

# The Kelsey Museum of Archaeology Newsletter

Spring 2021



# On the Cover

## Indian block-print textile

Cotton

43 x 27 cm

18th century?

Purchased from Phocion Tano, 1953

KM 94139

The Kelsey holds a collection of 57 Indian cotton fabrics purchased from the Tano dealership in Cairo. Initially known as Fustat cloth—after the site of al-Fustat (Old Cairo), where examples in Egypt first came to light—the textiles are now known to have been used at multiple centers in Egypt.

These fabrics were originally produced on the northwestern Indian subcontinent at Gujerat and are now more often referred to as Gujerati textiles. Sadly, the early 20th-century excavators of Old Cairo were not particularly interested in textiles and did not record their archaeological contexts.

Gujerati textiles in the Kelsey are woven from Indian cotton that is resist-dyed or block-printed in colorful patterns. The fragments once formed parts of garments and domestic furnishings of good quality. They were not, however, items of a luxury textile trade. Despite the fact that they were imported all the way from India, they represent the tastes of a mercantile class whose needs and purses were accommodated in the sea trade alongside shipments of luxury products for more elite consumption.

Text adapted from *Passionate Curiosities: Tales of Collectors and Collections from the Kelsey Museum*, p. 128. This book is available from the Kelsey Museum website as a free PDF download: [myumi.ch/PI2N8](https://myumi.ch/PI2N8).

The Indian textiles in the Kelsey collection are published in *Indian Block-printed Cotton Fragments in the Kelsey Museum, the University of Michigan*, Kelsey Museum Studies 8, by Ruth Barnes (Ann Arbor: Kelsey Museum of Archaeology, 1993). This specimen is catalogue no. 51.

# No Reservations Needed to Visit the Kelsey

We are very excited to announce that the Kelsey Museum is now open to all audiences during our regular visiting hours without capacity limitations. Visitors still need to complete the ResponsiBLUE health screening before arrival, but do not need to schedule their visit in advance through Eventbrite.

However, with COVID infections on the rise due to the more infectious delta variant, the University of

Michigan is again requiring that all individuals, regardless of vaccination status, wear a face covering in university buildings (<https://ehs.umich.edu/>).

We are looking forward to your visit and greatly appreciate your patience and continued support over the past 18 months.

## Hours

Tuesday–Friday: 9 a.m.–4 p.m.  
Saturday & Sunday: 1–4 p.m.

## Learn more about our reopening

Visit our Reopening Details page for up-to-date information about visiting the museum.

[lsa.umich.edu/kelsey/visit/reopening-details](https://lsa.umich.edu/kelsey/visit/reopening-details)

# The Kelsey Museum of Archaeology Newsletter

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Jake Bennett, *Security Officer*  
Eric Campbell, *Assistant Exhibition Designer*  
Jolene Collins, *Sergeant*  
Suzanne Davis, *Curator of Conservation*  
Geoff Emberling, *Research Scientist*  
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Nicola Terrenato, *Director and Curator for the Archaeology of the Italian Peninsula*  
Terry G. Wilfong, *Curator of Graeco-Roman Egyptian Collections*  
John Williams, *Security Supervisor*  
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
Jessie DeGrado	Carola Stearns
Clayton Fant	David Stone
Linda Gosner	Nicola Terrenato
Christiane Gruber	Arthur Verhoogt
Brendan Haug	Robert Wenke
Artemis Leontis	

## INFORMATION

Web: [lsa.umich.edu/kelsey](http://lsa.umich.edu/kelsey)  
Phone: 734-764-9304

## GALLERY & GIFT SHOP HOURS

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

## 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 Kelsey friends,

Greetings from Rome! After a COVID-related hiatus in 2020, I have been conducting some organization and logistic work at the site of Gabii in preparation for a major field season in the summer of 2022. Other Kelsey projects, such as the ones at Abydos and Notion, are also gearing up for full seasons in the next academic year. Just like everyone else, I cannot wait for things to go back to a degree of normalcy, in the field as well as in the museum, and I am delighted to see that everything seems to be moving in that direction. Our galleries are gradually reopening and we are looking forward to a Fall 2021 that will look much more similar to a usual semester compared to the previous three terms. We have been at work on a number of fronts for the improvement and the upgrade of our displays. The text panels that are in the object cases are being reformatted and homogenized, using color codes that identify the chronological period to which they belong. More generally, we plan to add more context to illustrate how our artifacts connected to the people who made and employed them.

Another major new development is our work toward the installation of a Byzantine and Islamic gallery on the second floor. Originally included in the plans for the new Upjohn wing, it was never installed. We have now gathered a working group of Kelsey curators and staff to revise and update the design. There is also an advisory board that includes faculty from the departments of History of Art, Middle East Studies, and Classical Studies, as well as outside experts. We very much hope to be able to install the new gallery in the next two years, thus broadening significantly the breadth of our exhibits and hopefully increasing the appeal of our museum.

In December we bid a fond farewell to Sandra Malveaux, who retired after 15 years as the Kelsey's senior secretary. We conducted a search to fill her position, and we are pleased to announce that Mallory Bower started on August 2 as our new executive assistant and social media coordinator. One of Mallory's goals will be expanding our presence and outreach online, building on the excellent work that has been done by Mallory Genauer. Of course, nothing beats meeting visitors in person, especially when that pleasure has been denied to us for many months. As a director that took office at the height of the pandemic, I cannot wait to be in the galleries giving tours and welcoming new and old friends of our institution.

Cheers,



Nic Terrenato  
Director and Curator

# The Kelsey Participates in U-M Poetry Blast

April is National Poetry Month, and this year the Kelsey Museum joined with other U-M and Ann Arbor cultural institutions to celebrate. The month-long event, called Poetry Blast, was spearheaded by U-M's Institute of the Humanities and sought to highlight poetry's important place in our lives and to recognize how it can console and inspire us.

Over 30 “pop-up” poems dotted the landscape of Central Campus, including at the Kelsey. The connector windows between the Upjohn Wing and Newberry Hall

displayed four poems from the ancient world: one each from the civilizations of Greece, Rome, Egypt, and Mesopotamia. Read all four poems at [myumi.ch/DEZVd](http://myumi.ch/DEZVd).

More information about these timeless poems is available on our social media channels—just search for @kelseymuseum on Instagram, Facebook, and Twitter.

Visit the Poetry Blast homepage ([myumi.ch/pdpwO](http://myumi.ch/pdpwO)) for more information and to download a map of all the pop-up poems on Central Campus.



**Left:** Two poetry panels on the Kelsey's connector windows as part of LSA Humanities Poetry Blast. Photo by Eric Campbell.

**Opposite:** One of the poems featured on the Kelsey connector windows.

THE INSTITUTE  
FOR THE  
HUMANITIES  
presents

POETRY  
BLAST!

A CELEBRATION  
OF NATIONAL  
POETRY MONTH  
April 2021

## HARPER'S SONG FOR INHERKHAWY



*A Song Sung by his Harpist for the Osiris,  
Chief of the Crew in the Place of Truth,  
Inherkhawy, who says:*

I am this man, this worthy one,  
who lives redeemed by abundance of good  
tendered by God indeed.

i  
All who come into being as flesh  
pass on, and have since God walked  
the earth;  
and young blood mounts to their places.

The busy fluttering souls and bright  
transfigured spirits  
who people the world below  
and those who shine in the stars with Orion,  
They built their mansions, they built  
their tombs—  
and all men rest in the grave.

So set your home well in the sacred land  
that your good name last because of it;  
Care for your works in the realm  
under God

that your seat in the West be splendid.  
The waters flow north, the wind  
blows south,  
and each man goes to his hour.

ii  
So, seize the day! Hold holiday!  
Be unwearied, unceasing, alive,  
you and your own true love;  
Let not your heart be troubled during  
your sojourn on earth,  
but seize the day as it passes!

Put incense and sweet oil upon you,  
garlanded flowers at your breast,  
While the lady alive in your heart forever  
delights, as she sits beside you.

Grieve not your heart, whatever comes;  
let sweet music play before you;  
Recall not the evil, loathsome to God,  
but have joy, joy, joy, and pleasure!

O upright man, man just and true,  
patient and kind, content with your lot,  
rejoicing, not speaking evil:—  
Let your heart be drunk on the gift  
of Day  
until that day comes when you anchor.

The Harper's Song was inscribed on the south wall of the tomb chamber of Inherkhawy at Deir el Medina, Egypt, around 1950 BCE (20th Dynasty of the New Kingdom).

Translation from *Ancient Egyptian Literature: An Anthology*, by John L. Foster, Austin: University of Texas Press, 2001. Image from *Fouilles à Deir el Medineh*, by Bernard Bruyère, plate 23, Fouilles de l'Institut Français d'Archéologie Orientale 8, Cairo: Institut Français d'Archéologie Orientale, 1930.

# A Poet at the Kelsey

## Alkman mosaic

Stone tesserae and mortar

63.0 x 71.6 cm

Roman Period (late 2nd–3rd c. CE)

Jerash, Jordan

Associates of the Kelsey Museum purchase, 1987

KM 1987.4.1

This imaginary portrait of the Spartan lyric poet Alkman once formed part of the border of a large floor mosaic, along with portraits of other ancient Greek authors, the Seasons, and the Muses. Scenes from the life of the Greek god Dionysos, patron of the theater, filled the center of the mosaic, which probably adorned a triclinium (dining room) in ancient Gerasa (modern Jerash, Jordan).

Not a lot is known about Alkman, who was probably active in the late 7th or 6th century BCE. Even his nationality is disputed. One tradition holds that he was brought to Sparta as a slave, and was eventually emancipated because of his great poetic skill.

His works, primarily choral odes, were meant to be performed within the social, political, and religious context of Sparta. They were arranged in six books, but these have been lost since antiquity. Of the scraps and fragments that survive, the longest is called the First Partheneion; it was discovered in 1855 in Saqqara, Egypt, by the French scholar Auguste Mariette. This partheneion (“maiden-song”) consists of 101 lines, of which more than 30 are badly damaged.

Ancient commentators have remarked upon the clear, light tone of Alkman’s poetry, as well as the richness of its visual description.



*I know the tunes  
of every bird,  
but I, Alkman, found my words and song  
in the tongue  
of the strident partridge.*

(from Barnstone, p. 46)

## Further Reading

- *Greek Lyric, Volume 2: Anacreon, Anacreontea, Choral Lyric from Olympus to Alcman*, edited and translated by David A. Campbell. Loeb Classical Library 143. Cambridge, MA: Harvard University Press, 1988. DOI: [10.4159/DLCL.alkman-testimonia.1988](https://doi.org/10.4159/DLCL.alkman-testimonia.1988)
- *Sappho and the Greek Lyric Poets*, by Willis Barnstone. New York: Schocken Books, 1988.

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## Registry Interns

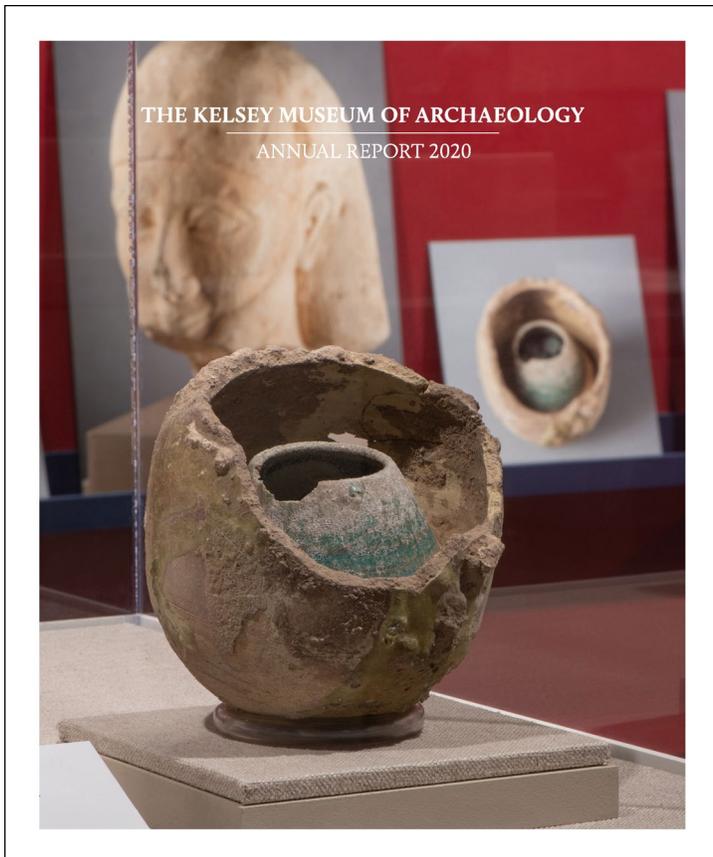
For Winter term 2021, the Kelsey Registry will be hosting two interns: Chesney Lambert (senior, History of Art) and Emma Creamer (senior, Classics). Both interns will be working virtually this semester while we continue dealing with the effects of the COVID pandemic. In order to accommodate both students and give them as true a museum experience as possible, Collections Manager Sebastián Encina is meeting with them on a weekly basis to discuss museum matters and assign work. Chesney is a

first-time intern, so weekly discussions revolve around daily registry activities, introduction to the database, and working with the archives. Emma has worked with the Kelsey before, thus she has familiarity with the museum and our policies. Her work is more advanced, assisting Sebastián with archives organization and planning for making the archives more accessible. Both students will have the opportunity to leave a mark on the Kelsey and help the museum provide more services to students and researchers.



More than 10,000 donors supported the University of Michigan's seventh Giving Blueday, a 24-hour celebration of giving that was held on March 10. Those who gave contributed more than \$4.6 million in gifts of all sizes to causes of their choice across the Ann Arbor, Dearborn, and Flint campuses and Michigan Medicine.

The staff, curators, and researchers at the Kelsey Museum extend our sincere appreciation to the donors who contributed \$1,275 in support of our exhibition-related activities, behind-the-scenes programs, research, and conservation. Thank you for your generous support.



We are pleased to announce that the Kelsey Museum annual report for calendar year 2020 is now online and available for download.

The report chronicles the ways Kelsey researchers and staff navigated the problem of how to remain a resource for the community while keeping staff, visitors, and our city safe during this most unusual year.

**Download the 2020  
annual report**

[myumi.ch/nbj0V](https://myumi.ch/nbj0V)

# Kelsey Facilities Updates

## Return to Campus

As the fall semester draws near, we are enjoying a gradual return to campus and an increase in Kelsey operations. The galleries have expanded to welcome all our audiences on select days during the week (U-M Community, Members/Docents, and the public). We continue to use the Eventbrite scheduling system to manage capacity; however, effective August 10, we will be open on all our regularly scheduled hours to all audiences without capacity limits. Visitors will still be required to complete the ResponsiBLUE screening prior to their visit, and non-vaccinated visitors will need to wear a mask and distance. We are looking forward to the increase in visitors in our galleries, and the opportunity for them to again enjoy the permanent galleries and our special exhibition, *Randal Stegmeyer: Exposing the Past*. We greatly appreciate the patience of our patrons while we move forward in a conservative manner, supporting safe measures for everyone.

Our staff has also begun to return to on-site work. While a small group of faculty, staff, and students have been on site engaged in essential work related to general operations, collections, and lab research, most of our community has been working remotely since March of 2020. We are looking forward to a robust presence at the Kelsey including staff, faculty, and students, but we have also learned that working remotely for a day or two during the week can be a benefit to complete “deep work” projects. We are also looking forward to welcoming our IPCAA (Interdepartmental Program for Classical Art and Archaeology) graduate students back in August in preparation for the semester.

The fall will be an opportunity to return to on-site activity and move forward with projects related to our strategic planning and DEI initiatives. We will also conduct our annual review of our Emergency Operations Plan and conduct safety training for all our staff and volunteers.

Initially, we will not be hosting object-handling classes, tours, or events. We will continue a robust online presence through our Flash Talks, FAST lectures, and exhibition-related programs, as well as our online educational resources for schools. As the fall progresses, we will evaluate initiating our tour program and opening the gift shop. We will also be hosting several visiting researchers.

## Building Foundation Project

AEC (U-M Architecture, Engineering, and Construction) continues to work closely with the Kelsey on the best approaches for the repair of the Newberry building’s foundation. New research includes an approach that would be less invasive and minimizes impacts to the building and the Tiffany window. This would involve a grout injection and the addition of flashing and permanent hard scape water mitigation features. The project will hopefully move forward in the spring of 2022.

## Camera Project

The final stages of our camera project will be completed by the fall. We are adding cameras in our collection storage areas, which involves the installation of conduit, cabling, and new cameras in Upjohn and our collection archives in Newberry. Many thanks to Kyle Hewlett, DPSS, construction services, and the Building Endowment for funding this project.

## Facility Upgrades FY2022

In FY2022 we will be adding new chairs for the IPCAA students’ offices and implementing updates for the administrative offices. The administrative offices will receive new paint, window blinds, and air conditioning units. We appreciate LSA’s support for these facility upgrades.

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# Farewell to Two Kelsey Docents

It is with mingled sadness and gratitude that we announce the departure of two long-serving volunteers from the Kelsey Museum docent program. Florence Johnston and Jean Mervis have decided to step down from their docent responsibilities. Florence and Jean have served the Kelsey communities for over a decade, especially our youngest

visitors and their families. They have contributed greatly to our museum community over the years, from their creative Family Day tours to the Read and Look Program.

We still hope to see you both as visitors to the museum. From all of us here at the Kelsey, thank you for your years of service.

# Searching for Hamzeh Carr

By Terry G. Wilfong

I am currently on sabbatical, researching the Kelsey Museum's watercolor facsimiles of the wall paintings uncovered by the University of Michigan excavations at Karanis in the 1920s (fig. 1). Like the better-known Maria Barosso paintings of the Villa of the Mysteries on permanent display in the Kelsey Museum, the Karanis watercolors were intended as a record of vividly colored ancient paintings discovered in an age before color photography was widely available or reliable. The Kelsey Museum's Karanis watercolors are valuable records of original murals now sadly deteriorated or lost. I am working on a proposal to have them conserved and housed to protect them as well as safely exhibit them. My eventual exhibition and catalogue of these paintings will explore their imagery and importance for the study of late Roman art in Egypt, their archaeological contexts, the other kinds of paintings found at Karanis, and the uses of facsimile painting and other strategies for recording color by archaeologists in the 1920s.

But another part of this project, the part that is currently occupying much of my attention, is the life and career of the mysterious artist of these facsimiles, Hamzeh Carr. Tradition within the Kelsey has long assumed that Carr was

***Tradition within the Kelsey has long assumed that Carr was an Egyptian artist, hired primarily because he was local. But this is far from the truth.***

an Egyptian artist, hired primarily because he was local. But this is far from the truth. Hamzeh Carr was, apparently, an English convert to Islam, who first went to Egypt around 1920 and divided his time between London and Cairo in the years that followed. He acquired a reputation as a fashionable artist and portraitist in Cairo, cited in a memorandum about his hiring for Michigan by A.E.R. Boak, along with a complaint about the high fee Carr requested to do the first set of facsimile paintings at the end of the 1924–25 season at Karanis.

From Egyptological sources, I knew that Hamzeh Carr had worked for a few other archaeological projects in the early 1920s, and indeed was involved with one of the major finds of the period. Excavator Howard Carter invited Carr to sketch in the newly opened tomb of Tutankhamun in 1922 (fig. 2), and his drawings were

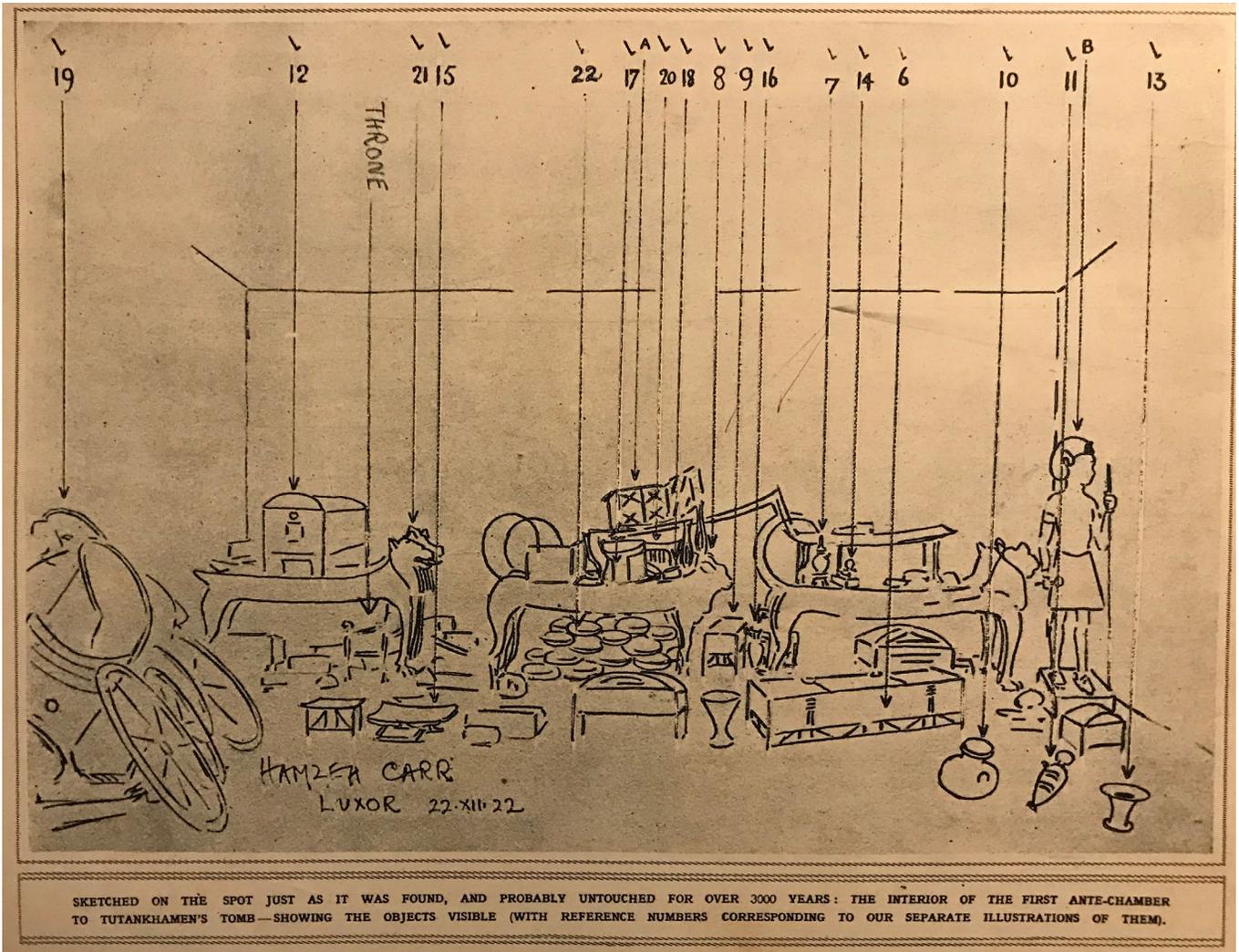
among the first images of the Tutankhamun treasures to appear publicly. Carr also did facsimiles of the distinctive Greek-influenced reliefs in the 4th-century BCE tomb of Petosiris at Tuna el-Gebel for Gustave Lefebvre's 1923–24 publication (fig. 3). But otherwise Hamzeh Carr is something of a mystery.

His first name seems to be a pseudonym (apparently never made legal), so no official records of Hamzeh Carr— notices of birth or death, travel records, obituaries—have yet turned up. I'm following up on a few archival sources that give some details, but most of the references I have found are mere mentions of Hamzeh Carr. However, each bit of information that I've managed to track down hints at a life and career that is truly astonishing. This is work still very much in progress, and I don't want to give away surprises at this early stage, but I will share with you one aspect of Hamzeh Carr's career that has proven relatively easy to uncover: his work as a book illustrator.

If you search for "Hamzeh Carr" online, most of the results will relate to one of two books from the 1920s, for which Carr did illustrations. Both were luxury editions of poetry, now prized on the antiquarian market, published by legendary London publisher John Lane for his press, The Bodley Head. John Lane is best known for his earlier publications from the "decadent" 1890s that helped define the aesthetic of that era—the illustrations of Aubrey Beardsley and the scandalous periodical *The Yellow Book*—and something of that sensibility informs the two books illustrated by Hamzeh Carr in the 1920s.



**Figure 1.** Hamzeh Carr, facsimile painting (watercolor and graphite over photograph, mounted on board): Isis and Harpocrates, wall painting from southern wall of House B50E, Karanis, Egypt (KM 2003.2.2).



**Figure 2.** Hamzeh Carr, sketch of the antechamber of Tutankhamun's tomb, dated December 22, 1922, as published in the *Illustrated London News*, January 6, 1923.



**Figure 3.** Hamzeh Carr, threshing scene from 4th-century BCE tomb of Petosiris, from Gustave Lefebvre, *Le tombeau de Petosiris* (Cairo 1924).



**Figure 4.** Hamzeh Carr, drawing of Omar Khayyam, from front cover of *The Rubáiyát of ‘Umar Khayyám* (London 1924).

The first of these books is a translation of the *Rubaiyat* of Omar Khayyam, a collection of poems by the Persian author who lived between 1048 and 1141 (fig. 4). Omar Khayyam became wildly popular in the English-speaking world in the 19th century thanks to an accessible and endlessly quotable translation by Edward Fitzgerald (“A Book of Verses underneath the Bough / A Jug of Wine, a Loaf of Bread—and Thou”). Fitzgerald’s version, however, was often criticized for being incomplete and too “free.” Publisher John Lane saw a need for a more accurate translation, and commissioned one from the eccentric writer Frederick Rolfe, who sometimes styled himself “Baron Corvo.” Rolfe, in fact, did not know Persian, and his “translation” was based on an earlier French version. Rolfe’s prose version of the *Rubaiyat* was filled with archaisms and neologisms that made for difficult reading, and Rolfe himself was notoriously prickly to work with. The 1903 publication of his Omar Khayyam translation did not bring success to Rolfe or John Lane (but did earn Lane and his staff vicious caricatures in a later autobiographical novel by Rolfe).

Omar Khayyam enjoyed a new wave of popularity in the 1920s, thanks to inexpensive editions of the Fitzgerald translation that somehow appealed to the zeitgeist of the time. John Lane saw this new vogue for the medieval Persian poet as a potential market for his now out-of-print translation and, with the contentious “Baron Corvo” recently (and conveniently) deceased, Lane was free to publish a new edition. Rather than compete with the existing cheap volumes, Lane opted for a luxurious treatment

with illustrations, for which he chose Hamzeh Carr. This was a fairly high-stakes project for Lane, so Hamzeh Carr must have already had a prominent enough profile in the London art scene, in addition to his Egyptian activities, to warrant the commission.

*The Rubáiyát of ‘Umar Khayyám, Translated from the French of J.B. Nicolas by Frederic Baron Corvo, with Sixteen Illustrations in Colour by Hamzeh Carr* was published by John Lane The Bodley Head in November 1924. Carr’s illustrations, reproduced by lithography from original paintings, appear at appropriate points throughout the text, depicting scenes suggested by the poems (fig. 5). In style, Carr’s illustrations are clearly inspired by classic Persian miniature paintings, but Carr’s images are considerably simpler and more austere than their Persian forebears. Each of his illustrations is signed in Arabic, Hamzah Abdullah Qar, the first names likely adopted by Carr in the wake of his earlier conversion to Islam. The handsomely bound quarto volume was priced at £1 1s., which would



**Figure 5.** Hamzeh Carr, illustration for Quatrain 409 (“Open the Gate for me, for Thou alone canst open....”), from *The Rubáiyát of ‘Umar Khayyám* (London 1924).

have been the equivalent of over \$80 in US currency today. Lavish books like these were often scheduled for a late fall publication date to appeal to buyers as luxury Christmas presents and this book was heavily marketed.

Despite its high price, Lane's illustrated *Rubaiyat* was enough of a success to warrant a follow-up. The publisher commissioned Hamzeh Carr to illustrate a second book in a similar vein, an edition of Sir Edwin Arnold's long poem, "The Light of Asia." Originally published in 1879, this poem retold episodes from the life of the Buddha. Buddhism was relatively little-known in the West at the time, so for many 19th-century Anglophone readers, this poem would have been their first exposure to Buddhist history and thought, and it remained an important influence on Western perceptions of Buddhism. Even in 1926, when John Lane's new edition appeared, Buddhism was not well known or understood in the English-speaking world, and the publisher clearly saw a need to be filled.

The Bodley Head's *Light of Asia* was sumptuously produced, in a limited, numbered edition, also priced at £1 1s. Again, there are sixteen color illustrations in the text, but there are also black-and-white drawings for each section, and the color illustrations are protected by tissue overleaves with captions. The protective coverings may be intended to emphasize the illustrations' preciousness, but may also be necessitated by the complicated printing process required for the color plates, which required multiple passes through the press to achieve the artist's unusual effects. Hamzeh Carr's illustrations almost seem to glow from the page, an effect helped by the frequent depiction of auras of light around his figures (figs. 6–7).

Although the styles of illustration are very different, the two books that Hamzeh Carr illustrated for John Lane partake of a common sensibility. Both invoke "The East" as it would have been understood in 1920s London—mysterious, exotic and "other." Eastern religions and mysticism more generally were fashionable in literary circles of the time, as was the esoteric Theosophical movement, which drew heavily on these belief systems. Hamzeh Carr came to these projects with a particular interest in eastern religions—not only his own Islamic faith, but also a strong interest in other traditions through his own involvement with Theosophy.

These two books illustrated by Hamzeh Carr bracket his initial assignment for the University of Michigan. The *Rubaiyat* appeared in November 1924, Carr did his first facsimile paintings for Michigan in May 1925, and *The Light of Asia* was published in November 1926. Carr's work for Michigan was direct and documentary: photographs and the remnants of some of the murals themselves show his facsimiles to have been extremely accurate. The illustrations he did for these two books did not directly affect his work on the Karanis paintings.

Carr's *Light of Asia* illustrations must have been done not long after he first worked at Karanis for the University of Michigan, and it is pertinent to ask if there was any influence in the other direction. The *Light of Asia* illustrations are considerably different from the pre-Karanis *Rubaiyat* illustrations, and the color palette and tone of these later paintings share similarities to some of the Karanis paintings. It is not a great stretch to suggest that Carr's work at Karanis, his long hours spent carefully copying paintings in



Figure 6. Hamzeh Carr, cover design for *The Light of Asia* (London 1926).

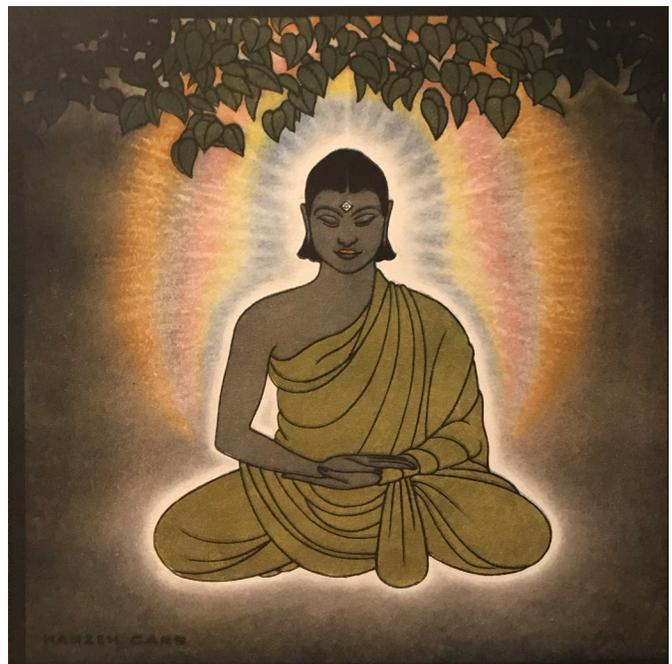


Figure 7. Hamzeh Carr, frontispiece for *The Light of Asia* (London 1926).



**Figure 8.** Hamzeh Carr, facsimile painting (watercolor and graphite on paper): Seated Harpocrates, wall painting in alcove of House C65CF4, Karanis (KM 2003.2.1).

May 1925, might have had at least a subconscious influence on his ideas for *The Light of Asia*.

The November 1926 publication of *The Light of Asia* was overshadowed by another book on The Bodley Head's fall list, *The Whispering Gallery*. This book purported to be a memoir by an anonymous diplomat that recounted frank conversations with major political and cultural figures of the time (including Kaiser Wilhelm, Tsar Nicolas II, Vladimir Lenin, Henry James, H.G. Wells, and Thomas Hardy). Heavily promoted as a major scoop, the book turned out to be a complete hoax, and the subsequent scandal and resulting litigation occupied most of the attention of the publishers, leaving little time or resources for the promotion of the Hamzeh Carr-illustrated *Light of Asia*. Although The Bodley Head continued to publish an eclectic range of books, lavish volumes like those illustrated by Hamzeh Carr were no longer a priority.

Hamzeh Carr would go on to illustrate at least one more book in a similar vein, but for a very different publisher

(the London Theosophical Society), and he would also return to Karanis to work for the Michigan team for at least one more season, making some of the most iconic of his facsimiles now in the Kelsey. But Carr concentrated more on his career as a fine artist, while also expanding his activities into wider social and intellectual circles. My research on Carr is still in progress, so I'll just leave you with a hint of what is to come, as I look into Carr's connections with a scandalous London West End play, a Hollywood actress, a mystical American composer, the surrealist movement, and Cairo's lively, if discreet, expatriate gay community in the 1930s. Watch for more about Hamzeh Carr as my research progresses.... ▲

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

# Staff Updates

Kelsey conservators **Suzanne Davis** and **Caroline Roberts** have been awarded a \$46,595 grant by the National Endowment for the Humanities (NEH) to pursue a two-year research project on “Advancing the Technical Study of Color in Archaeological Collections.” Carrie and Suzanne are busy preparing the conservation lab for the arrival of the new Bruker Tracer XRF unit, which will aid them in their color studies. NEH grants are prestigious and highly competitive awards granted to scholars pursuing projects that embody exceptional research, rigorous analysis, and clear writing. Roberts’s project is one of six to be granted funding from the Endowment’s Research and Development program this year, chosen from twenty-five eligible applications.

Suzanne and Carrie also had a research study published in the journal *Studies in Conservation*. Written with their colleague Andy Poli in U-M’s Department of Mechanical Engineering, the paper examines the behavior of conservation adhesives in hot climates and focuses on one that they tested extensively at the hot field site of El-Kurru, Sudan. “Paraloid® B-72/B-48N 1:1 as an Adhesive for Use in Hot Climates: Literature Review, Laboratory Testing, and Observational Field Study,” by Suzanne L. Davis, Caroline Roberts, and Andrea Poli. *Studies in Conservation* (March 3, 2021): 1–9. Read the article at <https://doi.org/10.1080/00393630.2021.1891810>.

In other news from the conservation lab, we’re pleased to announce that **Suzanne Davis** has been elected president of the American Institute for Conservation (AIC; [culturalheritage.org](https://www.culturalheritage.org)); she began her two-year term on May 15. The AIC is the leading



At the end of December 2020, **Sandra Malveaux** retired as the Kelsey’s senior secretary. Sandra began her career at the Kelsey in 2005 and has served under four Kelsey directors. For 15 years she was the first point of contact for those visiting the Admin office, and many will remember her welcoming smile and helpful professionalism. The competence and efficiency she brought to her job have been integral to all aspects of Kelsey operations. But more than that, to the staff and researchers here she feels like family. Congratulations on a well-deserved retirement, Sandra. We already miss you terribly.

membership association for professionals who preserve cultural heritage. AIC supports more than 3,500 individuals in over forty countries around the world working across multiple disciplines including conservation, science, art, history, and education. The organization establishes and upholds professional standards, promotes research and publication, provides educational opportunities, and fosters the exchange of knowledge among conservators, allied professionals, and the public. Congratulations, Suzanne!

Associate Research Scientist **Geoff Emberling** is very happy to announce that the *Oxford Handbook of Ancient Nubia*, which he co-edited with Bruce Williams of the University of Chicago, was finally published in December 2020 after five years of work. It has 55 chapters (over 1,100 pages) that give the most recent account of the archaeology, history, and art history of Nubia from the Epipaleolithic to early modern times, with synthetic articles on a range of subjects including gender and the body, rock art, and community engagement in archaeology.

Geoff is also very happy to announce the launch, in January,

of the two-year project entitled “Narrating Nubia: The Social Lives of Heritage” through the University of Michigan Humanities Collaboratory. The project has four faculty leaders: Yasmin Moll, a cultural anthropologist in the Department of Anthropology; Amal Hassan Fadlalla, a cultural anthropologist in Women’s Studies, Department of Afroamerican and African Studies, and Anthropology; and Michael Fahy, a cultural anthropologist and educator in the School of Education. The team is working with undergraduate and graduate students in Anthropology, Classics, IPCAA, and the Stamps School of Art and Design.

The Kelsey part of the Collaboratory project will involve developing interpretive materials for the site and the village of El-Kurru in collaboration with Sudanese colleagues and our friends in the village. These will include exhibitions on archaeology and local culture, educational materials for local teachers and students in Sudan, a children’s book, and a short film about El-Kurru and the place of archaeology in the community. It is hoped that all of these projects will also have a home at the Kelsey in one form or another.

The “Narrating Nubia” website is now live (<https://sites.lsa.umich.edu/>

nubia/). While you're there, be sure to subscribe to the project's blog.

Curator of Dynastic Egypt Collections **Janet Richards** and the Abydos Middle Cemetery Team have been awarded a grant from the Shelby White and Leon Levy Program for Archaeological Publications in support of a book project focused on Weni the Elder. This two-volume, multi-author publication will include diachronic biographies of Weni, his community, and Abydos itself, concluding with stories from modern life in Sohag province. Each volume will include an illustrated summary in Arabic. The grant begins in July 2021 and will support this

collaborative effort over the next three years.

The Shelby White and Leon Levy Program for Archaeological Publications (<https://whitelevy.fas.harvard.edu/>) supports research on terminated and unpublished archaeological fieldwork from significant sites in the Aegean, Anatolia, Balkans, Egypt, Iranian Plateau, Levant, Mesopotamia, Nubia, and Sudan. Since its inception in 1997, more than 20 million dollars in grants have been awarded to over 300 scholars.

Editor **Leslie Schramer** announces that IPCAA student Joey Frankl has received a Rackham Internship to work with her in the publications

office over the summer. He'll be spending part of his time helping out with various projects and getting to know how the publications process works. The rest of his time will be spent researching digital publishing possibilities for the Kelsey publication series.

On July 20, Assistant Curator of Numismatics **Irene Soto Marín** was featured on the podcast *Peopling the Past*. In the half-hour-long interview, she talks about quasi-official coinage in Roman Egypt during the 4th century CE, a period of instability and uncertainty. Listen to the full episode at <https://peoplingthepast.com/> or wherever you find your podcasts.

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## IPCAA Kudos

**Caitlin Clerkin** and Brad Taylor (emeritus in Museum Studies) published an article in the *American Journal of Archaeology* (125.1/2021). Titled "Online Encounters with Museum Antiquities," the article surveys ways that museums have brought their ancient Mediterranean and Middle Eastern resources to online audiences, in both long-term projects and COVID-19 pandemic efforts. Read the article at <https://www.ajaonline.org/museum-review/4249>.

After a one-year delay due to the global pandemic, **Alexandra Creola** will complete her Fulbright Award research trip to southern Italy during the 2021–2022 academic year. Her project is entitled "Roman Nymphs and the Underworld: Landscape, Religion, and Identity in Southern Italy." Alexandra will spend nine months in Italy, working in coordination with scholars at the Università

della Calabria, visiting archaeological sites and museums, and talking to local community members about nymphs in regional folklore. Traditionally, scholars have viewed the concept of Roman nymphs as a result of the transposition of Greek ideas into ancient Italy. Alexandra's study refocuses the narrative and investigates the southern Italic landscape through a local understanding of indigenous, sacred places.

**Christina DiFabio** received an American Research Institute in Turkey (ARIT) fellowship as well as a Rackham Language Training Award from U-M to fund her participation in an online summer course for advanced Turkish language study with Boğaziçi University (Istanbul). This course will help her improve her Turkish before she lives in Istanbul for a fellowship at the Research Center for Anatolian Civilizations at Koç University in the 2021–2022 academic year.

**Nadhira Hill** has been awarded a Rackham Predoctoral Fellowship for 2021–22. While on fellowship, Nadhira plans to spend the majority of her time writing her dissertation. In the

winter, she will travel to Greece in order to make up some of the research time she lost last year. At Athens and Olynthos, she will conduct a close analysis of a selection of drinking cups in order to reach a better understanding of production techniques and use patterns. Nadhira hopes that this work will contribute to decentering the symposium, or formal drinking party, and shed light on the different modes of consumption that coexisted on the Greek mainland during the Classical period.

**Zoe Ortiz** won a Fulbright for her project "Restoring the Restored: Revealing the Role of the Gabii Sculptures from Antiquity to Today." As a Fulbright scholar, Zoe will conduct research at the Vatican Secret Archives, which houses numerous documents concerning the restorations carried out on an assemblage of marbles from the ancient Roman city of Gabii. In addition, she will be working at the site of Gabii analyzing and cataloguing the other artifacts discovered alongside the sculptures in order to further reveal the original state of the city in the imperial period.

