an innovative program to teach local schoolchildren about archaeology through our collections (story on page 8). The fruits of their labors will be on display from May 11 to May 25. Please do come by to see them. And be sure to visit the galleries if you can this summer. We will be closing them to the public as of August 15, so this will be your last chance to see your favorite pieces until we reopen in the Upjohn wing in 2009.

In preparation for writing these notes I was looking over my comments in the Fall Newsletter. I was struck by the photograph of Ed Meader happily wielding a shovel in last May's ceremonial groundbreaking. It is with profound regret that I tell you Ed passed away this winter. We have been truly blessed by his and Mary Meader's extraordinary generosity. Those of us who were lucky enough to know Ed will miss his wonderful stories of the early days of the Kelsey and how he came to love the collections, as well as his unflagging support and advice. We know we will have him with us in spirit in our grand reopening.

Sharon Herbert, Director

James Cook and Heather Tunmore excavated most of the length of the east exterior wall of Iuu's mastaba, including his offering chapel and a complex of later buildings and burials radiating out to the east, south, and north of the mastaba. Already in the first week of excavation, indications of the chapel walltops emerged, along with the uppermost part of a broken hieroglyphic inscription on limestone. The chapel was simply built and mostly undecorated, but that limestone fragment was only part of the lower half of an immense false door, 2 m wide and still in situ in the chapel. (The upper half was apparently removed by excavators in the nineteenth century, and its whereabouts are unknown.) The door was produced in two pieces, which were then put in place side by side and plastered down the join. The preserved portion bears eight beautifully rendered representations of the Vizier Iuu receiving offerings from various relatives, including Weni the Elder. A band of decoration at the very bottom of the door depicts another series of smaller figures, presumably either more relatives (perhaps grandchildren) or persons associated with Iuu's estate. This massive piece of chapel furniture was clearly produced in a royal workshop; but based on variations in style and execution, epigrapher Heather Tunmore believes that the two halves of the false door were produced

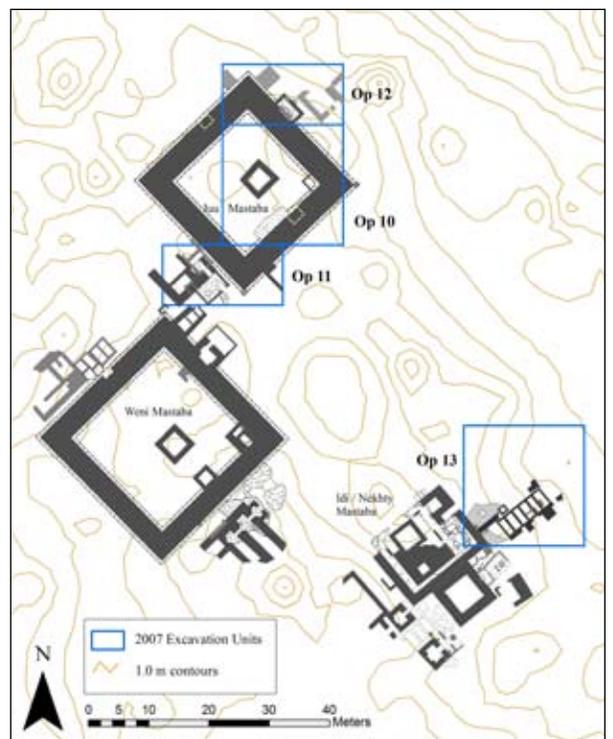
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eneration in later periods. These insights emerged from excavation results in both interior and exterior contexts of Iuu's

mastaba as well as the spatial relationships between this tomb and contemporary and later structures in the cemetery.



Iuu's tomb from the north. On the left, view to chapel on eastern face and remains of false door in situ. On the right, view into mastaba interior, with safety structure over the shaft visible in center, and vaulted serdab in southern wall.



Map of 2007 work shown in relation to prior excavation seasons.

Photo: S. Davis



*Epigraphy in action: Heather Tunmore and Collin Ganio.*



Photo: Abydos Middle Cemetery Project

*False door detail with Weni the Elder offering staves of authority to his father Iuu.*

by different artists. A badly worn offering table on the chapel floor in front of the false door reflects the persistence of Iuu's mortuary cult through succeeding generations.

Inside the mastaba, Penny Minturn and Beth Hart excavated the tomb shaft and chamber as well as a serdab feature built into the south wall, and a small makeshift mudbrick structure in the interior southeast corner that originally held leftover mummification materials. The Iuu mastaba was previously documented by Lepsius during his 1837 visit to Abydos; remains of his excavation ramp were still in evidence, descending down the interior face of the mastaba south wall, passing the serdab (where conservator Suzanne Davis supervised the excavation of a fragmentary life-sized decayed wooden *ka* statue) and turning toward the mouth of the tomb shaft. This shaft was of mudbrick and extremely deep; so, as with our 2001 excavations of the Weni shaft, we erected a safety structure, wore hard hats, and used climbing gear and rope when scaling the ladder.

"Wonderful things" was indeed an apt description of the tomb chamber. Our excavations descended nearly 10 m, past a mudbrick vault surmounting a stone slab roof and lintel inscribed for Iuu.

Much of the mudbrick wall that originally blocked the entrance to the stone chamber remained intact, probably a positive factor in its preservation; and unlike his son Weni's chamber, Iuu's eternal resting place had not been burned. The chamber was 4.2 m long by 2 m wide, and its

brightly painted low relief decorative scheme was beautifully preserved, with representations of offerings, false doors, a menu list, granaries, and choice cuts of meat, punctuated by bands of inscriptions painted in blue. Much to our surprise, we discovered that Lepsius had removed most of the north wall of the chamber (its whereabouts are unknown); he also seems to have extracted all grave goods from the chamber during his visit. The huge limestone sarcophagus remained in situ, however; broken open by thieves and/or Lepsius, it bore inscriptions inside and out, invoking Osiris Khenty-imentiu as the Lord of Abydos, while elsewhere in the chamber inscriptions this god appears only as Osiris. These variations were a reminder that the ascendancy of Osiris as Lord of Abydos was just beginning around the time of the construction of Iuu's tomb, with more consistency in inscriptions seen just one generation later in Weni's burial chamber.

One poignant find did emerge from the sarcophagus: Several pieces of the skull and face of a human male in his 40s, which may well be all that is left of Iuu himself, serve as a reminder of lower life expectancies in the ancient world, even for elite individuals.

**Votive Activity in the First Intermediate Period**

During these explorations of the Iuu mastaba, Geoff Compton and Lindsay Ambridge supervised excavations in the "blank" area to the east of the Idi/Nekhty mastaba complex (Operation 13).

Far from being featureless as implied by the magnetic survey data, this area yielded a mass of often unexpected facts about the nature of spatial patterning in and diachronic use of the cemetery as well as the natural topography of the hill, now revealed to drop sharply off to the east. Geoff and Lindsay were able to define a ten-part stratigraphic sequence over two millennia, between the original late Old Kingdom establishment of the cemetery, through an intensive period of use in the First Intermediate Period and some activity in the Middle Kingdom, followed by a long period of abandonment, and then reuse during the Saite period.



Photo: Abydos Middle Cemetery Project

*View down Iuu tomb shaft to lintel.*

Photo: Abydos Middle Cemetery Project



*Stela of Gerhi in makeshift niche on exterior of Idi/Nekhty enclosure wall.*

Photo: Abydos Middle Cemetery Project



*Overall view towards: Weni northeast corner, subsidiary mastaba, and Iuu southwest corner with empty niche.*

During their work in this area, they excavated a small First Intermediate Period chapel, tucked into the exterior of the enclosure wall of the Idi/Nekhty mastaba and still containing the crudely carved votive stela placed there more than four thousand years ago. Inscribed for a lector priest named Gerhi, it also commemorates a man named Idi—perhaps a descendant of the Old Kingdom ancestor originally buried in the large tomb complex where it was dedicated. If this is indeed a votive as opposed to funerary stela, it is the first such evidence for activity of this kind during this period in the Middle Cemetery.

One last bit of information this area provided: correction factors for the magnetic survey data. The failure of that technique to map these archaeological remains—3 m below the rubble piles left by Mariette's excavations 150 years

ago—has demonstrated the depth at which a stronger magnetic signature is required for effectiveness. This may help us to adjust for “noise” in future analyses of such data.

### Iuu and Weni

In the last week of the season, we opened a final unit in the area between the southwest corner of the Iuu mastaba and the northeast corner of Weni's tomb, in order to determine whether there was any architectural linkage between the two. We also wished to see whether we could identify the original emplacement of the Iuu pillar excavated in 1999, lying fallen in fill at the edge of this new operation. Work to the east had uncovered a rough limestone base for such a pillar set into the southeast corner of Iuu's mastaba, with some small

fragments of relief fallen to the side. It was therefore not unexpected when Geoff and Lindsay also found a similar limestone base set in Iuu's southwest corner, resolving the question of the ancient emplacement of our Iuu pillar.

What did startle us was the emergence of a large rectangular mastaba perpendicular to the west of Iuu's mastaba where we had expected to see only a wall connecting his tomb to his son's, based on the magnetometric map. This surprise was followed in quick succession by the find of a pillar emplacement surrounded by a small courtyard on the northeast corner of the Weni mastaba, with the lower third of a pillar inscribed for him still in place and large fragments of the rest scattered around it. Weni therefore echoed design elements of his father's tomb architecture a generation later, as he carefully situated his mastaba respectfully behind and near-

ly a meter lower than Iuu's grave—another surprise, since we had come to think of Weni's grave as lying on the highest part of the Middle Cemetery hill.

Analysis of our rich harvest of data from this season has barely begun but has already demonstrated that there is still much to learn from archaeology in the Middle Cemetery.

*Janet Richards*

We are grateful to Mr. Zein Abdin Zaki and Miss Aziza el-Sayed Hassan for their support; as well as to Dr. Zahi Hawass and the Permanent Committee of the Supreme Council of Antiquities, Egypt, for permission to conduct the work. Finally, we must thank manager Ahmed Rageb, Hassan Mitwalli, Mustafa Hanafi, Sinjab Abdul Rahman, Lashiin Ahmed, Awad Mohammed, and Zacaria Abdul Noor at the Abydos dig house; and our colleague Matthew D. Adams, Field Director of the Institute of Fine Arts/New York University project, for all of his help throughout the season.

Project funding was provided by the U-M's Kelsey Museum of Archaeology, Office of the Vice Provost for Research, College of Literature, Science, and the Arts, Horace H. Rackham School of Graduate Studies, and Department of Near Eastern Studies, as well as Marjorie M. Fisher and an anonymous donor. The season would not have been possible without the support of Kelsey Director Sharon Herbert and Near Eastern Studies Chair Gary Beckman, and the hard work of Kelsey front office staff Helen Baker, Sandra Malveaux, Jackie Monk, and Alex Zwinak, and of Kelsey Graduate Student Research Assistant Diana Ng. Thanks also to Richard Parkinson and Detlef Franke for their opinions on the date and names of the Gerhi stela, and to Terry Wilfong for assistance with the interpretation of inscriptions as they emerged in this season's work.



*Lower portion of Weni pillar still in situ on northeast corner of his mastaba.*

Photo: Abydos Middle Cemetery Project

## Construction in Progress on the Museum's New Upjohn Wing



Photo: S. Encina

1. Mass excavation of the Kelsey Museum's former parking lot.



Photo: S. Encina

2. Earth retention installation and forms being placed for basement concrete wall pours.



Photo: S. Encina

3. Basement wall forms in place and finished walls as viewed from the LS&A building next door.



Photo: S. Encina

4. Finished basement with underslab waterproofing in place prior to having the basement floor poured.

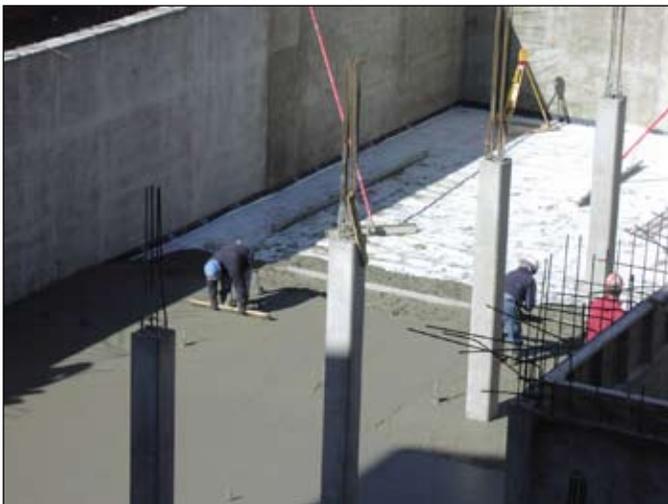


Photo: S. Encina

5. Workers leveling the basement floor.

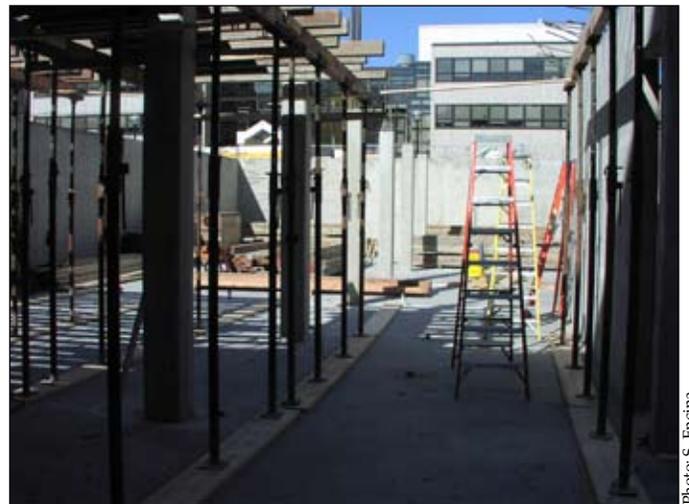


Photo: S. Encina

6. Our first look at the corridor in the basement!

## The Traveling Conservator: Tales from Turin

In 2005, the Kelsey was approached to loan archaeological objects from its extensive holdings of material from Seleucia (modern-day Iraq) to the Museo Civico d'Arte Antica di Torino (the Civic Museum of Turin)

### Spotlight

for a major exhibition entitled "Sulla via di Alessandro: Da Seleucia al Ghandāra" (Alexander's Heirs in Asia: From Seleucia to Ghandāra). The exhibition, which is currently on display at the recently restored Palazzo Madama, Turin, is also the inaugural show for the beautiful Sala del Senato (Senate Hall) of the Palazzo. The exhibition highlights the work of the Italian mission in Seleucia, particularly the work of Professor Antonio Invernizzi, Scientific Director of the Turin Center for Archaeological Research in the Middle East and Asia, under whose auspices the Italian Archaeological Expedition in Iraq began excavations at Seleucia-on-the-Tigris in 1964.

Among their many other duties, Kelsey conservators are responsible for objects that go out on loan, from a single item to a complete touring exhibition. It is standard practice for a representative of the Museum to act as courier, traveling with the loaned objects between locations. The courier is responsible for the safety of the objects during all stages of transport between venues, supervising the packing, unpacking, and installation (or deinstallation) and checking the objects against condition reports provided by Kelsey conservators. In addition to

undertaking conservation work on the 38 objects selected for the exhibition, I was also the courier who accompanied the crated objects to Turin.

When objects are loaned to another institution, and especially if they travel internationally, a complex set of issues needs to be taken into consideration. The conservation department, in conjunction with a representative from the Turin Center for Archaeological Research in the Middle East and Asia, assessed the initial list of 51 objects requested for loan to determine whether the objects were stable and robust enough for travel. The borrower then pared this list back to 38 objects, and I was able to begin treating the material in preparation for travel. The objects requested for loan consisted of seventeen small and one large terracotta figurines, one larger stone figurine, one stucco architectural fragment, three cuneiform tablets, fourteen ceramic vessels, and a small bronze mirror. A couple of the objects had undergone prior conservation treatment, but most had not been assessed by a conservator since they were received at the Kelsey in the 1920s and 1930s. Most of the objects chosen for travel had never been displayed before.

Conservation of the objects included digital photographic as well as detailed written documentation of their condition. Treatment of the material consisted of removing layers of dust and dirt, particularly well accumulated on some of the ceramics; reversing old, inaccurate, yellowed restorations and rejoining with a synthetic, reversible adhesive with

good ageing properties; consolidating fragile surface areas; removing insoluble salts where visually distracting; removing distracting, waxy red pencil from some of the terracotta figurines (most likely acquired in the field during initial excavation and recording); removing old, abrasive mounts and replacing them with less damaging ones appropriate for the material type.

Once conservation treatment was complete, specific handling and packing requirements were discussed with Paul Smith, an art packer who has worked with the Museum to crate numerous loans for travel both within the United States and internationally. The 38 objects were packed into a large, custom-built wooden crate for transport, with individual recessed areas cut into thick foam planks to house the ceramics and large figurines and a rigid box support with individually padded compartments for the smaller objects.

The crates were transported between the Kelsey Museum and Turin by both road and air. The most direct flight to the destination is favored for transporting fragile cultural material, as loading and unloading crates for several flights is too risky. For this loan, the most direct flight to Italy was from Chicago to Milan. The crate was transported to Chicago on a truck equipped with air suspension and then hand-loaded onto a pallet at the Alitalia cargo center prior to being loaded into the cargo hold of the plane. Space is often tight in the cargo hold of a plane, and it can be impossible to avoid stacking crates when palletizing. As I had an intimate knowledge of the crate construction and packing methods



Photo: C. Chemello

The crate of Kelsey Museum objects waiting to be loaded onto the plane.



Photo: C. Chemello

The Palazzo Madama, Turin, Italy.

for the Kelsey objects, I felt confident in deciding which way our crate could be loaded and oriented. In this case, our objects were accompanied by several crates of paintings from the Detroit Institute of Arts, the Toledo Museum of Art, and the Flint Institute of Arts that were on their way to an exhibition in Florence.

Once on the ground in Milan, I was met by our local contact, an agent from Gondrand International, an Italian art-handling and transport company. A four-hour wait for customs clearance for our crate from Rome meant that I was able to see close up the workings of the huge Alitalia freight center at Malpensa International Airport and taste the wonderful food in the airport staff cafeteria! Once cleared by Italian customs, the crate was again loaded and secured onto a truck for the road journey to Turin, which took about two hours. This drive took us past some lovely views of the Alps, but unfortunately I could only get glimpses of the snow-capped mountains through the low clouds and smog that are so familiar to the Po river valley region of northern Italy.

Our crate was taken directly to the Palazzo Madama, which is located in the city center, where it was to remain for twenty-four hours to acclimate to local environmental conditions before being opened. Once the crate was opened, I unpacked and checked each object individually against its pre-travel condition report and photograph. With the assistance of the exhibit preparators and designers for this exhibition, a combination of staff from the Civic Museum of Turin and contracted museum specialists, each object was then installed safely

into its showcase. Individual mounting systems for some of the objects were designed and constructed on the spot; these consisted of silicon-covered pins and rods to which plastic wire was tied to secure the objects without damaging their surface or being obtrusive, as well as barrier layers between the object and the painted surface of the showcase.

This exhibition borrows material from numerous cultural institutions worldwide, and the installation team was kept on their toes with different couriers arriving each day with diverse installation requirements varying in complexity. Thankfully, the Sala del Senato (Senate Hall), which houses temporary exhibits in the Palazzo Madama, is on the same floor as the very stylish café, where good, strong Italian coffee and panini could be had at any time during the day! The café also has a wonderful view of the Piazza Castello, where the Palazzo is located, through floor-to-ceiling windows.

Turin is a city renowned for its many museums, encompassing subjects ranging from archaeological materials to history and natural history, ethnography, science and technology, and modern art. There are also many specialist museums devoted to topics such as cinema, automobiles, and even a marionette museum. I was able to visit the Museo Egizio, the Egyptian Museum, which is said to have the largest and most important collection of Egyptian artifacts outside of Cairo. Evidently Jean-François Champollion, the renowned decipherer of Egyptian hieroglyphs, famously wrote, "The road to Memphis and Thebes passes through Turin." This museum, founded in 1824 and

housed in a beautiful seventeenth-century palace, is justifiably popular, with 6,500 objects on display. One of the most imposing galleries of the museum is the Statuario, a dramatic gallery dedicated to monumental stone sculpture representing a veritable royal *Who's Who* of the kings and gods of ancient Egypt. The gallery lighting was an amazing backdrop to the sculptures; it was designed by Dante Ferretti, the Oscar-winning art director of *The Aviator*, and was installed during the first half of 2006.

I encourage all those who find themselves in Italy before May 27 (the closing date for the exhibition) to take a look at this incredible exhibition. The Palazzo Madama is an unforgettable venue in which to display the objects from our own Kelsey collection to the world. Since 1934 the Palazzo has housed the collections of the Civic Museum of Turin, a wide-ranging assemblage of 30,000 objects, including paintings, archaeological material, sculpture, textiles, and decorative arts. The Palazzo itself was initially one of the entrance gates to the Roman city Augusta Taurinorum on the *decumanus maximum* (east-west axis—today the Via Garibaldi). Among its other manifestations, the Palazzo has experienced life as a fortress in the medieval period, a castle in the 1400s, and a baroque royal palace for the royal madames, Christine of France and Maria Giovanna Battista of Savoy Nemours, during which time it took the name Palazzo Madama. The restoration of the Palazzo, itself a long-awaited multiyear effort, has enabled the incredible history of the building to be appreciated in all its guises.

Claudia Chemello



Photo: C. Chemello

Some of the Kelsey's ceramics newly installed in their showcase for the exhibition.



Photo: C. Chemello

Some of the Kelsey's small terracotta figurines being installed for the exhibition.

## Kelsey's Public Programs Office Wins AIA Local Society Incentive Grant



Photo: T. Gerring

As part of their participation in the AIA Incentive Grant Program, Greenhills School students (clockwise from left) Neeli Amin, Christine Bizgu, Kate Hill, Drew Goldsworthy, and Tom McClure discuss a group of toys from the "grave goods" activity.

Each year the Archaeological Institute of America (AIA) Local Society Incentive Grant provides \$1,500 to one local society for archaeology projects focusing on public outreach and education. In collaboration with the Kelsey Museum Public Programs Office, the Ann Arbor Chapter of the AIA submitted the winning proposal and received the 2006 Local Society Incentive Grant. The program was designed to teach K-12 students about archaeology through a variety of workshops and activities, resulting in a public exhibition of their work.

The first step in the program was the creation of an archaeology kit, similar to the Kelsey's Civilization-in-a-Crate program, including various teaching resources such as books, videos, and artifact reproductions. After the kit had been created, I invited a number of schools and organizations to participate in the program. Five groups accepted the invitation, for a total of sixty-five participants ranging from fourth to ninth grades. The five groups include Greenhills School, SAGE Homeschool, Girl Scouts Cadette Troop 1336 of the Huron Valley Council, and two classes from the Academy of the Sacred Heart in Bloomfield Hills.

Once the groups were on board, the second step of the program began. I

planned activities to stimulate discussion about archaeology and the problems faced by modern archaeologists. The grave goods activity presented the students with three groups of artifacts from individual graves. The students were divided into teams and assigned the task of determining who might have been buried with each group of objects. They had to determine age, sex, state of health, and social status based on the objects alone. There was a minor setback when an oil lamp was mistakenly identified as a teapot, and there was some confusion between a stylus and a hairpin. But as misidentification is as old as archaeology itself, our junior archaeologists were simply following in the footsteps of some illustrious scholars!

No picture of modern archaeology could be complete without the realities of life on a dig. IPCAA graduate student Lorraine Knop set the record straight on dinosaurs, gold, and backfill. She also addressed the true dangers of archaeology—chiefly dogs, bulls, and falling buckets—by giving the participants a glimpse into life on excavations in Greece and Italy.

Through the course of the program the students learned about

numerous archaeological methods, from excavations to carbon-14 dating. Once we established that dating methods applied to the age of objects and not to social relationships, they were introduced to additional archaeological mysteries, such as thermoluminescence, *cocciopesto*, and the all-important *context*.

The final phase in the program was the creation of mini-exhibits by the students. Although all of the exhibits focus on the archaeology of the Mediterranean, each of the five groups chose a unique theme for its project, from Greek mythology and ancient art to writing and fashion. Besides choosing the reproductions used in the exhibit, some industrious student-curators decided to create their own "ancient artifacts," modeled on actual antiquities. Perhaps they learned a trick or two from a presentation on fakes and forgeries within the Kelsey's own collections.

The final phase was possibly the most labor-intensive aspect of the whole project, as all students were required to research and write their own label copy. They also worked in groups to pen additional case labels, but perhaps the toughest task of all was picking a title for their exhibit.

It has been a pleasure working with these students and watching their excitement and knowledge grow. I want to thank them, their teachers, troop leaders, parents, and schools for participating in this project.

All five exhibits will be on display in the Kelsey exhibition "From Excavation to Education: Archaeology in the Classroom," from May 11 to May 25.

Todd Gerring



Photo: T. Gerring

Sara Olson (left) and Betsy Mansfield of the Emerson Cadette Girl Scout Troop 1336 create Sumerian jewelry for their exhibition on clothing and fashion in the ancient world.

## From the Archives: The John Henry Parker Collection of Victorian Photographs

Among its many treasures the Kelsey Museum is fortunate to count the Parker Collection, some 3,300 nineteenth-century photographs of Roman monuments.

The development of photography in the 1840s made it suddenly possible to document archaeological monuments, works of art, and artifacts in more detail and, in some cases, with more veracity than through drawings. By the 1860s the new medium was being widely used, particularly by John Henry Parker, one of the first scholars to understand the camera's great potential for systematically recording Roman ruins. Many of the great and long-standing buildings of that city were increasingly subject to destruction by modernization, and Parker was strongly committed to creating a photographic record of classical and medieval architecture not only in Rome but throughout Italy. Although Parker rarely took the photographs himself, he commissioned specific views (and in some cases purchased existing negatives) from at least seven different photographers.

John Henry Parker (1806–1884), son of a British merchant, entered into his uncle's Oxford bookseller business in 1821, at the age of fifteen, and a decade later assumed sole control of the firm. A highly successful businessman, he was also an outspoken advocate of restoration of ecclesiastical buildings and frequently published major works on Gothic architecture in England.

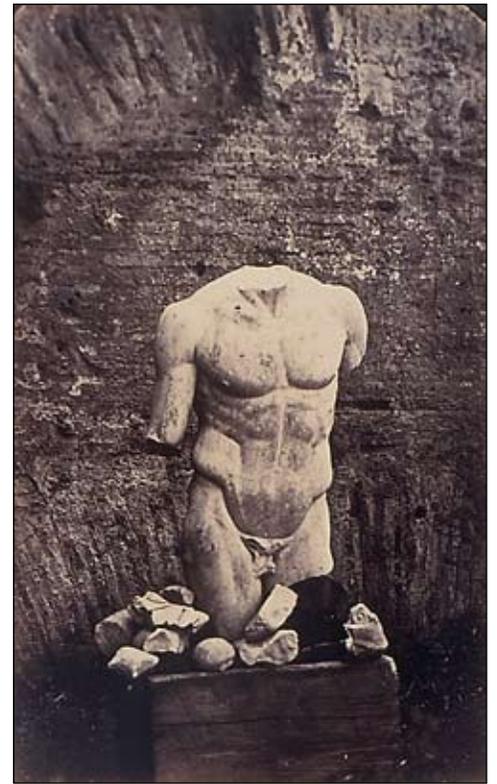
In the 1870s, however, he turned his attention to the history of Rome, producing a number of exceptional books on Roman archaeology, topography, and architecture that today are recognized as classics (e.g., *Archaeology of Rome*, 1874–1883, and *A Plan of Ancient Rome*, 1878). His books were a labor of love, carefully recording and interpreting the history of "the Eternal City" through its early monuments. No architectural detail was too trivial, and each of his volumes is illustrated with abundant photo-engravings, plans, and elevations. Today his photographs provide not only minute details of the buildings, some no longer standing, but a window onto a critical period in the history of photography and the archaeology of Rome. In recognition of his efforts, Parker was decorated by the king of Italy and received a medal of merit from Pope Pius IX.

The Kelsey's collection of Parker's Roman photographs appears to be the only

"almost complete" set of these images outside of Europe. They came to the Museum through the tireless efforts of Francis W. Kelsey, the Museum's founder. In July 1925, Professor Kelsey noticed an advertisement for the sale of approximately 3,300 of Parker's photographs in Oxford, England. As a result of his typical and enthusiastic fundraising, Kelsey found the money to bring these photographs to Ann Arbor. Although it cannot be verified, it seems that the collection that Kelsey bought was Parker's personal set, used for study purposes. Unfortunately Professor Kelsey died in 1927, and twenty-two years passed before further mention of these photographs can be found in the University's archives. They were then transferred from the U-M Library attic to the Kelsey attic. There, in 1979, they were rediscovered and now hold a special place in the collections of the Museum. They remain a precious record of nineteenth-century Rome as viewed through the eyes of a Victorian scholar.

Lauren Talalay

Based on the Kelsey catalogue *A Victorian View of Ancient Rome: The Parker Collection of Historical Photographs in the Kelsey Museum of Archaeology*, by Judith Keller and Kenneth A. Breisch, with a foreword by Margaret C. Root (1980).



Heroic nude torso of a type used by the Romans to represent a god, an athlete, or an emperor. Found in the Baths of Caracalla in Rome in 1868. Parker Collection 1071.



Marble statues and heads of Roman deities, portraits of statesmen, philosophers, an empress, and other Romans, excavated in Rome in 1874. Parker Collection 3212.

## Associates of the Kelsey Museum of Archaeology 2006–2007

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Visitors to the Kelsey Museum enjoy a moment in the Roman garden on the front lawn during the 2007 Ann Arbor Family Day Weekend.

## Staff Update

In May Coordinator of Museum Collections **Sebastián Encina** will attend the American Association of Museums meeting in Chicago. He reports that the two-year project to digitize the Museum's collections records is nearing completion.

In March Collections Manager **Michelle Fontenot** attended the course "Legal Issues in Museum Administration," held by the American Law Institute / American Bar Association.

Hellenistic and Roman Curator **Elaine Gazda** accepted a three-year appointment as director of IPCAA in July and is leading the curatorial group in planning exhibits for the Upjohn wing. She presented a paper at a workshop on cultural messages in the Greek and Roman worlds held at the Radboud University in Nijmegen, Holland, in September as well as participating in a seminar on Roman sculpture at the Clark Institute in Williamstown, Massachusetts, in April and a panel discussion on "Radical Hellenisms" sponsored by "Contexts for Classics" of the Department of Classical Studies in February. She continues

to serve on the Board of Trustees of the American Academy in Rome, cochairing the Trustees' Publications Committee, in which capacity she also acts as series editor of the Supplements to the *Memoirs of the American Academy in Rome*.

In October Curator for Dynastic Egypt **Janet Richards** co-organized the American Philosophical Society / Alexander von Humboldt Foundation symposium "The Making of Memory: Space • Performance • Appropriation," held in Philadelphia; in January and February she directed excavations in the late Old Kingdom cemetery at Abydos, Egypt; and in March her coedited book, *The Archaeology and Art of Ancient Egypt: Essays in Honor of David B. O'Connor* (2 vols.) was published by the Supreme Council of Antiquities Press. She continues planning the Dynastic Egyptian component of the Kelsey's new wing.

Graphic Artist **Lorene Sterner** is working on the final publication of the Tel Anafa excavation. She is also doing some conservation assessments of the Kelsey's ostraka collection, which will go to the Papyrology Room on long-term loan.

In September Curator for Academic Outreach **Lauren Talalay** presented "Size

Matters: Contemplating Miniaturization in Neolithic Figurines of the Mediterranean" at the European Association of Archaeologists meeting in Krakow, Poland. She coauthored (with Coordinator of Museum Visitor Programs **Todd Gerring**) "Eviscerating Barbie: An Innovative Approach to Teaching Children about Egyptian Mummification," to appear in *Telling Children about the Past: Interdisciplinary Approaches* (Ann Arbor: International Monographs in Prehistory) and authored "Deities: Goddesses," to appear in *Encyclopedia of Women in World History* (Oxford University Press).

In April Curator for Graeco-Roman Egypt **Terry Wilfong** presented "Men in a Coptic Town in Late Antique Egypt: Reexamining the Jeme Corpus" at the Classical Association of the Middle West and South meeting in Cincinnati and "An Egyptian Funerary Ritual from the Roman Period: Papyrus Stevens in the Toledo Museum of Art" at the American Research Center in Egypt meeting in Toledo. This summer he will work on Graeco-Roman Egyptian material for the Upjohn wing installation and help host the 25th International Congress of Papyrology at U-M, July 29–August 4.

## IPCAA Kudos

The recent scholarly pursuits of graduate students in the Interdepartmental Program in Classical Art and Archaeology have taken them to destinations throughout the United States and the Mediterranean as well as earning them prestigious awards.

**James Cook** excavated with Janet Richards at Abydos in January and February. He hopes to attend a National Park Service workshop on remote sensing in archaeology in Washington State in May and visit Arizona in June to get some comparative excavation experience with Hohokam canals. He is also helping to organize the 25th International Congress of Papyrology, hosted by U-M, July 29–August 4.

**Lydia Herring-Harrington** spent this academic year at the American School for Classical Studies at Athens as an Associate Member. As part of that program she is excavating at Corinth and will also work in the museum there.

From July to December **Lori Khatchadourian** carried out dissertation research as a Fulbright Scholar in Yerevan, Armenia. From September through December she did research under the auspices of

Armenia's Institute of Archaeology and Ethnography. She returns to Armenia in September 2007, aided by a Rackham Predoctoral Fellowship.

**Leah Long** published "Praeneste Cippi" in *Classical Antiquities at New York University*, ed. L. Bonfante and B. Fowlkes (Metropolitan Press).

**Alex Nagel** won a Dorot Foundation Travel Award from the American Institute of Archaeology (AIA) and a U-M International Institute Fellowship for fieldwork in Stratos, Greece, as well as ancient Persepolis, Iran. In January he gave a talk on the Stratos excavations at the AIA meeting in San Diego. In February he studied unpublished objects from Persepolis in the archives of the Oriental Institute at Chicago. This summer he will continue researching color at Persepolis and in the National Museum at Tehran, as well as spending another study season at Stratos and researching color in Corinth. In May he will work at the Pergamonmuseum in Berlin and in June present a paper at the first international terracotta figurine conference in Izmir, Turkey.

**Adrian Ossi** published an article on Frederick J. Woodbridge's architectural reconstruction drawings from Pisidian

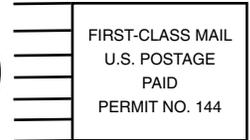
Antioch in the *Bulletin of the University of Michigan Museums of Art and Archaeology*.

**Ben Rubin** received a 2007–8 Rackham Predoctoral Fellowship to support his dissertation on the Roman imperial cult in central Asia Minor (25 BC–AD 68).

## Pedley Award Winner

IPCAA is pleased to announce that **Seth Button** is the 2007 recipient of funds from the John Griffiths Pedley Travel and Research Endowment. Seth will use his award to travel to Cyprus and the Cyprus American Archaeological Research Institute in Nicosia. As part of his investigation of how settlement patterns relate to both environmental and social change in prehistory, he will work in Cyprus as a member of the Elaborating Early Neolithic Cyprus project, a multiyear, multidisciplinary campaign of field survey, excavation, and laboratory analysis that has been shedding light on one of the murkiest but most exciting periods of Cypriot prehistory, the Aceramic Neolithic (perhaps ca. 8500–5000 BC). He will report on his travels in the Fall Newsletter.

THE  
KELSEY  
MUSEUM  
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ARCHAEOLOGY



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## Exhibition

*From Excavation to Education:  
Archaeology in the Classroom*  
May 11–May 25

## The Kelsey Museum of Archaeology

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**Associate Director**  
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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*  
Thelma K. Thomas, *Postclassical*  
Terry Wilfong, *Graeco-Roman Egypt*

**Research Associates/Affiliates**  
Sussan Babaie      Lisa Nevett  
Gary Beckman      Christopher Ratté  
Traianos Gagos      Carola Stearns  
Uzi Leibner      Ann van Rosevelt  
Artemis Leontis

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Scott Meier,  
*Museum Exhibition Coordinator*  
Jackie Monk,  
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Lorene Sterner, *Graphic Artist*  
Alex Zwinak,  
*Student Services Assistant*

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

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

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