

The Kelsey Museum of Archaeology Newsletter

Fall 2019



Pets at Karanis • Pedley Winners • Updates from the Field

On the Cover

Funerary Temple at El-Kurru

The funerary temple at El-Kurru, in northern Sudan, was built around 325 BCE within the bedrock of a former quarry. A rock-cut staircase descended to an outer room, which in turn led into a large courtyard. Twenty-six columns around the edge of the courtyard supported a partial roof, leaving the center open to the sky. From the courtyard, two doorways cut into the bedrock led to a network of six underground rooms. The identity of the king for whom the temple was built is unknown, and the structure itself was never completed or used for its intended purpose.

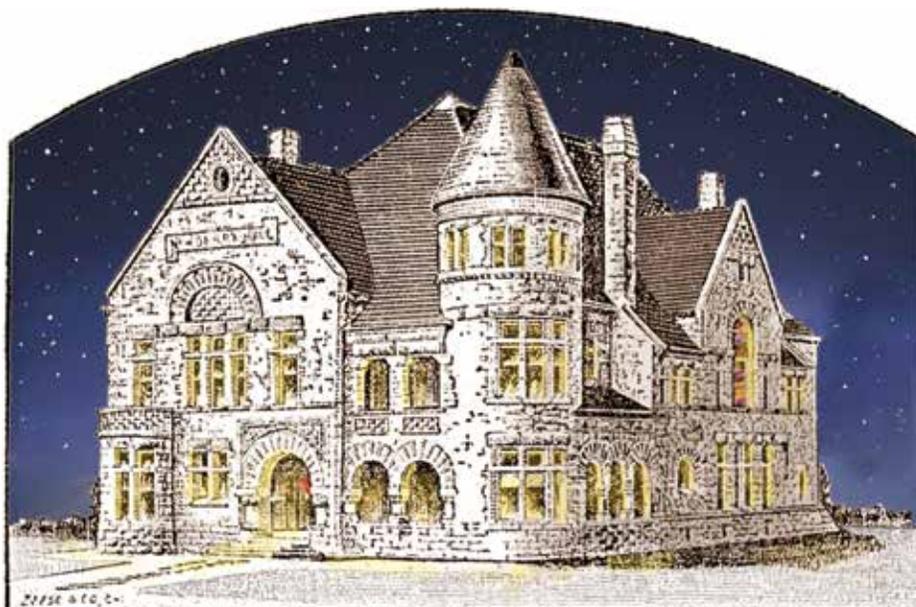
Several centuries after its construction and abandonment, pilgrims began to visit the temple, as we know from the over 600 devotional graffiti that adorn its walls and columns. Most are holes or cupules, places where the soft stone has been scooped out by pilgrims who wished to collect the powder for its perceived magical and healing powers. The temple's 235 pictorial graffiti consist of symbols, objects, masons' marks, animals, humans, and plants, as well as several unknown motifs. Many of the images relate to religion and ritual in

ancient Kush, but not all the graffiti in the temple have meanings that are clear to us today.

Although our understanding of the graffiti is incomplete, they nevertheless animate the temple, forging a link between us and the people who carved them and giving us small but concrete clues into their world.

*Learn more about the ancient graffiti at El-Kurru by visiting the special exhibition **Graffiti as Devotion along the Nile**, now on view at the Kelsey Museum.*

**We invite you to visit the
Kelsey Museum of Archaeology
during the upcoming holiday season.**



HOLIDAY HOURS, 2019-2020

NOVEMBER

Thursday, 28th Closed
Friday, 29th 11 a.m.-4 p.m.
Saturday, 30th 1-4 p.m.

DECEMBER

Sunday, 1st. 1-4 p.m.
Tuesday, 24th 9 a.m.-4 p.m.
Wednesday, 25th Closed
Thursday, 26th 11 a.m.-4 p.m.
Friday, 27th 11 a.m.-4 p.m.
Saturday, 28th 1-4 p.m.
Sunday, 29th 1-4 p.m.
Monday, 30th Closed
Tuesday, 31st 11 a.m.-4 p.m.

JANUARY

Wednesday, 1st Closed

Regular hours resume
Thursday, January 2nd

We extend our sincere appreciation and thanks to the Kelsey donor who provides support to extend our museum and gift shop hours during the holidays.

**The
Kelsey
Museum of
Archaeology
Newsletter**

Fall 2019

KELSEY MUSEUM STAFF

Nicola Barham, *Assistant Curator of Ancient Art*
Charlie Brown, *Custodian*
Eric Campbell, *Assistant Exhibition Designer*
Keith Dalton, *Security Officer*
Suzanne Davis, *Curator of Conservation*
Geoff Emberling, *Research Scientist*
Sebastián Encina, *Collections Manager*
Julia Falkovitch-Khain, *Special Exhibition Website Coordinator*
Michelle Fontenot, *Collections Manager*
Elaine K. Gazda, *Curator of Hellenistic and Roman Collections*
Mallory Genauier, *Community and Youth Educator*
Dawn Johnson, *Associate Director, Chief Administrator*
Patrick Lindberg, *Sergeant*
Sandra Malveaux, *Secretary*
Scott Meier, *Museum Exhibition Coordinator*
Laura Motta, *Research Specialist*
Catherine Person, *Director of Education*
Richard Redding, *Research Scientist*
Janet Richards, *Curator of Dynastic Egypt Collections*
Caroline Roberts, *Conservator*
Margaret Cool Root, *Curator Emerita*
Lisa Rozek, *Administrative Specialist*
Leslie Schramer, *Editor*
Matthew Spunar, *Security Officer*
Lorene Sterner, *Graphic Artist, Gifts Manager*
Lauren E. Talalay, *Curator Emerita*
Terry G. Wilfong, *Director, Curator of Graeco-Roman Egyptian Collections*
John Williams, *Security Supervisor*
Mallory Wolfgram, *Security Officer*
Alex Zwinak, *Graduate Program Coordinator*

**KELSEY MUSEUM RESEARCH
ASSOCIATES AND AFFILIATES**

Natalie Abell	Despina Margomenou
Gary Beckman	Lisa Nevett
Jay Crisostomo	Christopher Ratté
Katherine Davis	Ann van Rosevelt
Clayton Fant	Carola Stearns
Linda Gosner	David Stone
Christiane Gruber	Nicola Terrenato
Brendan Haug	Arthur Verhoogt
Sharon Herbert	Robert Wenke
Artemis Leontis	

INFORMATION

Web: www.lsa.umich.edu/kelsey/
Phone: 734-764-9304

GALLERY & GIFT SHOP HOURS

Tuesday–Friday 9 a.m.–4 p.m. *For holiday hours,*
Saturday–Sunday 1–4 p.m. *see opposite or*
Closed Mondays *the back cover.*

UNIVERSITY OF MICHIGAN REGENTS

Jordan B. Acker	Shauna Ryder Diggs
Michael J. Behm	Denise Ilitch
Mark J. Bernstein	Ron Weiser
Paul W. Brown	Katherine E. White

Mark S. Schlissel, *ex officio*

From the Director

Dear Friends,

As another academic year begins, we have opened a new exhibition and welcome some new members to the Kelsey Museum team.

Graffiti as Devotion along the Nile: El-Kurru, Sudan is our new exhibition, guest-curated by Geoff Emberling and Suzanne Davis. This beautiful and innovative exhibition showcases the exciting work being done by our archaeological project in Sudan on recording, preserving, and interpreting ancient and medieval graffiti. We opened the exhibition with a lecture — our first event in the Kelsey’s new neighbor, the Trotter Multicultural Center — and we hosted a very successful symposium on ancient graffiti in connection with the exhibition. Be sure to check out the catalog, and, of course, visit the exhibition, the striking look of which owes much to our longtime museum exhibitions coordinator Scott Meier. The distinctive graphics and typography of the exhibition are the work of Eric Campbell, the Kelsey’s new assistant exhibition designer. Eric joined us in the spring and has already had an impact on our exhibitions as well as the wider look of our promotions and mailings. We have also been joined, very recently, by Mallory Genauier, our new community and youth educator, whom you will be seeing in the context of our K–12, docent, and community programming. We welcome both Eric and Mallory to the Kelsey community!

In this issue of the Newsletter, we have the usual news and updates, but also something a little different. I’ve presented a version of a scholarly article that I wrote that might be of interest, something about the pets of the 1924–1935 archaeological expedition to Karanis, Egypt. This grew out of research from the *Karanis Revealed* exhibition, and was originally going to be a component of *Death Dogs*. If nothing else, this may restore some balance after that exhibition, in that this article gives cats and dogs equal time.

This past summer saw the latest installment of the *Kelsey in Focus* series, a selection of fans from Karanis — an appropriate subject for the hot months. We are working on the next installment for the fall, which will be curated by Elaine Gazda and Nicola Barham. Again, I won’t spoil the surprise, but will tell you that this new display marks a change. For the past two years, I’ve been in charge of this series, but am now passing its curatorial supervision on to Nicola Barham, our newest curator. Nicola brings a fresh perspective to the Kelsey’s collection, and we look forward to seeing what she finds in storage to highlight.

This fall we will also be searching for a new curator, in a joint appointment with the Department of Classical Studies. We anticipate bringing the finalists for this position to campus in early 2020, so watch for announcements of their lectures.

I hope you all have a wonderful fall, and thank you for your support. We hope to see you soon at the Kelsey Museum!

Terry G. Wilfong
Director and Curator

Dig Dogs & Camp Cats at Karanis

The Pets of the 1924–1935 University of Michigan Expedition

by Terry G. Wilfong

Author's Note: I wrote a scholarly article on the animals of the Michigan Karanis expedition for a volume of studies in honor of my colleague Gary Beckman (*Beyond Hatti: A Tribute to Gary Beckman*, edited by Billie Jean Collins and Piotr Michalowski. Atlanta: Lockwood Press, 2013). Since these “dig dogs” and “camp cats” are of more general interest, I've done an abridged version for the Kelsey Newsletter – I hope you enjoy it!

The University of Michigan 1924–1935 excavations at the Egyptian site of Karanis uncovered over 60,000 finds in hundreds of structures, documented in thousands of photographs and archival records. The primary focus of the excavation was, of course, the ancient site, but the records from the excavation also documented, incidentally, the lives of the excavators and workers on the site. From such documentation, we learn about the pets of the Karanis expedition.

Obviously, pets were a low priority for an archaeological expedition, but the fact that several were named and documented with clear affection suggests that they were part the non-work life of the expedition. Francis W. Kelsey's surviving camp rules for Karanis, although drawn up at least in part to ensure respect for local customs and mores, do not suggest that camp

life would have been particularly lively or enjoyable. So the animals and their antics clearly would have provided some much-needed amusement in the field for a group of archaeologists far from home.

We owe our knowledge of these pets to the Michigan expedition photographer, George R. Swain, whose images and captions provide

Animals and their antics clearly provided some much-needed amusement in the field for a group of archaeologists far from home.

nearly all of the information we have about the animals. Although we catch glimpses of other Michigan staff members with the animals in these photographs, our image of these pets comes through Swain's lens — many of the shots were clearly staged and Swain's shadow hovers at the bottom of some of the photographs of the animals.

Two dogs were with the camp for at least two seasons, and possibly more. Neither of these dogs appears to be of local birth, but their origins are unclear. It is perhaps unlikely that the Michigan team brought them from the US, and they may well have been adopted from Americans or Europeans resident in Egypt. Both of the dogs seem to be mixed breeds, definitely more pets than show dogs.

Of the two Michigan camp dogs, the one we see the most of is a dark retriever type known as Plupy. Although his name is sometimes explained as a play on “puppy,” pronounced to rhyme, there is an explanation more in keeping with the dog's personality and the context of his time. “Plupy” was the name of a character in American popular fiction of the 1900s through 1920s: a young boy and adolescent whose mischievous adventures were modeled on the childhood experiences of his



Figure 1. Plupy in grain mill at the Karanis dig house (KM neg. 327). The grain mill in the photograph is KM 25942, now on display in the museum lobby.

creator, Henry A. Shute. The Plupy stories, originally published in the *Saturday Evening Post*, were collected into a series of books with titles such as *The Real Diary of a Real Boy* (1902), *Plupy the Real Boy* (1911), and *The Youth Plupy, or the Lad with the Downy Chin* (1917). Although largely out of print now, these stories were very popular in their time and it seems likely that they inspired the naming of the Karanis dog, evoking his mischievous behavior.

In the Karanis photographs we see Plupy in a variety of situations, the most iconic of which was clearly a set-up by Swain, in which Plupy is shown emerging from a large stone grain mill from Karanis (fig. 1). Plupy was the most visible of the expedition pets. He clearly had the run of the site, and accompanied the excavators, as one can see in a photograph of Plupy with I. Terentieff and R. A. Haatvedt (fig. 2). He even appears fleetingly but frequently in the silent films made at Karanis, as he accompanies members of the Michigan team as they walk around the site and nearby irrigation canals, and runs into shots of the Egyptian workmen on the site.

The other dog of the Karanis camp, named Gyp, was more elusive than Plupy and appears in fewer photographs. Gyp was smaller than Plupy, with longer hair. His “portrait” shot, a staged photograph that seems to be his equivalent of Plupy’s appearance in the grain mill, also may suggest a more sedate personality: Gyp is posed, sitting still, against the cloth backdrop used for field photographs of artifacts (fig. 3). His pose was perhaps consciously modeled after that of the many stone lions found at Karanis; in any case, his presentation as an “artifact” suggests an older, calmer dog. Gyp can be seen in the front seat of the expedition’s Dodge sedan, in a photograph of the house staff (fig. 4). We rarely see both dogs together, but there is a photograph of both Plupy and Gyp at the dig house with



Figure 2. I. Terentieff and R. A. Haatvedt with Plupy, returning to the Karanis dig house (KM neg. 464).

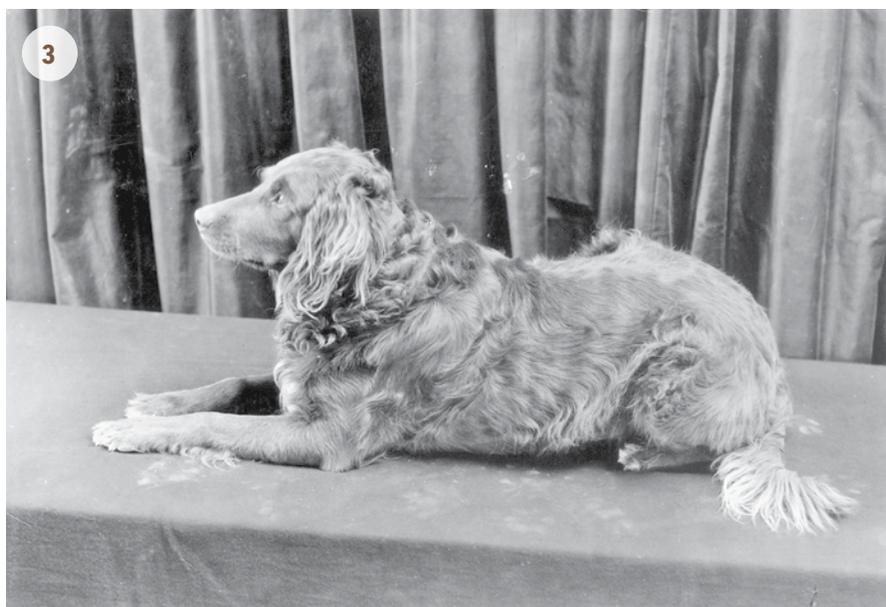


Figure 3. Gyp (KM neg. 5.3738).

Mrs. J. L. Starkey, wife of the director of the Michigan expedition in the 1924–25 and 1925–26 seasons (fig. 5).

At least two cats were also pets of the Michigan team, likely local cats that attached themselves to the expedition. They are identified in the photograph captions as Topsy and Sipsy. Topsy appears more often,

most notably as an embodiment of feline contentment, lying sleepily in front of the Karanis dig house (figs. 6–7). Sipsy can also apparently be seen in a shot of a cat sleeping in a box in the area used for sorting pottery (fig. 8). The cats were named and were treated as pets, but also had duties, especially in the off-season,



of keeping the dig house free from rodents: holes and cat-flaps were left in the otherwise blocked-up doors and windows for easy access (fig. 9).

The coexistence of the Karanis dogs and cats, contentious or otherwise, is documented in a few photographs that show the extremes. In two overexposed pictures, we see Sipsy chased up a pole by one of the dogs, jumping wildly beneath (fig. 10). It is entirely possible that this was a set-up shot by Swain,

although the poor exposure suggests a hasty dash for the camera to catch something unexpected. Elsewhere, though, we see that Gyp and Sipsy could get along, as shown in a photograph of the two of them in a doorway, peacefully standing next to each other, with Swain's shadow looming below (fig. 11).

The dogs and cats of the Karanis expedition were not a vital part of the project, but provided companionship and amusement to a team of

excavators and staff far from their homes. And archaeologists to this day adopt and care for local animals as pets. Although long gone, these Karanis pets live on in the Kelsey archives. ▲

Terry G. Wilfong is the director of the Kelsey Museum and its curator of Graeco-Roman Egyptian Collections.



Figure 4. Expedition house staff outside the Karanis dig house: Mohammed Mustapha, Abdin Suleiman, Awad Seyil, Mohammed Shater, and Gyp, in the expedition's Dodge sedan (KM neg. 5.4994).

Figure 5. Mrs. Starkey with Gyp and Plupy (KM neg. 272). As Mrs. Starkey was only part of the team for the second season, we can place this otherwise undated image to 1925–26.

Figures 6 & 7. Topsy in front of the Karanis dig house (KM negs. 460, 461).

Figure 8. Sipsy in front of dig house, with pottery (KM neg. 643).

Figure 9. Topsy looking out of a hole in a sealed-up window (KM neg. 644).

Figure 10. Gyp (?) chases Topsy outside the Karanis dig house (KM neg. 457, neg. 458 being a very similar, though even more overexposed, photograph). Although the dog is identified in the caption as Gyp, it looks like, and seems more in character for, Plupy.

Figure 11. Gyp and Sipsy (KM neg. 459).



Updates from the Field

The Interdepartmental Program in Classical Art and Archaeology (IPCAA) — one of the country's finest PhD-granting programs in classical and Mediterranean archaeology — is housed in the Kelsey Museum. Given our close connections with this interdisciplinary program, we are pleased to note here the activities of some current and former students.

This summer, **Caitlin Clerkin** undertook a study season with IPCAA alumna Professor Jennifer Gates-Foster of UNC-Chapel Hill at the Omrit Settlement Excavation Project in northern Israel, where Caitlin is assistant ceramicist. Having looked and relooked at thousands of sherds, they've now moved firmly into the publication stage of the project. She also participated in the Center for Curatorial Leadership/Mellon Foundation Seminar in Curatorial Practice, an intensive two-week seminar in New York City.

Christina DiFabio was a trench supervisor at the Vigla Archaeological Project, which is studying a Hellenistic fortress outside of

Larnaka, Cyprus, and is directed by Professors Brandon Olson (Metropolitan State University of Denver) and IPCAA alumnus Tom Landvatter (Reed College). After Cyprus, she then went to Selçuk, Turkey, to assist with cataloging pottery from the Notion Archaeological Survey, directed by Professor Christopher Ratté.

This summer, **Joey Frankl** returned to Greece to work on multiple archaeological projects and complete several study visits. His travels took him to Attica, the Argolid, Corinth, and Sikyon. A highlight was visiting a Roman marble quarry on the island of Euboea (pictured below).

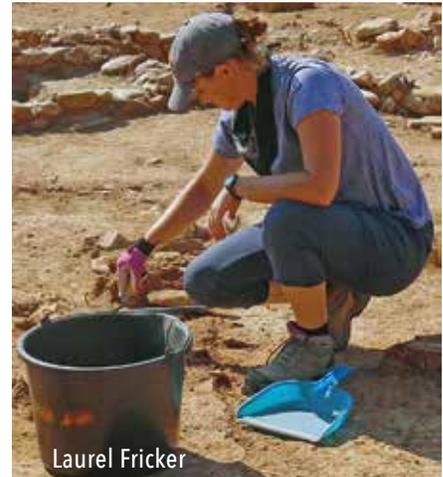
Bailey Franzoi, a first-year IPCAA student, spent the month of July excavating at the Roman city of Pollentia in Mallorca. She also traveled to the Canary Islands, Perugia, and Rome.

Laurel Fricker, a first-year student in IPCAA, spent her summer with the Olynthos Project, supervising the excavation of a trench.

Craig Harvey had a busy summer. He received an external grant from the American Center of Oriental Research (ACOR) to study Nabataean and Roman wall paintings from the site of Humayma with a small team



Bailey Franzoi



Laurel Fricker

of researchers in Jordan. He also had some of his research highlighted in a *Jordan Times* article. The rest of his summer was spent in Ann Arbor writing his dissertation and finishing an article and a couple book chapters for publication.

This summer **Matt Naglak** split his time between working as the supervisor of topography at Michigan's Gabii Project Excavation and working as a public engagement fellow at the University of Michigan Press. At the press, he worked with scholars and publishers across the country to come up with ways to better integrate spatial data and interactive



Joey Frankl

maps into Michigan's Fulcrum digital publication platform.

This summer, **Lauren Oberlin** worked as a lab assistant to Natalie Abell, analyzing ceramic materials from the 1960–1980 excavations of Agia Irini, a Bronze Age settlement on the island of Kea (Greece). Following this, she was the environmental materials specialist for Olynthos during the second half of their season, handling soil samples for flotation and conducting microdebris analysis.

Gregory Tucker spent this past spring and summer in Berlin as the IPCAA representative in the Michigan–BerGSAS Exchange Program. During these months he continued dissertation research and writing in consultation with the faculty at the Freie Universität Berlin while also improving his German and making the most of the city, exploring the many museums and engaging with the vibrant community of scholars focused on studies of the ancient world.

IPCAA Kudos

Since the last issue of the Kelsey Newsletter, two IPCAA students have successfully defended their dissertations.

This spring, IPCAA's **Emma Sachs** successfully defended her dissertation, "Style and Variety in the Art of the Roman Domestic Sphere." Congratulations, Emma!

On July 10, **Troy Samuels** successfully defended his dissertation, "Recovering Rural Non-Elites: Commoner Landscapes and Rural Infill in the Roman Middle Republic." Bravo, Troy!

The New Faces of IPCAA

The Interdepartmental Program in Classical Art and Archaeology welcomes three new students this year.

Bailey Franzoi earned her BA in classics and archaeology and the ancient world from Brown University in 2019. She graduated with honors and completed a thesis on how Roman conquest affected dining and funerary practice in local communities across the western Roman Empire, which won the James A. Pierce Thesis Prize. She also studied at the Intercollegiate Center for Classical Studies in spring 2018. She has excavated at Pani Loriga in Sardinia (2017) and at Pollentia in Mallorca (2019), and she interned at the Penn Museum digitizing archaeological ceramics (2018). Her research interests include human osteology and zooarchaeology.

Laurel Fricker earned her BA in classical civilizations, classical archaeology, and German with high honors from the University of Michigan. She then received her MA in classics, classical archaeology emphasis, from the University of Arizona. Her MA thesis explored to what extent the architecture and constructions at the Mycenaean palaces are emulated at non-palatial sites, focusing on domestic spaces in the Peloponnese.

Her interests range from the Bronze Age through classical Greece and primarily include the organization of Greek households, city planning, ancient domestic spaces, the materiality of everyday life in the ancient world, and social groups not commonly represented in the ancient texts. She has excavated as a volunteer with the Balkan Heritage

Field School at the sites of Stobi in the Republic of North Macedonia and Emporion Pistiros in Bulgaria. Laurel has also been a trench supervisor at Michigan's Olynthos Project, a field project focused on the classical city of Olynthos in northern Greece.

Melissa Gryan graduated *summa cum laude* from College of the Holy Cross in 2018 with a double major in classics and art history and completed a post-baccalaureate in classical languages at the University of Pennsylvania in 2019. Her undergraduate thesis focused on the reception of the Laocoön in Antiquity and the Renaissance, as well as the reception of Pliny the Elder in Giorgio Vasari's *Lives of the Artists*. While at Holy Cross, she also participated in manuscript research on Pliny the Elder and ancient translations of Josephus into Latin, in addition to research on the Graeco-Roman coinage at the Worcester Art Museum and the representation of foreign cultures in exhibition spaces. In 2019, she joined the University of Michigan's excavation at Gabii. Her research interests include the legacy of the reception and interpretation of classical art and artifacts, ancient aesthetics, the interplay of text and art, and how ancient people interacted with and venerated images.

Staff Updates

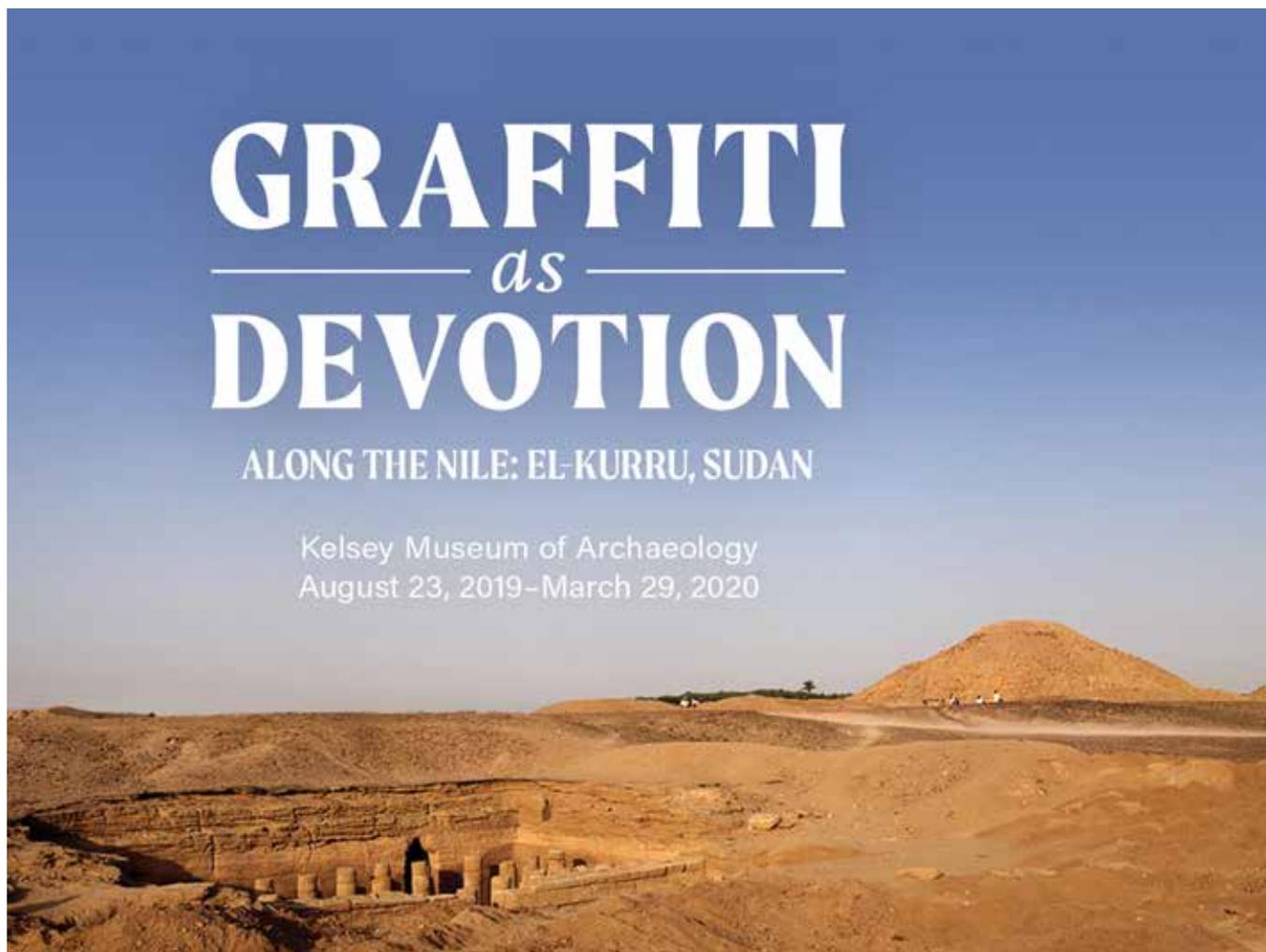
Assistant Curator **Nicola Barham** has been awarded a UMS Course development grant to include theatrical performance in her teaching this semester. Her class on Empire, Art, and Identity will compare the experiences of ancient migration in the Roman world with those of the Sudanese refugee portrayed in the South African Isago Ensemble's performance of *Man of Good Hope*. Professor Barham is also co-chairing a session at this year's annual conference of the Archaeological Institute

of America on Burial Spaces of the Roman Near East in January.

In May, Curator of Conservation **Suzanne Davis** chaired the annual conference of the American Institute of Conservation, where she also gave a talk on the intersection of conservation practice with community-engaged archaeological projects. Her paper, "Understanding and Improving Gender Equity in Conservation," was published in the *Journal of the American Institute of Conservation* in June. This fall, she is enjoying participating in activities surrounding the exhibition *Graffiti as Devotion along the Nile: El-Kurru, Sudan*, which she co-curated with Kelsey colleague Geoff Emberling.

Associate Research Scientist **Geoff Emberling** co-curated (with Suzanne Davis) the exhibit *Graffiti as Devotion along the Nile: El-Kurru, Sudan*, which opened August 23 and will run through March 29, 2020. He and Suzanne also co-edited a catalog for the exhibit. He has been excited by the public and scholarly interest in our work. Like most exhibits, the project involved detailed research into specific images as well as broader synthesis. It has been a deeply rewarding process, thanks in large part to Kelsey staff!

Collections Manager **Sebastián Encina** is completing edits to the General Facility Report, the standard form used by museums when lending and



borrowing art, artifacts, and specimens. The new form will be available to the museum community in 2020. Sebastián will be presenting this work at the Association of Registrars and Collections Specialists (ARCS) conference in Philadelphia this November.

In late May, Curator of Hellenistic and Roman Collections **Elaine Gazda** consulted with IPCAA graduate student Zoe Ortiz during her MSP internship at the Louvre where she was studying the Roman sculptures from Gabii. It was a particular pleasure to spend time with Zoe in the visitor-free galleries on closing day. In June, Elaine spent two weeks studying materials related to her ongoing research on the Villa of the Mysteries — in Pompeii, Paestum, and Rome. At Paestum, where she studied Lucanian tomb paintings in the museum, she was hosted by Colgate professors Rebecca Miller Ammerman (IPCAA PhD 1983) and Albert Ammerman, who are excavating at the Temple of Athena. In preparation for an article for a conference volume on Roman Hellenisms (edited by Basil Dufallo and Riemer Faber), she also visited Oplontis to study the two Nike statues from Villa A, one of which was on exhibit at the Kelsey in 2016. A brief visit to Cosa, where she excavated in the 1970s, was hosted by co-directors Andrea DiGiorgi of Florida State University and Darby Scott of Bryn Mawr College, who brought her up to date on their current work at the site. In August she submitted an article, “Portraits and Patrons: The Women of the Villa of the Mysteries in Social Context,” for a volume of papers resulting from the 2018 Symposium Campanum that was organized by Iowa professor Brenda Longfellow (IPCAA PhD 2005). Brenda and Molly Swetnam-Burland (IPCAA PhD 2002) are co-editing the volume entitled *Negotiating Silence*. At the Kelsey, Elaine continued to oversee the newly revised Kelsey

New Staff



We are pleased to welcome **Eric Campbell** as the new Assistant Exhibition Designer at the Kelsey Museum. Eric was educated at the College for Creative Studies in Detroit, where he focused on graphic design and illustration. He has accumulated over a decade of professional creative experience and brings a unique and unexpected approach to visual storytelling. As a multi-disciplinary artist, he is skilled in creating a wide array of media, from the traditional to the experimental. He has been deeply interested in archaeology from a young age and is excited to use his talents to further the public’s understanding of our shared past.

Museum Studies series, the first volume of which, *Roman Decorative Stone Collections in the Kelsey Museum of Archaeology* (by J. Clayton Fant, Leah E. Long, and Lynley McAlpine), is now under review by the University of Michigan Press. In July, Elaine also began a one-year term as Graduate Adviser to IPCAA. She plans to retire as of June 2020 but will



The Kelsey’s new Community and Youth Educator, **Mallory Genauer**, joins us with more than seven years of education experience. After receiving her MS in classical art and archaeology from the University of Edinburgh, and BA in humanities from the University of Washington, Mallory has spent the past five years working with Native American communities in Washington State and California to expand reservation museum education programs. She has served on the Board of Directors of the San Diego Museum Council as Education Chair, bringing outreach programs and professional development to the greater San Diego region on behalf of more than 40 area museums.

remain active in publishing Kelsey collections.

On January 1, 2020, Research Associate **Sharon Herbert** will start a three-year term as president of the American Schools of Oriental Research.

Pedley Winners Report on Their Summer Research and Travel

Machal Gradoz

Much as my third year in IPCAA was a year of wrapping up courses and preparing for candidacy, my summer was a season of wrapping up field projects and preparing for publication. Thanks to the support of the John G. Pedley Award for Travel and Research, I was able to visit and work on publications associated with three different projects in the Peloponnese: the Western Argolid Regional Project, the American School Excavations at Corinth, and the Sikyon Archaeological Project. I had the opportunity to work with ceramics associated with the late Hellenistic and early Roman periods, the same time span and material on which my dissertation will focus.

This summer was the final study season of the Western Argolid Regional Project, a diachronic, intensive archaeological survey that ran field seasons from 2014 to 2016 and has had study seasons from 2017 to 2019. I have worked on this project since its beginning in 2014, and while it is difficult to say goodbye, it is exciting to work with all of the data we have produced. This year, in preparation for the preliminary report, we focused on refining analysis and synthesis of artifacts we had pulled for cataloging



Looking at finds from WARP in the apotheke.



Working with finds published from South Stoa Well VI in the Corinth Museum.

over the seasons and better defining artifact classes. For my part, I worked on material from the Iron Age in addition to the late Hellenistic and early Roman artifacts.

After WARP, I took a short trip over to Corinth, where I worked on preparing material excavated from South Stoa Well VI for publication. This well, which I helped to excavate 2015 as part of the conservation program for the Eutychia mosaic, was published preliminarily last year in *Hesperia* (88, pp. 155–214), but the whole contents of the well have yet to be published. This well is interesting because it provides rare evidence for activity in Corinth during the so-called interim period (ca. 146–44 BCE) and the early years of the Roman colony.

Having not quite had my fill of wells or my fill of pottery from the 1st century BCE to the 1st century CE, I took another short trip, this time to Kiato to work on well 3138, excavated last season on the Sikyon Archaeological Project. This work included assisting in reading over 560 kg of pottery(!), pulling artifacts for the publication catalog, and cataloging these objects. The amount of material here is unprecedented in the Peloponnese for this period, and thus has the potential to address questions on the nature of interaction between “locals” and Italians.

The knowledge I gained this summer from working so closely with 1st century BCE–1st century CE pottery will be valuable as a start on a ceramics-focused dissertation on this period, and I am grateful for the support of the Pedley Award, which allowed me to work on these three projects and their associated materials.

Tyler Johnson

At the end of the intense three years that are pre-candidacy at IPCAA, it was an honor to be named as a recipient of the Pedley Award. My work investigates the fate and transformation of residential complexes in the late Roman Empire, particularly in central Italy, and with the support of the John G. Pedley Award for Travel and Research I was able to continue my field research at the remarkable site of Poggio del Molino, situated between Piombino and Livorno on the coast of Tuscany. In addition to my research-based activities, I also had the opportunity to step into a new leadership role at Poggio del Molino this summer, directing the project's small field school of American and Italian archaeology students. As both a personal and professional experience, my summer activities were nothing short of rewarding and a real testament to the kinds of opportunities the John G. Pedley Award for Travel and Research can provide.



View of the Tuscan coast from the site of Poggio del Molino.

Poggio del Molino is the name of a small promontory that forms the northern boundary of the Gulf of Baratti, one of the most archaeologically rich zones along the Tuscan shoreline. The southern limit of the gulf is formed by the massive promontory which hosts the Etruscan city of Populonia, a major center of mining and metalworking in ancient times and the only major Etruscan settlement positioned directly on the sea. Scientific archaeological excavations around Populonia have been conducted for more than a century, and today researchers continue to investigate what the territory can tell us about the transitions experienced by Etruscan cities once they came under Roman control.

The site at Poggio del Molino, where a Roman fortress was constructed in the 2nd century BCE, plays an integral role in this story, but also provides important information for topics more closely aligned with my own research. After the fortress went out of use in the 1st century BCE, it was converted first into a “villa rustica” specializing in *garum* production before undergoing transformation into



Students at Poggio del Molino fight roots and overgrowth (but enjoy the shade) as they clean the first layers of collapse in a room off the garden of the villa.

a high-class, luxurious seaside villa. By the 5th century, however, residents of the villa no longer seemed to adhere to “classical” standards of Roman domestic life, engaging in activities as diverse as craft production, burial, and early-Christian cult activity.

This summer, I was able to lead a team of 12 students in excavating one room of this villa, where we discovered a complicated series of modifications and interventions which had been carried out around the 5th century. Along with the excitement this opportunity provided me for my research, it was an immense pleasure to direct a trench independently for the first time. For four weeks, I was responsible for the entire operation of the site, from logistics and excavation to documentation and paperwork. Ultimately, the season was a major success and I look forward to continuing my work with the project. In short, I could not have asked for a more enriching season of fieldwork and am immensely grateful for the generous support provided by the John G. Pedley Award for Travel and Research.



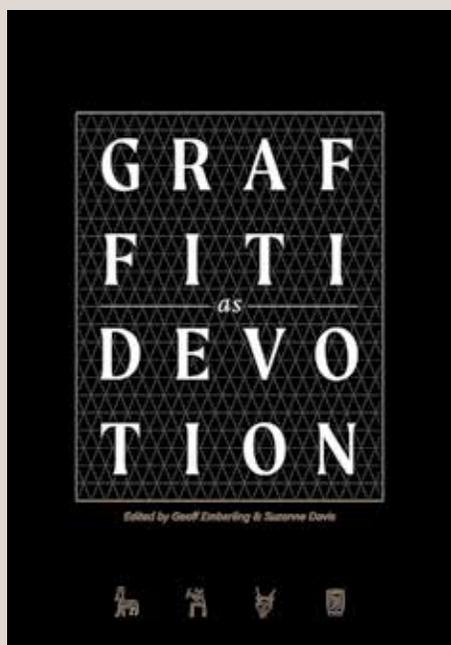
Staff and students at Poggio del Molino gather for a photo on the last day of operations, July 2019.

On the Bookshelf

Graffiti as Devotion along the Nile and Beyond

This volume is focused around a group of ancient and medieval figural graffiti found in 2015 by an archaeological project of the Kelsey Museum at the site of El-Kurru. Located in northern Sudan, El-Kurru was a royal pyramid burial ground of kings and queens of Kush from about 850 to 650 BCE. Written in conjunction with the exhibition *Graffiti as Devotion along the Nile*, essays by an international group of seven scholars present the site of El-Kurru and its graffiti in historical context.

Written to engage non-specialist readers, the book will be of interest to archaeologists, ancient and medieval historians, and art historians working in the Nile Valley and beyond, and to a broader community interested in these subjects.



Edited by Geoff Emberling and Suzanne Davis
 Kelsey Museum Publications 16
 Ann Arbor: Kelsey Museum of Archaeology, 2019
 ISBN: 978-0-9906623-9-6
 Pp. xviii + 193, color illustrations throughout
 Paperback, 7" x 10"
 \$39.00

Available for purchase at the Kelsey Museum gift shop and through ISD, <https://isdistribution.com/>

Save the Date!

The Kelsey Museum Holiday Open House will be held on **Thursday, December 5**, from 4 to 6 p.m. Please join us at this convivial start to the holiday season. Come partake of the music, light fare, and wonderful conversations with the Kelsey membership, curators, staff, students, and colleagues. The galleries and gift shop will be open.

And Remember ...

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Don't forget to check in on our blog! We post all sorts of interesting things, from rarely exhibited objects to curiosities from our Archives. It's a great way to keep up with what our staff and researchers are doing!

Find us at <https://kelsey-museum.blog>.

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Graffiti as Devotion along the Nile: El-Kurru, Sudan

August 23, 2019–March 29, 2020

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<https://lsa.umich.edu/kelsey/exhibitions/online-exhibitions.html>

See a complete list of Kelsey events at our website:
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Friday, November 29 11 a.m.–4 p.m.
Saturday, November 30 1–4 p.m.

Sunday, December 1 1–4 p.m.
Tuesday, December 24 9 a.m.–4 p.m.
Wednesday, December 25 Closed
Thursday–Friday, December 26–27 11 a.m.–4 p.m.
Saturday–Sunday, December 28–29 1–4 p.m.
Monday, December 30 Closed
Tuesday, December 31 11 a.m.–4 p.m.

Wednesday, January 1 Closed

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