

# **The Kelsey Museum of Archaeology Newsletter**

Spring 2019



# On the Cover

## Head of Bacchus

Marble, pigment

32.5 x 25.0 cm

Roman, Hadrianic Period, AD 117-138

Museum Purchase, 1974

KM 1974.4.1



Does the image above seem strange or even jarring to you? We've been conditioned to think of ancient marble statuary as being colorless, but in fact most Roman sculptures and architectural works were brightly painted. This marble head of Bacchus was no exception. Most ancient statues in museums today appear unpainted due to loss of original pigment over time.

For our current special exhibition, *Ancient Color*, which explores the role of color in ancient Roman culture, co-curators Cathy Person and Carrie Roberts took a closer look at the Kelsey's Bacchus head. Traces of red pigment in the hair are relatively easy to see with the naked eye, but they suspected there might be microscopic traces of color in other areas. To find out, they explored the surface of the Bacchus for pigment using a Dino-Lite digital microscope as well as multispectral imaging (MSI).

Cathy and Carrie discovered that a lot of color still exists on the Bacchus head, including traces of what could be red lead or cinnabar/vermillion on the inner corner of the mouth, and black and red pigment along the

inside of the eyes and in the tear ducts. MSI imaging revealed luminescent areas of Egyptian blue in the garland of ivy leaves in the hair. The amount of blue was so small that it did not show up when viewed with the digital microscope.\*

This physical evidence, along with curators Elaine Gazda's and Nicola Barham's knowledge of Roman sculpture and painting, was enough to allow assistant exhibition designer Emily Pierattini to create a digital reconstruction of what the Bacchus head might have looked like in full color. Shown above, the image is a hypothetical reconstruction of the finished surface of the Bacchus head based on the locations of pigments found on the surface during examination.

*\* The red pigment in the hair was likely underpaint for the final color, while the blue in the leaves was likely mixed with a yellow pigment to create green.*

*Come see Ancient Color at the Kelsey Museum, now extended through July 28.*

## The Kelsey Museum of Archaeology Newsletter

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### KELSEY MUSEUM STAFF

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Charlie Brown, *Custodian*  
Keith Dalton, *Security Officer*  
Suzanne Davis, *Curator of Conservation*  
Geoff Emberling, *Research Scientist*  
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### KELSEY MUSEUM RESEARCH ASSOCIATES AND AFFILIATES

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Gary Beckman	Lisa Nevett
Jay Crisostomo	Christopher Ratté
Katherine Davis	Ann van Rosevelt
Clayton Fant	Carola Stearns
Christiane Gruber	Nicola Terrenato
Brendan Haug	Arthur Verhoogt
Sharon Herbert	Robert Wenke
Artemis Leontis	

### INFORMATION

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

### GALLERY & GIFT SHOP HOURS

Tuesday-Friday 9 a.m.-4 p.m.  
Saturday-Sunday 1-4 p.m.  
Closed Monday

### UNIVERSITY OF MICHIGAN REGENTS

Michael J. Behm	Denise Illitch
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# From the Director

Dear All,

It has been a busy time since the last Kelsey Museum Newsletter. After the successful run of *Urban Biographies*, we have opened our new special exhibition, *Ancient Color*, curated by Cathy Person and Carrie Roberts, which explores the ancient materials used to create color and the modern technologies used to understand them. This appropriately vividly colored exhibition has been a real antidote to the (until recently) gray winter days, and I encourage you to visit and be dazzled. (Note that we've extended the run of *Ancient Color* through July 28.)

We have more exhibitions in the making, and I am working on the next installment of the *Kelsey in Focus* program to highlight Kelsey treasures not on display. In order to get this program going, I've taken on the first few installments myself, but this will be my last for a while and others will take over. Last time, I got to feature some Coptic ostraka. For the next one, I won't spoil the surprise, but it is something that will be very appropriate for the warm summer months to come.

Areas around the Kelsey Museum are still under construction, but noise and disruption have let up somewhat in recent months. Our new next-door neighbor to the north, the Trotter Multicultural Center, opened on April 11; the construction period was eventful, but the new building looks great (and harmonizes nicely with the Kelsey's Newberry Hall in subtle ways). To our south, construction continues on the LSA Opportunity Hub and related projects, as well as the Michigan Union renovation project. We anticipate that vibrations from these projects will require us to take some sensitive artifacts off display temporarily, but we will try to replace them as soon as it is safe to do so. For updates on these project and how they might affect your visit to the Kelsey, check out the Kelsey's website.



Past and present directors of the Kelsey Museum. Left to right, Elaine Gazda (1986–1997), Sharon Herbert (1997–2013), Chris Ratté (2013–2017), and Terry Wilfong (2017–present). Photo by Nic Terrenato.

Not long after the last Newsletter was sent out, many of us had the pleasure of attending the Distinguished University Professor Lecture by Sharon Herbert, who was for many years (1997–2013) the director of the Kelsey Museum. The Distinguished University Professorship is an honor given to only a few University of Michigan faculty members, and Sharon's long and distinguished career at Michigan made her a natural for this honor. Sharon's lecture, "Snowflakes and Quicksand: A Survey of Hellenistic Sealing Practices," drew on her own archaeological research to give both a retrospective of her work in the field and a promise of new research to come. It was great to see so many of you, and also Sharon's colleagues from all over the university, at the lecture. (The lecture is available online at <http://myumi.ch/Jg8z8>.)

At the reception afterward, I couldn't help but notice that the four most recent Kelsey Museum directors were all standing together. I thought this was a unique opportunity, and prevailed on Nic Terrenato to take a picture with my phone. So I leave you with this image of over 30 years of Kelsey Museum leadership!

Enjoy the spring, and thank you, as always, for your ongoing support for the Kelsey Museum.

Terry G. Wilfong  
Director and Curator

## Trotter Multicultural Center Now Open

The Kelsey Museum's new neighbor, the Trotter Multicultural Center, is open! Several Kelsey staff members attended the gala opening on April 11th, a festive occasion with a DJ, live music, food from many cultures, and speeches by university officials. Hundreds of U-M students, staff, and faculty were in attendance. According to its mission statement, the Trotter Multicultural Center "serves as a campus facilitator, convener, and coordinator of cultural competence and inclusive leadership education initiatives for University of Michigan students." The center is named after William Monroe Trotter, a major civil rights leader and advocate for African Americans in



The new Trotter Multicultural Center. Photo by Terry Wilfong.

the late 19th and early 20th century. Given the diverse and multicultural nature of the ancient Mediterranean and Near East as represented in our collections, the Trotter Center is the perfect modern complement to the Kelsey, and we are thrilled to welcome them to the neighborhood!



The Trotter Center from the north, with the Kelsey Museum in the background. Note how the stonework echoes that of the Kelsey. Photo by Terry Wilfong.



The Kelsey's Tiffany window from the south stairwell in the Trotter Center. Photo by Dawn Johnson.

# Francis Kelsey at the Movies

by Terry G. Wilfong

In the past few years, I've written and lectured on the silent film footage taken by the Michigan Expedition at Karanis and nearby sites in the 1920s. Most of what I've done in this area has been about the content of the film and its history. As a big silent film fan myself, I am also interested how the Kelsey's film fits into the wider culture of film in the 1920s. In my 2014 essay for the *Karanis Revealed* publication, I used contemporary silent films to speculate about what the intentions were behind the Karanis footage in terms of a finished film. Originally, this essay included a section on Francis Kelsey and his interest in movies as background, but this material had to be cut for length. I thought it might be of interest to our *Newsletter* readers, though, so here is an adaptation.

## View the Footage

Visit <http://myumi.ch/6xq5E> to view four snippets of motion picture footage from the original excavations at Karanis, in 1924-1935.

Learn more about the early film footage from Karanis in the book *Karanis Revealed: Discovering the Past and Present of a Michigan Excavation in Egypt* (Kelsey Museum, 2014).

With most scholars of his period, it would be impossible to talk specifically about their relations with the movies, but thanks to Kelsey's inveterate self-documentation through his diary and correspondence, and J. G. Pedley's 2012 biographical study of Kelsey based on these documents (*The Life and Works of Francis Willey Kelsey: Archaeology, Antiquity, and the Arts*, University of Michigan Press), we can actually know something about Kelsey's interest in movies. What we see in the diaries are only glimpses of Kelsey's connections to film, but this provides some contexts for the Karanis films.

Kelsey himself was not a frequent moviegoer; it seems instead that his wife Isabelle and daughter Charlotte were more the film buffs in the family. Kelsey records that his wife and daughter went to the movies in Berlin in 1921, for example, but he did not go with them and he doesn't tell us what they went to see. They might just have seen Robert Weine's *Cabinet of Dr. Caligari* (1920), a German expressionist horror film and a major milestone in silent film as art which would have still been showing in Berlin when Charlotte and Isabelle went to the movies, or some other production of the innovative German film scene of the early 1920s. More likely, they probably saw something relatively wholesome and mainstream, quite possibly even an American film, since they were popular exports.



Figure 1. Francis W. Kelsey in an undated photo. Kelsey Museum Archives 5.7963.

Kelsey did occasionally go to the movies himself. In 1926, he records taking Charlotte to the George M. Cohan Theater in New York City, where they saw director Fred Niblo's blockbuster *Ben-Hur* (1925), starring Mexican-born silent star Ramon Novarro (fig. 2). This stirring drama, remade in sound in 1959, would have provided entertainment on a number of levels: lavish production, exciting story, major actors at the height of their popularity and, for Kelsey *père* at least, an ancient Roman setting to enjoy or critique. As was common with major silent films of the period, this showing was accompanied by live music, and may have also had a live theatrical introduction. Francis Kelsey enjoyed *Ben-Hur*, describing it in his diary as "the only first-class screen I have ever seen, in good taste with artistic effects and fine climaxes." Kelsey liked the film enough to preserve its souvenir program in his diary, although he may have saved it more as a memento of an enjoyable time spent with his daughter. Kelsey's comments suggest that while he wasn't a huge movie fan, he did appreciate a well-made, serious film.

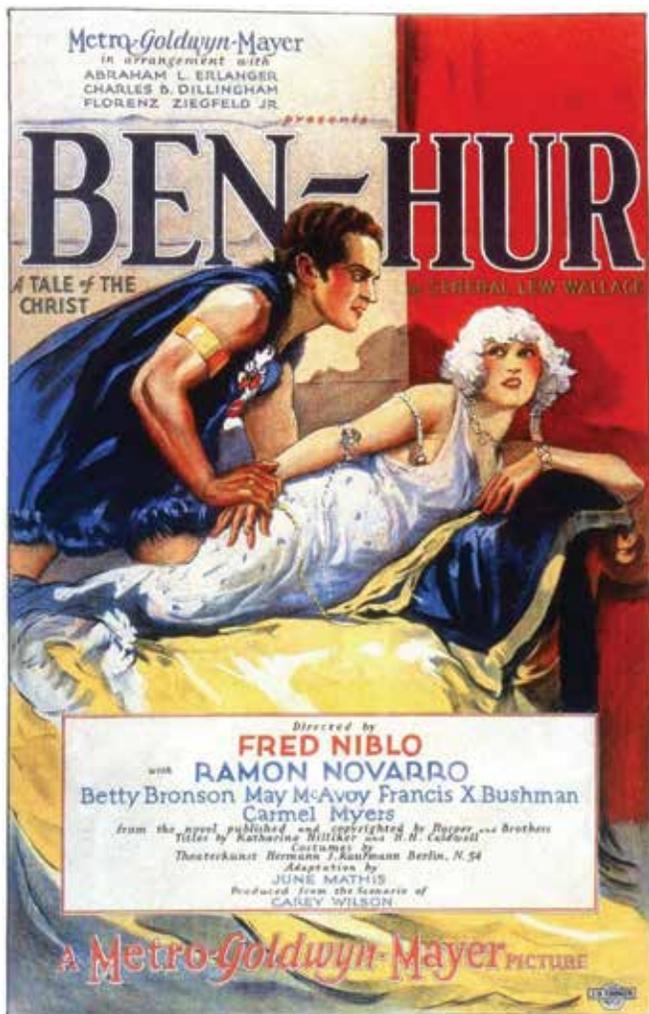


Figure 2. Movie poster for *Ben-Hur* (1925).  
Wikimedia Commons.



Figure 3. A publicity still from *Cobra* (1925), starring Rudolph Valentino and Nita Naldi. HipPostcard.com.

Kelsey also records a brush with silent film culture in 1924, and this incident is perhaps even more suggestive of his tastes and attitudes. In November of that year, Kelsey traveled from England to New York on the SS *Leviathan*, on which his fellow travelers included movie stars Rudolph Valentino and Nita Naldi — then the top screen “Latin lover” and one of the top “vamps,” respectively (fig. 3). Valentino and Naldi were returning from making a film together in Europe (*Cobra*, released in 1925 and available online at [https://archive.org/details/Cobra\\_784](https://archive.org/details/Cobra_784)), on their way to begin another joint film project, later abandoned. Kelsey did not meet either of them; given what we



Figure 4. Natacha Rambova publicity photo.  
Wikimedia Commons.

know of Kelsey’s tastes and interests, it is unlikely that he would have had any interest in doing so.

Kelsey does not mention that Valentino’s then-wife Natacha Rambova (fig. 4) was on board accompanying her husband. They did not meet, and this was a missed opportunity for Kelsey, although he may not have seen it that way. Rambova (born Winifred Kimball Shaughnessy in Utah) was herself an actress in the vamp mold, but is now better known for her outrageous costumes for Alla Nazimova’s 1923 film adaptation of Oscar Wilde’s *Salomé*, designs inspired by Aubrey Beardsley’s scandal-causing illustrations for the first edition of the play.

Kelsey's possible missed opportunity of meeting with Rambova was not so much because of her artistic endeavors as for her then-amateur interest in Egyptology, which began as part of her more general involvement in the occult. Granted, Kelsey may not have been amused at Rambova's purported spirit contacts with a dead Egyptian priestess named Mesalope, whom Rambova consulted for career advice for herself and her husband. (Sadly, Mesalope was not a good judge of film roles, as all the movie projects she steered the couple toward were flops.)

Madame Rambova (as she came to style herself) would pursue her Egyptological interests more seriously after Valentino's death in 1926. Following a meeting with archaeologist Howard Carter in Egypt in 1936, she went on to study with Russian-born Egyptologist Alexandre Piankoff. Piankoff and Rambova worked together on a project for the Bollingen Foundation that resulted in the six substantial scholarly volumes of the series *Egyptian Religious Texts and Representations*. Given Rambova's then-beginning interests, surely she and Kelsey could have found common ground to talk about ancient Egypt on board that ship in 1924.

Despite traveling with such colorful silent film luminaries, it is telling that Kelsey, instead of being photographed with them on arrival (such photo sessions being organized by film companies for publicity), opted to be photographed as part of a group with the much more wholesome child star Jackie Coogan (unfortunately, this photograph does not seem to have survived). Then ten years old, Coogan (fig. 5) was a well-known and highly paid child actor, starring in over twenty films of the silent and early sound era, including Charlie Chaplin's *The Kid* (1921) and Frank Lloyd's silent adaptation of *Oliver Twist* (1922). He typically played a mischievous and streetwise but good-hearted urchin.

His parents ultimately squandered the millions of dollars he earned as an actor, and his lawsuit against them led to California legislation designed to protect the earnings child actors, sometimes referred to as the "Coogan Act." Jackie Coogan is, perhaps, better known to more recent audiences for a high-visibility role in later life, Uncle Fester on the 1960s TV show *The Addams Family* (fig. 6); one wonders what Kelsey might have made of that.



Figure 5. Jackie Coogan on board the SS *Leviathan* in 1924. Wikimedia Commons.



Figure 6. Coogan as Uncle Fester in a 1965 publicity shot for *The Addams Family*. Wikimedia Commons.

We have just a few vignettes here, but enough to suggest more general trends. Kelsey enjoyed tasteful, well-done movies and preferred wholesome American comedians to decadent vamps and sheiks. And this is consistent with what we know of Kelsey more generally. Although Kelsey did not live to see the footage the Michigan team took at Karanis, it's likely that he imagined the completed film they were ultimately going to make in terms of films he was familiar with. Indeed, Kelsey's colleagues were likely seeing the same or similar films, and were similarly influenced by their visual language. Thus the scenic set-ups and scenarios suggested by titles already added in the field seen in the surviving footage were likely part of the team's plan for the never-finished film, with alternate endings sentimental and humorous signaled by the sequences titled "At Close of a Winter's Day" (showing sunset over Karanis and the Michigan camp) and "Good-bye" (in which a classic 1920s silent film stunt is enacted with Egyptian workers packing into the expedition's car and driving off).

An estimated 50–70 percent of all silent feature films made in the US are presumed lost. The abrupt transition to sound film in the later 1920s left no market for silent film, with the result that there was no immediate impetus for the preservation of these earlier movies. Add to this the common use in the silent era of volatile cellulose nitrate film stock (film that could melt or even explode spontaneously if stored improperly), which was responsible for the loss of many films. Perhaps the greatest wonder of the Karanis film footage is that it survives at all. ▲

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

# Curator Interview

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

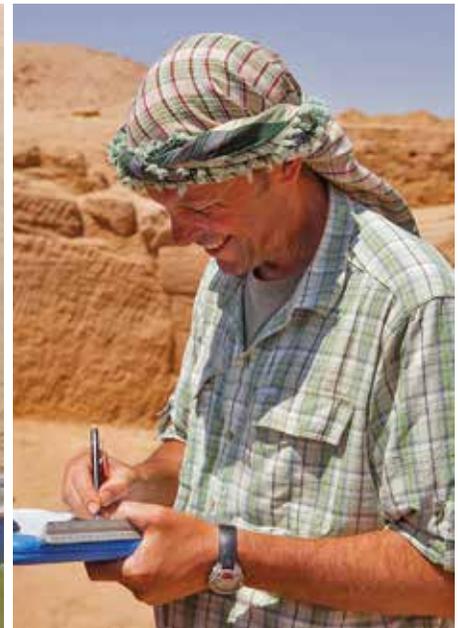
The Kelsey's next special exhibition presents the interesting discovery of ancient and medieval graffiti at a temple and pyramid at the site of El-Kurru in northern Sudan. Exhibition co-curators Geoff Emberling (co-director of the El-Kurru project and associate research scientist at the Kelsey) and Suzanne Davis (conservator at El-Kurru and associate curator for conservation at the Kelsey) sat down recently to discuss graffiti at El-Kurru.

**Suzanne:** How do you know these are religious graffiti and not just the scratchings of bored people passing the time?

**Geoff:** Two reasons: the subjects of the graffiti and the fact that they are concentrated in certain locations. The graffiti include a large proportion of ancient and medieval religious images, like the ram of the god Amun (fig. 1), offering tables and horned altars, at least one church. Images of boats may refer to religious processions on the Nile. And the most common mark on the temple walls are the little holes that we think were dug by pilgrims so that they could ingest the essence of the temple — for health or fertility. There are lots of other images that are not clearly religious, like horses, birds, giraffes, textiles, and human figures. It's not clear if we just don't understand the ways those were religious, or if there were other motivations. But graffiti at El-Kurru are concentrated in two locations — the funerary temple and the facing stones of the largest pyramid at the site. That suggests a deliberate concentration of activity around important monuments in the landscape.

**Suzanne:** I know that you can't carbon date carved graffiti like those at El-Kurru, because stone doesn't contain carbon. So how can you tell how old they are?

**Geoff:** It's difficult to be certain — we can't date the graffiti directly and they do not have a clear archaeological stratigraphy that gives us even a relative date. We do have some ways of making educated guesses, though.



Co-curators Suzanne Davis and Geoff Emberling doing their respective jobs at El-Kurru.



Figure 1. Graffito of the ram of Amun at the funerary temple at El-Kurru. Photo: International Kurru Archaeological Project.

We found some archaeological layers in the temple that were probably associated with the carving of some of the graffiti. Those layers included a bunch of jars set upside down into the ground and with their bases broken off so they could serve as braziers (probably for incense; fig. 2). We took carbon dating samples from those jars and got results that suggest that some ritual activity took place there between 100 BC and AD 100, during what is called the Meroitic period in Sudan.

We can also date certain motifs by their cultural associations and by parallels in other media, especially painted ceramics. One obvious hint is when a graffiti



Figure 2. Jars dating to the Meroitic period from the funerary temple at El-Kurru. Photo by Suzanne Davis.

refers to a religious practice — the ram of Amun was almost certainly carved during the time that Amun was worshipped (a practice that ended by the 4th century AD in Nubia), and any Christian symbol like a cross or a church was carved after the arrival of Christianity in the 5th century AD.

**Geoff:** *In an article that you and fellow Kelsey conservator Carrie Roberts wrote, you talk about the El-Kurru graffiti as a “collection.” Is your conservation work with the graffiti similar to what you do with the Kelsey’s collection?*

**Suzanne:** Yes, but with the added dimension of the ancient monuments. So we’ve documented the individual graffiti much like a conservator or a collections manager would document a museum collection, and we’ve planned their conservation and care following the same general principles we would apply to the Kelsey’s collection. But with a site-based collection like the graffiti, you’re making all of these decisions not just for the “collection” but also for the structures they’re inscribed on. Thus, a huge part of our conservation planning involves maintaining the temple and the pyramid for the future.

Conserving the graffiti is also different because my work is based at the site of their creation, whereas in a museum setting you’re totally removed from the place of something’s production. Spending time in the funerary temple has been one of the best parts of my work at El-Kurru. Something about the space itself just feels really good, and everyone I know who has spent time there says the same thing (fig. 3).

**Geoff:** *Yes, it does have a very good feeling, and it makes sense to me that people would come to visit it, hundreds*

*of years after it was first built, and leave their marks there. Which brings me to my final question: do you have any suggestions about how I can integrate graffiti into my own spiritual practice?*

**Suzanne:** I do! You asked this as a joke, but it’s actually a good question. The key is not in the “graffiti” element of the El-Kurru graffiti, but in their character as devotional images. You can think about this question from two different angles: using imagery as a guide for spiritual practice, and making a meaningful mark as an act of devotion.

The first — using imagery as a guide for spiritual practice — is common in a lot of religious traditions. There are many devotional shrines with images of the Buddha, the Virgin of Guadalupe, Ganesh — the list could go on. The El-Kurru graffiti sometimes seem to function like this, for example, in images of ancient Kushite religious symbols. Today, in some traditions, it’s common for people to make a shrine for use at home, and this would be one way to incorporate images of people, places, or things you love into a daily devotional practice.

The second — making a meaningful mark as an act of devotion — is definitely true to the El-Kurru graffiti’s original character, but graffiti aren’t the only way to make a mark. We could use this idea to nurture ourselves spiritually and creatively in a lot of different ways — by planting a garden, cooking dinner for friends, or writing a note of gratitude. ▲

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**Mark your calendar!** *Graffiti as Devotion along the Nile* opens at the Kelsey Museum on August 23, 2019.



Figure 3. A view into the El-Kurru funerary temple. Photo by Suzanne Davis.

## Jackier Prize Winners Honored



Left to right, Ciara Nolan, Alexandra Wormley, and Jacqueline Cope at the Jackier Prize Ceremony. The fourth winner, Noa Eton, was unable to attend. Photo by Sarah Mullersman.

On April 9 the Kelsey honored the four winners of 2018–2019’s Jackier Prize Competition. This year’s winners are Jacqueline Cope, a third-year student studying history and Latin American and Caribbean studies, with a minor in education; Noa Eaton, a third-year student studying history with a focus on late antiquity and women’s health; Ciara Nolan, a first-year student studying political science; and Alexandra Wormley, a third-year student studying psychology and history.

The winning essays are now available to read on the Kelsey Museum website and the four objects they wrote about are on display in the galleries. They will be on view through June 3.

## New Gallery Resources

The Kelsey Museum welcomes visitors of all ages and abilities to enjoy our exhibitions and programs. Two new resources are now available to families visiting the museum with children — Sensory Friendly Kits and the Rome Activity Bag. You can ask about them when you arrive.

Sensory Friendly Kits can be borrowed for use by individuals with autism. Sometimes visiting a new place is difficult. Our goal is to make a visit as easy and welcoming as possible. On our website, you’ll find a new Social Story that helps families prepare for a visit to the museum — from the parking lot through the exhibits. Each Sensory Friendly Kit contains headphones, sunglasses, various fidget toys, and emotion communication cards.

The Rome Activity Bag is full of different activities for kids of all ages and abilities! Try out Blindfold Artifact ID in front of the Health and Beauty case upstairs, play a game of merels, plan a multi-course Roman dinner party in the Villa of the Mysteries, design a magnetic mosaic, or read the book *G is for Gladiator* together. The Activity Bag is a free resource, and we have plans for more to come.

## DiSKO – Digital Study of Kelsey Objects

The Kelsey Museum is beginning the development of a new program called Digital Study of Kelsey Objects, or DiSKO for short (*disco* is Latin for “I learn”), with funding from the U-M Office of the Provost. This project is intended to make Kelsey Museum objects available digitally for instructors across U-M’s three campuses. These digital resources include high-resolution 2D images, 3D images, and downloadable 3D data for printing models of artifacts, as well as object information sheets. We hope DiSKO will be a valuable resource for professors who struggle to physically visit the Kelsey with their students, for professors who would like to prepare students for or debrief with students after a visit to the Kelsey, and for students conducting research about Kelsey objects for class projects.

This spring we are surveying professors from all three U-M campuses to assess their need and interest in digital resources from the Kelsey. Over the summer we will begin to photograph and capture in 3D imagery of 100 objects from the Kelsey Museum’s collections.



One of the Kelsey’s new Sensory Friendly Kits, now available in the galleries.

## Staff Updates

Assistant Professor **Nicola Barham** has appreciated the warm welcome given to her at the Kelsey Museum since her arrival in the fall! In January, she presented her research on the theorization of abstraction in Roman art at the annual meeting of the AIA in San Diego, CA. She shared a version of this paper at the Kelsey Museum in the final FAST lecture of the academic year on April 9. In May, Nicola will be speaking at a conference on Greek and Roman reliefs at Yale University. Nicola has also been selected as a Michigan Roads Scholar for 2019, and will join with other colleagues and faculty from the University of Michigan's three campuses in touring the state of Michigan to meet with a diverse array of representatives from community, industry, and politics.

In November, Curator of Conservation **Suzanne Davis** and her colleague Glenn Corbett (program director at the Council for American Overseas Research Centers) chaired the cultural heritage management sessions for the annual conference of the American Schools of Oriental Research. In February she provided onsite conservation for the Kelsey's El-Kurru excavation project in Sudan, and she is now hard at work with El-Kurru director Geoff Emberling on an upcoming exhibition and book about the ancient graffiti at El-Kurru. She and Kelsey curator Janet Richards (and others!) recently published an article in the journal *PLOS ONE* about their work to preserve wood artifacts at the Abydos Middle Cemetery, Egypt. And in April, she and her colleague Hamada Sadek (conservation faculty at Fayoum University, Egypt) will present a paper about their work at Abydos at the annual conference of the American Research Center in Egypt.

Research Scientist **Geoff Emberling** led a field season in Sudan in winter 2019. The team's work at El-Kurru is now focused on preparation of a community heritage center and on conservation and protection measures at the site. Some extraordinary political interventions caused a delay in beginning construction on the heritage center this year, but we are optimistic that we will be able to begin in fall 2019. Kelsey Museum conservator Suzanne Davis and IPCAA graduate students Caitlin Clerkin and Shannon Ness were part of the team at El-Kurru this year. Our focus will gradually be shifting to work at the nearby site of Jebel Barkal. In 2016 Emberling and IPCAA graduate student Gregory Tucker discovered a previously unknown ancient settlement area (a lost city!), and Tucker returned to the site in December 2018 to do a full geophysical survey, discovering lots of ancient structures and also lots of snakes. In our winter season we began a small-scale excavation at the site, finding that one of the buildings visible on the magnetometry plan had walls preserved over one meter high, and also recovering (on the last day of excavation, naturally) over 200 clay sealings, many impressed with stamp seal designs of the Meroitic period (ca. 1st century CE).

This coming May, at the annual American Alliance of Museums conference in New Orleans, Collections Manager **Sebastián Encina** will become chair of the professional network Collections Stewardship of AAM. This is a two-year appointment. In this role, Sebastián will represent collections staff and registrars around the country in interactions with AAM.

Curator of Hellenistic and Roman Collections **Elaine Gazda** will be giving two talks this spring. One, on April 26, is the opening lecture for a show at U-M Dearborn that includes many of the Kelsey's objects from Karanis.

It's called *The Art of the Everyday: Objects from Ancient Daily Life*, and is curated by Professor Diana Ng and her students at Dearborn. The other is an AIA lecture on May 10 at the Toledo Museum of Art on the topic of the art of the luxury villa at Oplontis.

On January 12, Associate Research Scientist **Richard Redding** delivered the keynote speech at the Joint Conference on the Bioarchaeology of Ancient Egypt & the International Symposium on Animals in Ancient Egypt, held in Cairo, Egypt. Dr. Redding's talk, entitled "What I Have Learned Over 50 Years — Assumptions Bad: Interactions Good," was delivered in Ewart Hall at the American University in Cairo.

During Fall Term 2018, Curator for Dynastic Egypt **Janet Richards** worked with GSRA/IPCAA student Caitlin Clerkin on a second edition of the *Preserving Eternity* catalogue and an updated version of the *Discovery!* exhibition, projected for installation in 2020. Janet also directed a study season of the Abydos Middle Cemetery Project in November–December 2018, working with team members to document objects from the Middle Cemetery in the collections of the Egyptian Museum Cairo, and to continue the conservation and analysis of objects in storage at Abydos. The multinational team included AMC Project associate director Suzanne Davis (who oversees conservation at Abydos) and IPCAA student Greg Tucker (who undertook spatial analysis and visualization). During the season Janet and the AMC team consulted on a Sohag Museum display of Weni the Elder's chapel from the 6th Dynasty, and Janet gave a public lecture at the Museum in December.

# Pedley Winners Report on Work Carried Out in Greece and Italy

## Andrew Cabaniss

The John G. Pedley Award for Travel and Research was my helmsman this summer, smoothly steering me between disparate destinations across the Aegean. This is a time of transition for my research as I expand my study of households and settlement in the Classical Greek world from the Archaic site of Azoria in eastern Crete, to the U-M Olynthos excavations in northern Greece. At the same time, I am entering candidacy and planning my dissertation to tie together these regions into a single subject.

Between 2013 and 2017, I worked at Azoria as an excavator and topologist. This year I spent three weeks finalizing the documentation of textile production tools. Working with my collaborator, Melissa Eaby, at the INSTAP Study Center for East Crete, I hope to finish writing an article analyzing their use in domestic settings for publication over the next year.

After a short stay in Athens, I proceeded to Michigan's project at Olynthos. Using the methodology developed by IPCAA alumna Laura Banducci, I closely examined the surfaces of cooking vessels to help determine how they were used. In this way, we can compare cooking techniques between ancient Greek households and distinguish how individual vessels were used.

The first part of this project includes comparing small cookpots from ritual deposits in the Athenian agora (the infamous pyre deposits) with similarly sized pots from domestic contexts at Olynthos. We hope to identify differences between sacrificial or ritual cooking and domestic usage. I presented some initial results at a FAST lecture in the Kelsey in September, and will hopefully be presenting a more complete analysis at the SAA conference in Albuquerque in April.

The Pedley Award extended the reach of my travels and has prepared me well for the present term, with calm seas and smooth sailing ahead.

## Sheira Cohen

This past summer I was able to participate in the University of Michigan's archaeological project at Gabii, Italy, thanks to the generous support of the John G. Pedley Award for Travel and Research. My work with the Gabii Project involved both fieldwork and the publication of finds.

At Gabii, a Latin city near Rome, I supervised and taught undergraduate students as we excavated and documented the earliest occupation levels of the site,



Andrew Cabaniss in the registry at Azoria.



Photography and recording tools.

a complex of huts from the 7th–8th centuries BC. This season, we began with a small coring survey. There is almost a meter of unexcavated soil and we hope future excavation will extend the habitation record of the site into the 9th century BC or earlier.

For these very early huts, we took samples for micro-morphology analysis, in which sections of our beaten earth floors are studied at a microscopic level to see how the inhabitants constructed and maintained their living



Sheira Cohen and Gabii field director Anna Gallone looking at grave goods.

spaces. Even carefully swept floors will leave remains at a microscopic level! The excavation of huts requires careful attention to stratigraphy and meticulous recording of the process, as the posts used to build them leave only discoloured patches of soil. Gabii is one of the few residential sites from this period where such detailed excavation has

occurred and each season brings a greater insight into how people lived in this early period.

I continued my study of the Iron Age infant burials from Gabii. These tombs date from the 8th to 6th centuries BC and are some of the richest child burials in central Italy found to date. In order to publish them the finds must be treated by conservators, undergo residue analysis, be photographed or drawn, and detailed descriptions provided for all the materials.

In researching these finds, I visited local museums to examine similar materials from nearby sites. This helps us better date our tombs and provide context for regional cultural practices. At the Capitoline Museum in Rome, the exhibition *Rome of the Kings* had some beautiful unpublished examples of bronze vessels that closely match those found at Gabii. I also refined my ideas about what prompted ancient Latins to spend such exorbitant sums on these funerals when so many children would have died at a young age. A recent loss in my own family brought these questions into greater focus, namely how emotion and economics cannot be ignored, and the degree to which death ruptures the social fabric of a family and community.

It was an incredible summer of excavation and research, and I can't wait to see what we will discover next about the earliest inhabitants of Gabii. I am very grateful for the John G. Pedley Award for Travel and Research, which allowed me to carry out this work.

## IPCAA Kudos

**Sheira Cohen** had two articles come out in the past year:

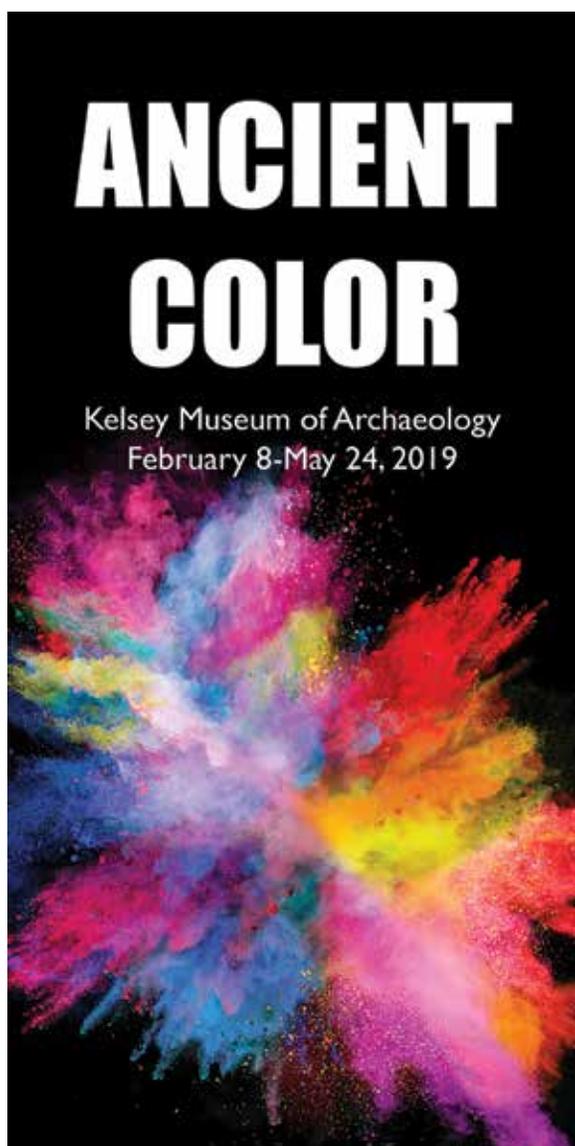
- M. Mogetta and S. Cohen, "Infant and Young Child Burial Practices from an Élite Domestic Compound at Early Iron Age and Orientalising Gabii," in *From Invisible to Visible: New Data and Methods for the Archaeology of Infant and Child Burials in Pre-Roman Italy and Beyond*, edited by J. Tabolli (Nicosia: Astrom, 2018).
- S. Cohen, "Finding a Middle Ground in the Burial Ground: Mortuary Behaviour at Populonia and Vetulonia in the Early Iron Age," in *The Archaeology of Death*, edited by E. Herring and E. O'Donoghue. *Papers in Italian Archaeology VII* (London: Accordia Research Institute, 2018).

**Matt Naglak** received a Rackham Predoctoral Fellowship for the 2019–2020 academic year to finish up his dissertation, as well as a Rackham Public Engagement Fellowship to work this summer with the University of Michigan Press on their digital publication platform.

**Greg Tucker** is happy to be IPCAA's representative in the Michigan–Berliner Antike-Kolleg Exchange Program this year. He is currently conducting his research in Berlin while enrolled as a doctoral exchange student at the Freie Universität Berlin and as a guest scholar in the Berliner Antike-Kolleg.

## Winter 2019 Family Day Recap

The Winter 2019 Family Day, held on March 23, was a celebration of Ancient Color! Families created paint from scratch, painted on an unusual surface (plaster!), and practiced making polychrome figurines with polymer clay. The color poll in the gallery was a popular stop for visitors of all ages as they looked for a rainbow of colorful artifacts with the scavenger hunt. We couldn't offer activities and events like this without the time, energy, and efforts of our amazing docents and volunteers. Thank you for making this another great Family Day!



Artworks created at Family Day: Ancient Color. Photo by Sarah Mullersman.

## Save a stamp – renew your Kelsey Membership online!

It's easy! Go to [myumi.ch/givetokelsey](http://myumi.ch/givetokelsey) and choose "Members Gifts - 303888." Your membership gift supports exhibition-related events, behind-the-scenes programs, and events focusing on museum collections and research. You can also renew over the phone. Call U-M Gift and Records Administration at 888-518-7888. Remember, members who join at the Contributor (\$100) level or greater receive a free NARM and ROAM membership!

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## SPECIAL EXHIBITIONS

### Ancient Color

We are pleased to announce the extension of *Ancient Color* through July 28.

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

August 23, 2019–January 5, 2020

As a complement to our special exhibitions, the Kelsey's online exhibitions offer additional resources and extend opportunities to explore our collections.  
<https://lsa.umich.edu/kelsey/exhibitions/online-exhibitions.html>

See a complete list of Kelsey events at our website:  
[www.lsa.umich.edu/kelsey](http://www.lsa.umich.edu/kelsey)



## GRAFFITI AS DEVOTION EVENTS

### Opening Lecture

Lecture by exhibition co-curator Geoff Emberling  
Thursday, September 5, 2019, 5:30 p.m.

Location TBD

*A reception at the Kelsey Museum follows the lecture*

### Symposium

Six international scholars discuss graffiti in the ancient world

Friday, September 20, 2019, 1:00–5:00 p.m.

Kelsey Museum of Archaeology

*A reception follows the symposium*

### Curator Tour

Led by exhibition co-curator Geoff Emberling  
Sunday, October 27, 2019, 2:00 p.m.

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