



Associates Newsletter

Kelsey Museum of Archaeology

Spring 1989

Notes from the Director

Greetings! A lot has been going on at the Kelsey in the past few months. Let me try to summarize our activities for you and urge you to read more about some of them in the articles in this issue.

Museum Excavations

When I last wrote in December, our field team was about to leave for Egypt to excavate at Coptos. January saw their return from a gratifying season which Sharon Herbert will report on in the next issue of this newsletter. Meanwhile, work on the Museum's excavations at Paestum, Carthage and Tel Anafa has been progressing. The Paestum publication is well underway, and the first volume is expected to be in print soon. At Carthage, the 1988 field season yielded much new information on Vandal period burials. For a fuller update on Paestum and Carthage, see "Excavation News" in this issue.

Grant from the Getty

Excavation at the Kelsey includes re-exhuming the finds from "old digs." Among these are some 2500 objects from Terenouthis, a necropolis site in the Egyptian Delta dug by Enoch Peterson in 1935 for a brief five week season. This one season yielded forty burials furnished with a rich array of carved stone stelae, painted plaster, coins, jewelry, pottery, lamps, terracotta figurines, glass vessels, amulets and many other small finds. These objects provide unique documentation of cultural, religious and artistic interchange in Egypt during the period of Roman domination. For the past two and a half years, Dr. Roger McCleary has been preparing a volume on the 205 stelae from Terenouthis, the largest corpus outside Egypt, and his work is nearing completion.

Now, thanks to a generous cataloguing grant from the Getty Grant Program of the Los Angeles-based J. Paul Getty Trust, I am happy to announce that in February the Museum embarked on an ambitious campaign to publish all of the finds from Terenouthis. The project, supervised by Sharon Herbert, will draw upon the expertise of visiting specialists, Kelsey curators and graduate students. Roger McCleary will collaborate with Sharon Herbert in reconstructing the 1935 site report and will also publish many of the small finds. In addition to McCleary, the visiting specialists involved in the project are (for coins) T. V.

Buttrey, former Professor of Classics at the University of Michigan who is now Keeper of Coins and Metals at the Fitzwilliam Museum of Cambridge University; (for lamps) John Hayes, Curator-in-charge of the Department of Greek and Roman Antiquities of the Royal Ontario Museum; and (for pottery) Miectyslaw Rodziewicz of the Egyptian Antiquities Organization and last year's Kress Lecturer for the Archaeological Institute of America. Participating Kelsey personnel are: (for terracotta figurines) Marti Allen, Assistant Curator of Exhibitions; (for painted plaster) Thelma Thomas, Assistant Curator of Collections; and (for glass) Elizabeth Higashi, Ph.D. candidate in the History of Art. Professor Ludwig Koenen, Chairman of the U-M Department of Classical Studies, will consult with McCleary on inscriptions. We are extremely grateful to the Getty Grant Program for the funding that will allow us to fulfill the Museum's long outstanding obligation to the Terenouthis excavation.

Recent Visitors

Another of the Kelsey's "old digs" was the goal of Professor Douglas Edwards of the University of Puget Sound who came to the

Kelsey in January to study the pottery from the University's excavations at Sepphoris in Ancient Palestine. In connection with the Tel Anafa research program, Professor William Dever of the University of Arizona spent three weeks in Ann Arbor in January studying the Bronze Age pottery.

Beyond the Pharaohs

Laura Gorman, Visiting Assistant Curator of Conservation since last September, returned to her home in Costa Rica at the end of February. While at the Kelsey, Laura prepared and couriered more than fifty Kelsey objects lent to the Rhode Island School of Design for the major current exhibition, "Beyond the Pharaohs." Kelsey curator Thelma Thomas is the author of an essay on the early Byzantine sculpture of Egypt in the exhibition catalogue. Ms. Thomas delivered a paper on sculpture at a symposium on the exhibition held in Providence in March.

Indian Textiles

In March, a group of fifteen Kelsey textiles — trade cloths from Gujarat in India which were excavated at Fustat in old Cairo — traveled to the Conservation Analytical

continued



President and Mrs. James Duderstadt, Kelsey Museum Director Elaine Gazda, and James McIntosh enjoy a moment at the recent benefit "The Kelsey and All That Jazz," while Professor Lawrence Berlin looks on.

Laboratory, a department of the Museum Support Center of the Smithsonian Institution, for an analysis of the dyes and mordants that were used to produce them. The project, designed by Amy Rosenberg, will complement the art historical publication of all of the Kelsey's Indian textiles by Dr. Ruth Barnes of Oxford, England. The combined art historical and technical study will be a first in the field of textile research. We are grateful to the CAL for undertaking this project for us. The results of this collaborative effort will appear in a volume of the Kelsey Museum Studies and will be presented to the public in an exhibition in 1990.

Exhibitions and Lectures

Friday the 13th of January was anything but ominous at the Kelsey. A beautifully illustrated lecture by Professor John Eadie, Dean of Arts and Letters at Michigan State University, preceded a festive opening of the exhibition, "Frankincense and Myrrh" on loan to the Kelsey from the Kresge Art Museum at MSU. In March, Professor Stephen Murray of Columbia University and Professor Linda Neagley of the U-M Department of History of Art gave lectures in conjunction with the exhibition "The Parish Church of Saint-Maclou in Rouen, co-curated by Linda Neagley and Marti Allen. Following Professor Neagley's lecture, an English tea was held at the Kelsey to celebrate the opening of the show. In March, the Kelsey also hosted a talk on the Athenian Treasury at Delphi by Professor Hermann Büsing of the Ruhr-Universität Bochum in Germany, and on April 7th Professor Miranda Marvin of Wellesley College lectured on her new interpretation of the Parthenon frieze.

Associates Activities

The spirit of Cleopatra entered Ann Arbor in March for a four session mini-course designed to coincide with the major exhibition at the Detroit Institute of Arts, "Cleopatra's Egypt: The Age of the Ptolemies." Two objects from the Kelsey's collection are on loan for this exhibition which will be on view until April 30th.

Not everything we do at the Kelsey is serious, as some 350 guests at this year's bacchanalian benefit, **The Kelsey and All That Jazz** will surely attest. I want to take this opportunity to extend my hearty thanks to Cosette Grabb, who chaired the event, and all the Associates and staff members who assisted her in making the evening of January 29th a most enjoyable one.

Another social event of note is the Associates' third annual Spring Dinner on April 14th. After an elegant dinner at the School of Business Executive Residence, you will be transported (metaphorically) to the Middle East by Sharon Herbert who will tell you a "Tale of Two Cities"—all about the Museum's excavations at Coptos and Tel Anafa. I hope to see you there.

Elaine K. Gazda

Excavation News

Carthage

In the summer of 1988, the Kelsey Museum again helped to fund excavations in ancient Carthage. Members of the University's Interdepartmental Program in Classical Art and Archaeology (IPCAA) who participated in the excavation included Professor John H. Humphrey (principal investigator),

Alison Griffith, George Armantrout, Holly Heston, and Geoffrey Schmalz (area supervisors), Karen Ros (registrar), and Mark B. Garrison (field director). As in the 1987 campaign, our research focused on the latest phase of burials in a cemetery located just outside the line of the Theodosian Wall on the north side of the city.

Goals for the 1988 season included the recovery and study of more human skeletal remains, expansion of the area of excavation to the northwest and southeast along the line of the Theodosian Wall so as to recover more of the layout and organization of the cemetery, and continued excavation in the area where a funerary mosaic was found in 1987, so as to understand better the sequence of burials here. Owing to the dedication and professionalism of the staff, we can report that all of these objectives were successfully met. Over eighty skeletons were recovered in 1988, bringing the total for the two seasons to 143 intact burials undisturbed by later activity in the cemetery. Burial types continued to be varied, ranging from simple pit inhumations to burials beneath funerary mosaics. A remarkably preserved mosaic burial of two young children carried an inscription (MARTUNA ET MULIO IN PACE) and christogram. Several burials contained large numbers of coins; one simple inhumation had sixty-five bronze coins. To date, we have recovered over 500 coins in the cemetery, of which 222 were deposited with the bodies at the time of burial. These coins will prove very valuable in helping to refine the dating of the cemetery. Extension of the area of excavation showed that the burials ran parallel to the Theodosian Wall in irregular lines, reaching out some 5.00 m. from the wall. Burial activity in the new squares, as in the cemetery as a whole, was very heavy. The area of the 1987 mosaic burials produced yet more evidence of burials beneath mosaics in 1988. Hard-packed surfaces were also found in this area, our first evidence of cemetery surfaces. The 1988 season also produced a new wall lying just outside the Theodosian Wall, constructed in the *opus africanum* technique. This wall may be the remains of an earlier Roman structure which predated the construction of the Late Roman city wall.

Preliminary analysis of the 1987 pottery suggests that the cemetery at this latest phase dates to the occupation of the city by the Vandals (439-533 AC). The large number of burials spread over this relatively short time span will help the anthropologists in drawing conclusions about the health of the population of this era, and will facilitate comparisons with the health of the population at other periods of the city's history.

The 1988 season also saw extensive renovations of the display cases of the museum which were built in 1984 under the supervision of John Humphrey to house



Geoffrey Schmalz assists a volunteer in exposing the skull of a skeleton at the Carthage excavation.

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We regret that, owing to the production schedule for this issue of the **Newsletter**, donors whose contributions were received after March 10, 1989 could not be acknowledged.

Exhibitions

The Spring exhibitions at the Kelsey Museum focus on the mediaeval world. Assistant Professor Linda Neagley, of the Department of History of Art, is guest curator for the special exhibition "The Parish Church of Saint Maclou in Rouen: Late Gothic Plan Design in Normandy." This exhibition, on display until May 29, 1989, provides a graphic presentation of aspects of Professor Neagley's recent on-site research on the Late Gothic church in Rouen.

Thelma K. Thomas, Assistant Curator of Collections, curated an installation of textiles from mediaeval Egypt. The exhibition, "A Selection of Textiles from Mediaeval Egypt (ca. 300-700 AC)," highlights textiles from the Kelsey Museum's extensive holdings and illustrates various aspects of the textile industry during this period. The exhibition will be on display until May 29, 1989.

Beginning on June 2, 1989, "Touring the Ruins: Vintage Photographs and Postcards of Egypt and the Classical World" will give visitors a chance to experience the Grand Tour without leaving present day Michigan. Vintage postcards and photographs from the collection of the Kelsey Museum, complemented by selections from a private collection of postcards from the turn of the century, will provide a visually rich experience of antiquity coupled with a delightful view of ancient times as seen through Victorian eyes.

New Permanent Installations

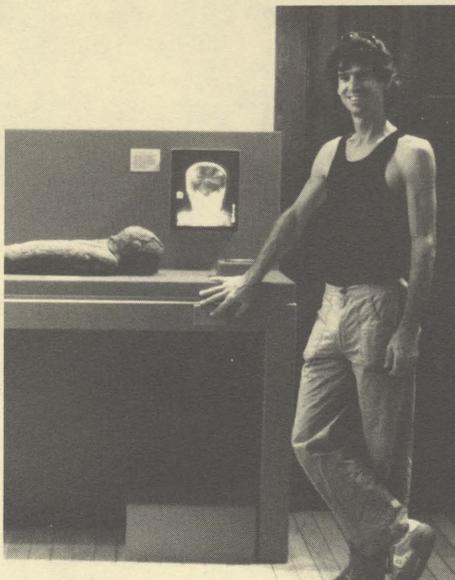
On March 17th, the Kelsey Museum opened a new permanent installation of a display on Egyptian mummies. This installation incorporates material from last year's special exhibition, "Egyptian Mummies: From Ancient Cult to Modern Science." The life-sized x-ray of the mummy of King Ramses II (a favorite among the children who toured the original exhibition) will be featured, along with displays of dog and cat mummies and x-ray studies of the mummies of several other Egyptian pharaohs. A children's workbook and a brochure will complement this display.

Concurrently, an exhibition of ancient coins will be installed in a permanent display. The exhibition will feature nearly fifty silver and bronze coins from the Hellenistic, Roman, and Early Byzantine periods. The coins present portraits of some of antiquity's most notable personalities, such as Alexander the Great, the Roman emperor Augustus, and the Roman empress Faustina the Elder. These coins, all recent acquisitions, were purchased to complement the Kelsey's substantial numismatic holdings.

Kelsey Objects "On the Road"

Kelsey objects will be appearing in exhibitions travelling throughout the country. From February until mid-April, over fifty objects from our collection will be seen in the show "Beyond the Pharaohs: Egypt and the Copts in the 2nd to 7th Centuries A.D." The show will travel to the Walters Art Gallery in Baltimore in May. Approximately fifty pieces from the collection will be featured in an exhibition organized by the Krannert Art Museum of the University of Illinois at Urbana-Champaign. The show, "Art, Life and Holy Power in the Early Christian House," will be installed at the Kelsey next winter. Another small group of objects has been incorporated into a show which will be travelling in style on the Artrain. The Exhibition is geared towards children, as it highlights toys through the ages. "The Treasures of Childhood" will be making its way throughout the country for the next several years.

Robin Meador-Woodruff



David Slee poses beside a vitrine from the exhibition "Egyptian Mummies: from Ancient Cult to Modern Science."

Profile: David Slee

David Slee recalls from his childhood that people have always considered him an artist and that he has always felt comfortable in this role, never doubting that was what he wanted to do with his life. During high school an interest in becoming an architect was extinguished when his father, a doctor, was having a building constructed and brought David along to observe the process. He realized only a few architects shared in the creative joy of design, while many were assigned the more burdensome task of working out the technical details.

Graduating from Michigan State with a BFA in 1970, David held several jobs in the Ann Arbor area and in Grand Rapids before coming to the Kelsey in 1975 to work part time with Vincent Ciulla, a museum designer, on the renovation of the Kelsey's galleries. David's aesthetic sensibility and

skillful workmanship immediately won him the admiration of the staff and public. When the Museum started a program of special exhibitions in 1976, David became the Kelsey's resident designer. In the years that followed, he worked with various Kelsey curators in creating a long series of memorable installations.

A sampling of David's designs gives an idea of his fertile imagination. In 1982, "The Samuel A. Goudsmit Collection of Egyptian Antiquities: A Scientist Views the Past" required an intimate setting suited for viewing small objects such as scarabs. To meet the need David designed a table provided with magnifying lenses where visitors could sit and examine the scarabs at close range. For the 1983 show, "Karanis: An Egyptian Town in Roman Times," David took an entirely different approach. He erected walls of varying heights, a miniature temple, and a domestic interior to give an idea of the archaeological setting in which the objects from Karanis were found. For the 1987 exhibition, "Caravan! Ancient and Mediaeval Cities in the Sand," David strung a parachute from the ceiling of the gallery to create the atmosphere of a middle eastern bazaar. For the current exhibition, "The Parish Church of Saint-Maclou in Rouen" he has constructed a mini late Gothic chapel. The list goes on!

When not designing exhibitions, David contributes in many other ways to the ongoing life of the Museum. Once, while rummaging through the Museum attic David discovered the valuable archives of Francis Kelsey and Thomas Spencer Jerome and a rare set of 19th century photographs of Rome, the Parker Collection. Another time he found a unique, hand painted watercolor replica of famous wall painting cycle in Pompeii. Whether uncovering hidden treasures, reorganizing the spaces in the Museum for greater efficiency, or simply sharing his delightful sense of humor with the staff, David's vital presence is keenly felt in all corners of the Kelsey.

David also manages to find some time to do his own artistic work. He has had shows at the Ann Arbor Art Association and at the Michigan Union, and for many years he exhibited regularly at the Ann Arbor Street Fair. He also does freelance exhibition design. In April, David's installation of a collection of antique toys owned by Lawrence Wilkinson of Detroit begins a several year long tour of many cities throughout the country on the Michigan Artrain. Looking to the future, David would enjoy teaching a course in exhibition design, in his view an essential but usually neglected adjunct to programs in museum practice.

After fourteen years at the Kelsey, David is taking a much deserved leave of absence for a year to devote full time to his own art. He and his wife, Janet, plan to travel to the Southwest. We will miss them but wish them a wonderful year.

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the finds from the Kelsey's excavations. New acetone labels were placed in each case by Jim Richerson. Two new displays from the cemetery were also set up: the funerary mosaic of CODBULDEUS, discovered in 1987, and three transport amphorae reused as infant burials. The museum now ranks as one of the finest in North Africa and has begun to draw a steady stream of tourists.

We plan to return to the cemetery for one final season of excavation in 1989. Michigan students and the Kelsey Museum will again play a major role in the success of the expedition, which promises to add an important contribution to our understanding of the population of ancient Carthage, particularly their health and life expectancy.

Mark Garrison
Field Director

Paestum

Excavations conducted by the Kelsey Museum at Paestum in cooperation with the Institute of Archaeology of the University of Perugia and the Soprintendenza di Salerno, Benevento and Avellino concluded work in the field in the summer of 1985. Work on the final publication, **The Extramural Sanctuary in the localita Santa Verera at Poseidonia-Paestum**, began at once. John Pedley spent much of a sabbatical year, 1986-1987, in Rome preparing the first volume. Substantially finished by the end of the summer of 1987, the volume was handed over, plans, photographs, and text complete, to Giorgio Bretschneider in May of last year in Rome for publication.

The principal results of the excavation concern the history of architecture and the history of religion. The Oikos temple, with its unusual plan of a circle within a square of the *cella*, finding parallels only at Sabucina in Sicily and at Olympia in the Greek heartland, was first built in the early years of the fifth century BC. Interestingly enough, the architectural terracottas find counterparts not in South Italy, but in Sicily, and western Sicily at that. Substantially repaired in the second century BC, the building benefitted from a wide-ranging refurbishment funded by the wealthy Sabina in the first century BC. It was Sabina's daughter, Valeria, who a generation later paid for the installation of the oddly shaped niches—to which we find no precise parallels in Roman architecture either of South Italy or elsewhere—in the Hall adjacent to the Oikos. This Hall, like the Oikos, was first built in the early fifth century BC, and the two buildings together present good evidence of the concerted planning on the part of the Greek architects of a major suburban sanctuary complex. In conjunction with the first century refurbishing of the Hall, a fishpond was built directly to the south. The sanctuary was badly damaged by the eruption of Vesuvius

in 79 AC, and though the evidence is not conclusive, it seems that religious activity was seriously curtailed.

Inscriptions found in the excavations tell us that Venus was the divinity worshipped in the Roman periods; but what aspect of Venus was salient here? Which Venus so appealed to wealthy provincial benefactresses that they footed the bill for modernising the buildings, and building new ones? Was it Venus Genetrix, whose cult at Rome in these years was the focus of lively imperial concern? For the Greek period the telling evidence is the terracotta figures. Among examples of many South Italian types of goddesses, the sanctuary is notable for the recovery of no less than twenty-one examples of a nude female goddess, represented in all the other sanctuaries at Poseidonia-Paestum by only fourteen other examples. This can be none other than Aphrodite, and the Aphrodite who is directly related to the Near Eastern fertility goddess Astarte (since it is she who appeared naked most frequently.) We may even conjecture that this aspect of Aphrodite found its most effective outlet at Poseidonia-Paestum in our sanctuary, and that this Aphrodite/Astarte came to Poseidonia-Paestum from western Sicily (again!) and the farfamed Phoenician sanctuary of Astarte at Eryx.

The first volume which results from this excavation consists of the following chapters: Excavation Methods and History of Excavation (J. Higgenbotham and J. G. Pedley); Topography, Geology and Stratigraphy, (J. Higgenbotham, J. G. Pedley and J. Sevink); The Oikos and Adjoining Structures (J. G. Pedley); The Rectangular Hall and Entrance Gate (J. G. Pedley); The Piscina (J. Higgenbotham); The Architectural Terracottas (C. Masseria); Marble Sculpture: Statuettes and Fragments (J. G. Pedley); The Inscriptions (M. Torelli); The Coins (T. V. Buttrey); The Metals (J. Waldbaum); The Small Finds (G. Hoffman and M. Morden). Volume 2, a major part of which will be devoted to the pottery, is now in preparation.

J. G. Pedley
Field Director

Meredith Klaus, *Editor*
David Slee, *Designer*
Robin Meador-Woodruff, *Managing Editor*
Dana Buck, *Designer*

Docent Doings

Teacher's Night: is a Monday night innovation, inviting area teachers for an occasional evening meeting, a talk on programs for school participation, an introduction to the resources of the museum, and discussion with the docents over wine and cheese. **Explorers Group:** The Boy Scouts of America sponsor a program designed to educate high school students about future careers. The Kelsey has an archaeology group meeting once a month at the museum, with the possibility of field trips to other museums and sites of local digs.

Ann Arbor Summer Festival: is coming up before we know it, and the docents are planning to repeat their successful participation of last summer. If you missed *The Mummy* last July, you may be able to catch him this time—or the other way around?

Meredith Klaus

Staff News

In addition to participating in the many activities mentioned in the "Notes from the Director," the Kelsey staff has been keeping busy with individual projects. Photographer Emeritus **Fred Anderegg** presented a talk to the Greek Orthodox Church in November on the Monastery of St. Catherine at Mount Sinai. Exhibit Designer **David Slee** has been preparing an installation for the folks at Artrain. The exhibit, "The Treasures of Childhood," features a variety of antique toys. The Michigan Artrain is the nation's only museum which is housed on a train. A situation which has posed unique design challenges for David. Curator **Margaret Root** was the recipient of a Faculty Achievement Award this past fall for excellence in teaching, research and administration. In addition, Margaret presented an invited paper in Bordeaux, France at an international symposium on Persian Coinage and Greek History. Her paper dealt with *The Persian Archer at Persepolis: Aspects of Chronology, Style and Symbolism*. In December, Margaret also published an article in the *Numismatic Chronicle* which is titled "Evidence from Persepolis for the Dating of Persian and Archaic Greek Coinage." At the January, 1989 meeting of the Archaeological Congress in Baltimore, **Elaine Gazda** was elected President of the Classical Society of the American Academy in Rome, an alumni group which provides scholarships to the Academy's Summer School and funds to the Academy Library. At the same congress she chaired a session on Roman sculpture. Elaine is currently finishing the introduction to a book on "Roman Art in the Private Sphere," a collection by six authors whose work represents new approaches to the field. She is also reviewing the catalogue of the recent exhibition, "Roman Portraits in Context," held at Emory University's Museum of Art and Archaeology.

Robin Meador-Woodruff

Kelsey Museum Staff

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The Kelsey Museum Associates

The Kelsey Museum **Associates** help the Museum to acquire important objects, sponsor educational activities and provide general museum support. The Public is welcome to join the **Associates** and participate in Museum activities. Information is available by calling (313) 763-3559.

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Calendar of Events

A Selection of Textiles

from Mediaeval Egypt (ca. 300-700 AC)

March 10-May 29

The Parish Church of Saint-Maclou In Rouen: Late Gothic Plan Design in Normandy

March 10-May 29

Third Annual Spring Membership Dinner Meeting and Public Lecture:

A Tale of Two Cities: Kelsey Museum

Excavations at Tel Anafa, Israel and

Coptos, Egypt by Sharon Herbert.

April 14, Dinner at 6:30 p.m., Lecture at 8:00 p.m.

Touring the Ruins: Vintage Photographs and Postcards of Egypt and the Classical World

June 2-end August

The Museum is open to the public
Monday-Friday 9:00-4:00
and Saturday-Sunday 1:00-4:00
On May, 1, 1989, summer hours go into
effect, and the Museum will be open
Tuesday-Friday 11:00-4:00 and Saturday-
Sunday 1:00-4:00. Admission to the
Museum is free.

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