



KMA KELSEY MUSEUM OF
ARCHAEOLOGY
UNIVERSITY OF MICHIGAN

SPRING 2015 NEWS



NOTES FROM THE DIRECTOR

People often tell me and my colleagues when they learn that we are archaeologists that they once wanted to be archaeologists themselves, and these encounters always strike a common chord—because of course we also wanted to be archaeologists when we were young, and we were lucky enough to have that particular dream come true. For me, a decisive experience was a trip to Europe when I was nine years old, which included a visit to Greece and a long stay in Paris. What I remember most about Greece was an afternoon on the Athenian acropolis, where I managed to get deliciously lost from my parents and wandered about on my own for what seemed like hours. One of my most vivid memories of the weeks in Paris that followed was a visit to the Louvre and my first encounter with the Venus de Milo: the majestic seminude statue that has entranced observers of all ages for centuries (see opposite page).

The memory of that initial acquaintance and many subsequent encounters with Greek statues is one of the reasons why I am fascinated by American artist Wendy Artin's watercolor paintings of ancient sculptures, featured in our summer show this year. It has been a great pleasure for me to work as curator with virtually every member of the Kelsey staff on this show—and that experience has given me ever greater respect for the extraordinary range of interests and talents that our staff brings to every exhibition and research project that the Kelsey undertakes (see conservation article on page 8).

It has been a busy year for the Museum. Our fall and winter shows, *Pearls of Wisdom* and *Death Dogs*, were both extremely successful (and both featured published catalogues), and we have been hard at work on next year's exhibitions—*Passionate Curiosities*, a show orchestrated by Margaret Root on the private collections given to or purchased by the Museum, and on the collectors behind them, and *Leisure and Luxury in the Age of Nero*, a loan exhibition being curated by Elaine Gazda on the Roman villa at Oplontis near Pompeii. We have also been very active in the field. Janet Richards supervised a remarkably productive study season at Abydos in the fall, reported on in this newsletter; Geoff Emberling returned to Sudan in late January; Richard Redding was working at Giza in Egypt at the same time; and our three summer field projects—at Gabii in Italy, Olynthos in Greece, and Notion in Turkey—will all shortly be underway. All year long the Museum has been full of visitors, including students of all ages, from schoolchildren expertly shown around by our loyal docent corps to graduate students working closely with the curators, collections managers, and exhibition staff on exhibition projects as well as pursuing their own research.

In addition to the regular business of the Museum, this has been a year of deep and productive institutional introspection. Readers of this newsletter will remember that at this time last year, we were just finishing up an extensive internal review of the operations of the Museum in preparation for a visit by a panel of external reviewers in the fall—a group of four academic colleagues who spent two busy days in Ann Arbor in late October and then produced a formal report on the Museum for the LSA Dean's Office. Among the recommendations of this very positive report was that the Museum undertake a strategic planning process, and that has occupied much of the spring. As part of that process, we are developing a new mission statement and four major planning priorities. All of these will be made available on our website when they are done. One of our priorities is to reexamine the relationship between the Museum and its Members, and I want to take this opportunity to thank all the Members of the Museum and especially the members of the board, which voluntarily dissolved itself this spring in conjunction with the strategic planning process, for your interest in the Museum and for all your efforts on behalf of the Kelsey. The Museum depends in crucial ways on your support, and we are very grateful!

Christopher Ratté, Director

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GALLERY HOURS

Tuesday–Friday 9 am–4 pm
Saturday–Sunday 1 pm–4 pm

INFORMATION

website: <http://www.lsa.umich.edu/kelsey/>
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Wendy Artin's watercolor paintings of Venus de Milo (left) and of a portion of the Parthenon frieze are displayed in Rocks, Paper, Memory.

EXHIBITION FEATURING WENDY ARTIN'S WATERCOLORS OPENS JUNE 5

What is the significance, in the age of the laser scan, of realistic paintings of ancient sculptures? Are they works of homage or emulation? Representations or translations? Such questions animate the exhibition *Rocks, Paper, Memory: Wendy Artin's Watercolor Paintings of Ancient Sculptures*, opening at the Kelsey on June 5.

I have been wanting to organize an exhibition of Wendy Artin's paintings of ancient sculptures for over a decade. Fortunately, I now have the opportunity to do so at the Kelsey Museum—and in addition, to place Artin's work in dialogue with a selection of objects from the Museum's collections, and with casts and photographs of the sculptures she depicts.

Artin is a master watercolorist whose work has been widely praised and exhibited, including a recent display at the American Academy in Rome. This show highlights two of her recent projects: a series of one-to-one-scale paintings of the sculpted frieze of the Parthenon and a group of paintings of assorted subjects illustrating poems on classical themes by the late Nobel laureate Seamus Heaney.

Artin's paintings of the Parthenon frieze are extraordinary not only for their fidelity to their subjects but also for their exploration of the possibilities of the watercolor medium. Thus, they invite viewers to enjoy the beauty of the Parthenon frieze, while they simultaneously insist on their own autonomy as paintings. One way to understand their relation to the original frieze may be to liken the frieze to an artist's model and Artin's paintings to the artist's rendering of that model.

The second series of paintings featured in the exhibition was commissioned

for a limited-edition book, *Stone from Delphi*, published by the Arion Press in San Francisco. The book paired Seamus Heaney's classically themed poems with sixteen of Artin's watercolors of Greek and Roman sculptures. These paintings raise many of the same questions as the Parthenon frieze series while also inviting the viewer to reflect on the relation between word and image; just as Heaney's poems reinterpret classical themes in a modern context, so Artin's paintings may be understood as detailed visual commentaries on their subjects. The exhibition will feature a copy of the book and a selection of Heaney's poems as well as Artin's original paintings.

Interspersed through the galleries will be objects from the Kelsey Museum's collections that ring changes on themes of emulation, imitation, reproduction, and reinterpretation, including Greek sculptures modeled on Egyptian precedents, examples of Roman imperial portraits that were copied in numerous media for circulation around the empire, and reproductions of famous figure types such as Aphrodite Rising from the Sea. This will be the first time that Artin's paintings will have been exhibited in conjunction with a display of ancient artifacts.

The exhibition will be accompanied by a published catalogue, including illustrations of all the paintings and objects featured in the show, together with a dialogue between the artist and me. One of the most interesting and rewarding aspects of the development of the show for me as curator has been a lively exchange of ideas with Wendy Artin. When we were drafting a letter to send to potential

lenders of her work, for instance, I wrote that Artin was “practicing a form of emulation that has very ancient precedents, such as the Roman habit of copying famous Greek statues”—to which Artin responded with spirit: that is something that “no artist would ever want to have said about themselves. I am not practicing emulation, I am not copying statues, I am creating unique and original works of art that sometimes have Antiquity as a partial inspiration! . . . ‘Copy’ and ‘emulate’ are simply negative for painters. They assume a better original.” I answered, “My first reaction is that you are not doing justice to the richness and complexity of your work by rejecting those terms outright. Why be afraid of words?” University museums, I added, are “places of fearless questioning.” At a certain point, it occurred to me the dialogue that was emerging between us would be a good format for a catalogue essay, and certainly one with very distinguished ancient precedents.

The exhibition will run in the Kelsey Museum's Meader Gallery from June 5 through July 26, 2015. A second version of the show will be mounted in the Kelsey Lecture Hall from September 25 to October 25. The exhibition and related events, including a presentation by the artist, an evening of poetry reading, and academic lectures on both Greek sculpture and the poetry of Seamus Heaney, will provide visitors of all ages and backgrounds, not just the typical visitors to an archaeology museum, with new and arresting ways of looking at ancient sculptures—and of remembering the classical past.

Exhibition Curator Christopher Ratté



PREVIEWING . . .

Passionate Curiosities: Collecting in Egypt & the Near East 1880s–1950s
August 28–November 29, 2015

PLACE: the glamorous Shepherd’s Hotel of Cairo, with its extravagant ambiance catering to Western fantasies of an authentic exotic Orient.

TIME: an imaginary moment about 1920.

Elegant lobbies and tea-room verandas open to the entry gallery of a great antiquities firm, which has leased space in Shepherd’s in order to present a unique offering of ancient Near Eastern and Egyptian artifacts and personal effects from the estates of various notables—both collectors and dealers. While the other galleries show most of the items on offer, this room provides an appetizer. And it is the space where we can glimpse the notables themselves in imaginary conversation with and about their collections.

What curiosities, what passions, drove them to acquire or to trade in such artifacts? What networks of relationships with other people and with history lent texture to their interests? How did these backstories create context for the objects they found compelling? Where did the artifacts on view throughout the many rooms of the imaginary dealer shop (that is, our actual permanent galleries at the Kelsey) really come from, and how were they procured? When and how are the boundaries sometimes blurred between excavated objects and objects harvested or purchased in the field?

Passionate Curiosities is an immersive experience inviting visitors to meet a remarkable group of collectors and dealers—from eminent scientists to missionaries, from consuls to entrepreneurs, from scholars to swashbuckling adventurers—who forged the Egyptian and Near Eastern collections of the Kelsey. Creative and dogged sleuthing, aided by IPCAA doctoral candidate Dan Diffendale, has

unearthed vintage photographs that visually capture the ambiance of these people in their environments.

The so-called Lion of Cairo, Maurice Nahman, is the prototype for our imagined dealer, although the exhibition features several intriguing personalities in this category. “Maurice Nahman Antiquaire” operated out of his splendid mansion, with vast galleries of displayed artifacts at the back. His clients included Francis W. Kelsey and Dr. David Askren (a physician working in Egypt who procured many artifacts for Kelsey via Nahman). His great-granddaughter, Manuele Wasserman, has been instrumental in facilitating the loan of Nahman’s 1920s guest registration book from its current home in the Brooklyn Museum Archives. It displays sign-ins by a host of players on the Cairo collecting scene—the Kelsey circle among them. An important theme of the exhibition is the complex ways in which dealers and collectors interacted. In some instances, the collectors’ public affability and deference masked private disdain for the often ethnically “other” dealers, as documented in archival material.

Some rarely displayed artifacts in the imaginary space created for the exhibition include large decorated Coptic tunics from Egypt said to have come from the Monastery of the Bones near Antinopolis in Upper Egypt. These tunics were purchased by the eminent Coptologist Suryal Atiya, who taught for a time at Michigan and was embroiled in the recovery of lost papyrus fragments that had formed the basis for significant theological texts of the Church of Latter Day Saints (the Mormons) in the nineteenth century.

A volume of the Museum’s rare complete edition of the Napoleonic *Description de l’Égypte* will also be on view, with periodic page-turns to different images announced during the run of the exhibition. This exquisite set of volumes was donated by Dr. Otto O. Fisher (a well-



known bibliophile and a developer of procedures and instruments for industrial medicine at the Hudson Motor Car Company of Detroit in the first decades of the twentieth century). This rare edition displays historically fascinating engravings of sites and scenes in Egypt at the time of Napoleon’s 1798 invasion. The *Description* documented the natural world of the Nile Valley, its antiquities, and its modern life, as a form of social/cultural control that would complement the intended military subjugation of the land. Although Napoleon’s colonialist ambition ultimately failed at the hands of the rival British, the *Description* lives on as an icon of nineteenth-century Orientalizing and as the inspiration for archaeology, tourism, and collecting in Egypt. Its appearance and hype in the press opened the floodgates of Egyptomania in architecture, fashion, and antiquarianism that swept Europe and America.

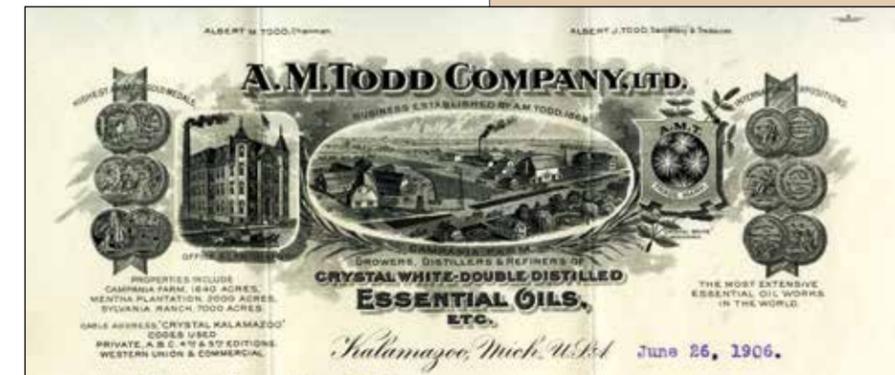
Collectors whose lives we delve into include Samuel A. Goudsmit, co-discoverer of the spin of the electron in 1925, who in that same year began a life-long interest in Egyptology. Many hallmarks of his assemblage grace the Kelsey’s permanent galleries; we pull out some seldom displayed pieces for the exhibition, including a large artist’s sketch slab of the New Kingdom. Goudsmit is famous among a whole different set of people as the brilliant physicist who left his professorship at Michigan to lead the top-secret Alsos mission during World War II—aimed at uncovering what the Germans knew about nuclear weaponry.



Harriet Conner, an unsung missionary in 1880s Cairo, nonetheless found herself networking with famous Egyptologists of the day, as well as guiding the great American abolitionist and former slave Frederick Douglass through the Cairo slums. His diary acknowledges her. “Little Miss Conner,” as she was called by some of the Egyptologists, donated a child mummy she had picked up in the Fayum to the Bay View Association of Bay View, Michigan, when the Association intended to start a museum. It was later sold along with hundreds of other antiquities to the Kelsey. Conner’s mummy is now a favorite among many children who visit the Upjohn Exhibit Wing.

Henry Gillman, American consul in Jerusalem in the 1880s, is one of the several figures operating in the Near East rather than Egypt who receive special attention in the exhibition. During his years in Jerusalem he took a stand against the Ottoman Empire, which was attempting to block fresh influxes of Jewish immigrants. He collected coins of the First and Second Jewish Revolts, Crusader coins, seals, figurines, and amulets. When he retired to Detroit, he wrote a historical romance called *Hassan: a Fellah. A Romance of Palestine* (1898), which chronicles the life of a shepherd whose exposure to Christians and Europeans in Jerusalem has given him a patina of Western cultivation that elevates him above the other “Orientals” in his village.

A final key figure among Kelsey collectors is Albert M. Todd of Kalamazoo: a chemist, global entrepreneur, and socialist utopian thinker who marketed his distilled mint products across the world at the turn of the last century. Todd donated the Djehutymose coffin as well



as other Egyptian artifacts to the University of Michigan at the beginning of the twentieth century. Although a thoroughly “modern” man of his era, he purchased a decidedly quaint oil painting in Paris in 1923, when it won the gold medal at the salon. The image echoes Renaissance portraits of collectors. It is not literally a portrait of Todd, but he clearly identified with this sharp-eyed old man, who collected antiquities and did research on them at his cluttered, dimly lit desk. On loan from the Kalamazoo Valley Museum, the painting forms a dynamic focal point of visual and art historical interest in the exhibition.

Accompanying the exhibition is a major book engaging collections of Greek, Etruscan, Roman, and Islamic cultural artifacts as well as the ancient Egyptian and Near Eastern material highlighted in the show. *Passionate Curiosities: Tales of Collectors & Collecting from the Kelsey Museum* (2015), by Lauren E. Talalay and Margaret Cool Root, will be available at the Museum for the formal opening night celebration on Friday, September 18, 2015, then in the Kelsey gift shop.

Exhibition Curator Margaret Root



1. Letterhead from “Maurice Nahman Antiquaire” cropped from a letter from Nahman to the Kelsey Museum (photo courtesy of the Bentley Historical Library, University of Michigan).

2. Photo of Maurice Nahman not long before his death in 1945 (photo courtesy of the Brooklyn Museum of Art).

3. Coptic tunic of about the twelfth century AD (KM 93768)—detail of the embroidered yoke of the garment (photo R. Stegmeyer).

4. Description de l’Égypte, État Moderne, vol. II (KM 2003.4.1n), image of the Egyptian resistance fighter Murad Bey, depicted as a tamed, placid Oriental (photo R. Stegmeyer).

5. Oil painting by the French painter Jules Monge (1923), purchased by A. M. Todd in that year and on loan from the Kalamazoo Valley Museum (KVM 1932.239—photo R. Stegmeyer).

6. Letterhead from the A. M. Todd Company (photo courtesy of the Kalamazoo Valley Museum).



FRUITFUL 2014 ABYDOS STUDY SEASON

Making discoveries about the human past isn't limited to seasons when we're actively excavating. At Abydos, the University of Michigan team often unearths new data and turns vital corners of interpretation when confined to the dig house: documenting, conserving, and analyzing finds from past years of excavation. Our study season in November 2014 amply demonstrated this point, overturning some of our long-held assumptions about the development of the Abydos Middle Cemetery (AMC) landscape and yielding unexpected bits of new evidence.

These activities, building on research undertaken in the Egyptian collections of the British Museum in fall 2013, clarified and corrected our view of the AMC landscape from the end of the Old Kingdom until the Middle Kingdom and beyond. Space constraints prevent reviewing all the work of the extraordinary AMC team, but here certain categories of artifacts are spotlighted, along with the insights these wooden, stone, and ceramic objects yielded through careful analysis.

Kelsey conservator Suzanne Davis continued to implement the treatment protocols developed during the 2013 season (during which she and former conservator Claudia Chemello convened a team of scientific and wood conservation specialists to study wooden artifacts), monitoring and conserving materials from a severely deteriorated Old Kingdom statue deposit we excavated in 2009. She focused her work on one particular figure, the representation of the tomb owner as a child with a finger to his lips, a common visual trope in late Old Kingdom tomb art. This statue was clearly comparable in quality to those found at the royal cemetery at Saqqara for this period. The Abydos context, however, reduces wooden artifacts to frass held together only by plaster and paint, and when excavated this figure was in an extremely fragmentary, unstable condition. During her two weeks on site, Suzanne worked conservation miracles,

returning the torso far closer to its original appearance.

Meanwhile, epigrapher Heather Tummore inventoried more than 500 painted and unpainted limestone relief blocks and fragments in storage at the dig house, from our ongoing excavations of the tomb complexes of the late Old Kingdom officials Weni, Iuu, and Idy. These fragments, the result of ancient destructive activity in the cemetery as well as nineteenth-century excavation methods, range from very small pieces to more sizeable architectural fragments. In addition to undertaking epigraphy and photography, Heather began entering detailed information on each fragment into an object-based relational database. This work has allowed her to recognize new joins among the fragments; for instance, she identified another piece of the northeast corner pillar from Weni's mastaba.

Heather and Suzanne also initiated an overall study of the use of color in these limestone elements of the tomb complexes. During a visit to the Ministry of State of Antiquities (MSA) Sohag magazine, they employed multispectral imaging and ultraviolet methodologies to rephotograph the north false door of Weni excavated in 1999. These technologies revealed that the seemingly unpainted door originally had a pink wash over its entire surface, and that this base wash was overlaid with polychromy. Traces of black, blue, and red-brown could be detected. With the added detail provided by this work, our ultimate goal is to create an accurate polychrome digital reconstruction of all elements of Weni's mastaba, both above and below ground.

Archaeologists Christian Knoblauch, Lucia Hulková, and Marilys Horgue focused on processing and analyzing all the pottery found in association with the Iuu mastaba excavated in the 2007 season, continued the reconstruction and documentation of Early Bronze Age imports at the site, and recorded high priority con-



texts from 2007 and 2013. We've learned in the years since those excavations that these latter contexts relate to a previously unsuspected local saint cult in the Middle Cemetery, including a large *in situ* pottery deposit (ca. 200 vessels) found in a chapel excavated in 2013.

By the end of this season, the pottery team was able to give a final description and analysis of the assemblage found in association with the shallow "South Shaft" of the vizier Iuu's tomb. This material, excavated in 2007 and found with two baskets of linen and natron balls wrapped in linen, probably represents the

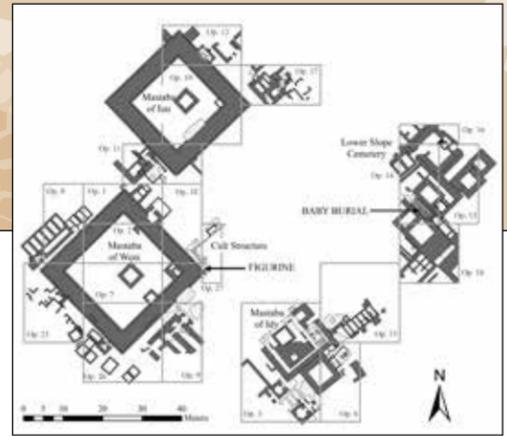


earliest embalming cache as yet documented from Pharaonic Egypt. The pottery consists solely of red-slipped bowls and plates, of which there were originally between thirty-five and forty individual vessels. The sherds were encrusted with textiles and oil stains, and some of the vessels were definitely broken while the embalming waste was still moist.

Their intensive work also enabled them to devise a relative chronology of archaeological contexts in the Middle Cemetery:

- PHASE I, dating to the 6th Dynasty coveal with the tombs of Iuu, Weni, and Idy.
- PHASE II, associated with a chapel situated between the Iuu and Weni mastabas, and debris piled against the wall of the Idy Chapel enclosure wall. The ceramic material shows a clear development in morphology and type from Phase I, and some time evidently separates the two phases. Christian suggests a date of the very late Old Kingdom to the first half of the First Intermediate Period (FIP).
- PHASE III, associated with a chapel and its large offering deposit near the southwest corner of the Weni mastaba, burials in pottery basins, and numerous shafts surrounding the Weni mastaba. Showing further noncontinuous development from Phase II, this material dates approximately to the very late FIP through the early Middle Kingdom; this phase lasted for a considerable time.
- PHASE IV material was associated with offering chapels and burial shafts adjacent to the mastabas of Idy and Iuu, and is typical for the mid- to late 12th Dynasty, perhaps even extending into the 13th Dynasty.

The identification of these phases has allowed us to substantially reorient our understanding of the history of the Middle Cemetery, refining the chronological parameters of the extremely important late FIP. This phase began when



an official of 11th Dynasty king Intef III established a cult building dedicated to a local saint: 6th Dynasty Idy. Reference to this cult was first documented in a stela excavated by Auguste Mariette in the nineteenth century (now in the Egyptian Museum). Our work since 1999 has revealed a range of evidence relating to this cult. In 2013 we excavated a portion of the ruined north end of the huge cult structure; this season's pottery work confirms that it was constructed in the 11th Dynasty and that, at the same time, a vast development of subsidiary mastabas occurred to the west of the Weni tomb. This realization contradicts our prior assumption that the mastaba field expanded during Weni's lifetime, and it dramatically highlights the importance of the Middle Cemetery during the FIP.

The cult of Idy continued into the Middle Kingdom, with a resurgence of activity around the time of the later 12th Dynasty king Senwosret III, relating certainly to the establishment of Senwosret III's tomb and town in South Abydos. The long-lived hold of Idy's cult on local memory is attested not only in an ostrakon that emerged during ceramic analysis this season—an early Middle Kingdom bowl fragment depicting the FIP cult building—but also in the suggestive pattern for 18th Dynasty activity we've pieced together as a result of work between the field, the British Museum, and offices in our home institutions. Here we have been able to reconstruct a sense of human beings moving around in this mortuary and cultic landscape up the hill from their town—appealing to the ancestor Idy both to protect the burial of an infant, placed carefully in the empty stela niche of a 5th Dynasty chapel, and to grant a grieving family their wish for another child, embodied in the dedication of a terracotta figurine near Idy's cult building. These conclusions, which

we draw from careful analysis as well as experiences on site, remind us to put the people back into the past we study.*

Janet Richards

1. Dig house staff and AMC Project crew: El Sayed Ahmed Bakri, Hassan Mirwalli, Lasbiin Ahmed Lasbiin, Sinjab Abdel Rahman, Janet Richards, Peter Lacovara, Lucia Hulková, Marilys Horgue, Christian Knoblauch, Arefa Mobammed, Ahmed Rageb, Korri Turner, and Heather Tummore. Not pictured: Ahmed Hammad Ismail and Suzanne Davis (photo AMC Project and Lorene Sterner).

2. Top: wooden statue in original context (face down in front of standing statue); bottom: statue after treatment in 2014.

3. Weni's north false door, showing remains of pink wash emulating rose granite.

4. Demolished Idy cult building with inset of ostrakon depicting that building.

5. Map of Middle Cemetery showing 6th Dynasty tomb complexes of Weni, Iuu, and Idy; "lower slope" cemetery containing statue deposit; findspots of 18th Dynasty figurine and infant burial (map G. F. Compton for the AMC Project).

6. Figurine dedicated near Idy's cult building.

* The AMC Project operates with the kind permission of H. E. Dr. Mamdouh el Damaty, Minister of State for Antiquities, and the Permanent Committee. I would also like to thank Sohag MSA colleagues Mr. Gamal Abdel Naser, Mr. Talaat Ael Madah, Dr. Ferdrika el-Sayed, and her team. In el-Balyana we are grateful to Mr. Ashraf Okasha and Mr. Ahmed Hammad Ismail for their support during this season. At MSA Sheikh Hamed Magazine we thank Mr. Ragab Fahmy Mohammed, Mr. Ahmed Abdel Halim, Mr. Hamada Imam, and Mr. Ehsen Abd el Kudus. Many thanks to John Taylor and Alexandra Garrett at the British Museum for facilitating access to collections study in November 2013. Funding for the 2014 season was provided by the Kelsey Museum, Marjorie Fisher, and the U-M Department of Near Eastern Studies.



Left: Madeleine Neiman using a binocular microscope to examine a bone figurine.

Right: Bone figurines (TMA 1931.479, KM 16198, KM 16180) excavated at Seleucia-on-the-Tigris.

EXAMINING BONE FIGURINES FROM SELEUCIA

Last September marked the beginning of my Samuel H. Kress fellowship in the Kelsey Museum conservation department. Each year, the Kress Foundation provides competitive grants to museums across the United States for conservation fellowships; these twelve-month positions are designed to serve the preservation needs of the institution as well as offer real world experience crucial to the post-graduate training of young conservators like me. My time at the Kelsey has largely been devoted to the technical analysis and treatment of materials within the Museum's Seleucia-on-the-Tigris collection.

The University of Michigan carried out excavations at the site of Seleucia in the 1920s and the 1930s. Located approximately 35 km south of modern-day Baghdad, this ancient city was founded by Alexander the Great's general Seleucus Nicator and inhabited between the late fourth century BC and early third century AD. Among the objects recovered from the site were a number of anthropomorphic figurines. The majority of these, and the group that has received the most scholarly attention, are those fabricated from clay. These mold-made figurines were covered with a gesso-like preparation layer and then embellished with painted decoration. But bone figurines were also recovered from Seleucia, and one of my projects at the Kelsey has been to carry out a survey of these less well-studied artifacts.

A conservation survey is largely an exercise in looking. Each object is examined to glean as much information as possible about its condition as well as its materials and methods of manufacture. I began by simply using my eyes and then brought in other tools—everything from a binocular microscope to an ultraviolet (UV) light. This close study has led to a few interesting discoveries you probably would not notice at first glance.

For example, most of the figurines had arms. Each figurine was carved to depict a nude female form, but while there is significant variation in style—some are quite naturalistic in their appearance, while others are highly stylized—almost all display one characteristic: a small opening is present at each shoulder. Although the majority of the arms have been lost or dissociated from the objects, the attachment points indicate they were present on most figurines.

The figurines were also painted. When looking at each under magnification, I found that many show traces of red, pink, or black paint. A small number also display a white gesso-like preparation layer for paint, just like the layer observed on the clay figurines. Although the bone figurines appear quite plain today, they would have been colorful in antiquity.

Looking at the figurines under ultraviolet or "black" light prompted another discovery; the pink paint fluoresces. While we can't see UV light, certain types of materials, including some dyes,

minerals, and resins commonly found on archaeological objects, fluoresce or glow when illuminated with UV. In the case of the bone figurines, the pink paint glowed a bright orangey-pink when exposed to UV light. In antiquity the most common sources of red and pink were the pigments hematite (iron oxide), cinnabar (mercuric sulfide), red lead, and madder (from the plant *Rubia peregrina*). When viewed under visible light, all five appear red to pink. When examined under UV light, however, one stands out: madder! The purpurin and pseudopurpurin that give the dye its reddish color also cause it to fluoresce, making it easy to distinguish and identify.

The figurines also vary in shape, and when I examined them with Kelsey research scientist and zooarchaeologist Dr. Richard Redding, I learned that this variation is, in part, related to the shape of the bones. Based on the morphological characteristics, Richard was able to determine that many of the objects were fabricated using cattle or sheep/goat metapodials (hand and foot bones) or limb bones from a large animal (likely cattle). Understanding the type of bone used has allowed me to see how the raw materials impacted the objects' finished forms. For example, the "clothes-pin" shape of many of the stylized figurines is largely a by-product of the metapodial bone source material. The flared head and splayed appearance of the legs reflects the widening at the top and bottom of the bone.

One of most interesting things about my conservation training has been learning how to "read" an object—figuring out how to piece together visual evidence to tell an artifact's life story from its creation to its life in a museum. It's a bit like playing detective. I hope that next time you visit the Kelsey Museum you will take some time to look at the bone figurines on display in the permanent galleries. Perhaps you will see them in a new way.

Madeleine Neiman

NEW K-12, COMMUNITY OUTREACH COORDINATOR

Meet Sarah Mullersman, the Kelsey's new coordinator of K-12 and community outreach. Sarah traces her love for archaeology back to her childhood fondness for digging things up in the backyard. She also spent a lot of time in museums, especially the Florida Museum of Natural History in Gainesville, where her mother was a docent. During her college years at the New College of Florida in Sarasota, she explored American archaeology at the Cahokia Mounds Field School in St. Louis and Mediterranean archaeology on the Athienou Archaeological Project in Cyprus.

Sarah's enthusiasm for excavation soon led her to wonder what happened to objects after they were excavated. She volunteered for various museum internships to try to answer that question, helping to catalogue collections, prepare exhibitions, and write condition reports on objects at various Florida museums.

Handling so many objects made Sarah

curious about how museum-goers might best engage with them. So she took a job as education coordinator at the East Tennessee State University Natural History Museum. There she found her calling as a museum educator, deploying her considerable energy and imagination to develop popular programs for visitors of every age: outreach programs to local schools, field trips to the museum, Girl Scout and Boy Scout programs, a monthly lecture series, a summer camp, and overnights at the museum. Her K-12 programs all emphasized hands-on learning that would be fun as well as educational. She worked with the local city school system science coordinator to offer professional development opportunities for teachers. She trained docents. And she began developing a multimedia app to enhance the visitor experience.

In the four months since Sarah's arrival in Ann Arbor, she has already organized a very successful Family Day and taken



a large share of responsibility for the impressive roster of summer programs outlined below. In the near future she will begin updating the Museum's K-12 tours to meet the state's Grade Level Content Expectations. She will be reaching out to local teachers and updating the Civilizations in a Crate. She also expects to plan tours and lectures for adults in the community.

We are delighted to welcome Sarah Mullersman as a Kelsey colleague.

SUMMER PROGRAMMING TARGETS VISITORS OF ALL AGES

Saturdays will be busy this summer at the Kelsey! Docents have prepared themed tours called "Saturday Samplers" for every Saturday afternoon at 2:00 pm. Topics range from "Ancient Spirits: Beer and Wine in the Ancient World" to "Curator Favorites." A complete list can be found on the Museum events calendar at www.lsa.umich.edu/kelsey. We will also offer extra tours during Art Fair and our regular scheduled Sunday afternoon tours on second and fourth Sundays of each month.

Be sure to look for our new Discovery Carts. The items on the carts will help visitors learn a little more about the ancient world through a fun hands-on experience in the gallery. Come by and try your hand at knucklebones, reassemble a piece of pottery, build a Roman arch, write on a wax tablet, and more.

During our regular "Read and Look" program for our youngest visitors we'll

read a kid-friendly book and explore a related part of the exhibition. This is a great way to get acquainted with the ancient world and connect our daily lives to the lives of families in the past. The program makes a perfect first trip to the Museum. Past favorites have included: *Temple Cat*, *How to Take Your Grandmother to the Museum*, *The Museum*, *Tickle Tut's Toes*, and *In Egyptian Times*. This free event is open to everyone but is intended for children ages three through six. "Read and Look" is on the third Thursday of every month at 10:15 am. Meet at the front desk of the Upjohn Wing on May 21, June 18, July 16, and August 20.

The Museum will be offering a new program for children ages six through twelve this summer. "Painting with Water" connects kids with the fun and challenge of creating 2-D art from 3-D objects, especially replicas of ancient sculpture. They will tour the special exhibit

Rocks, Paper, Memory, then use zen water painting boards to create their own works of art. At the end of the program they can take the board home for further exploration. The program fee is \$5.00; pre-registration is required. Please contact Sarah Mullersman (mullersm@umich.edu) to register. Program dates and times: Saturdays from 2:00 to 3:00 pm, June 13, June 27, July 11, and July 25.

Adults and kids can try "Sketching in the Galleries" from 1:30 to 3:30 pm on Saturday, June 6. The Museum will provide paper, pencils, and clipboards as well as artist Heather Accurso from the Ann Arbor Art Center, who will offer guidance and instruction as needed. Create your own sketches of the ancient objects found in the *Rocks, Paper, Memory* exhibition. This free program is intended for all ages.

We hope you will join us for these fun and innovative programs this summer!

Cathy Person and Sarah Mullersman

IPCAA KUDOS

Students in the Interdepartmental Program in Classical Art and Archaeology (IPCAA) continue to garner prestigious awards and scholarships. This year's Pedley Travel and Research Awards went to **DAN DIFFENDALE**, **ALISON RITTERSHAUS**, and **TROY SAMUELS**. Look for reports of their summer projects in the fall edition of the Newsletter. **ANDREA BROCK** received a University of Michigan Institute for the Humanities Fellowship. **JENNY KREIGER** won a two-year Rome Prize from the American Academy in Rome. **CHARLOTTE MAXWELL-JONES** successfully defended her dissertation on the ceramics of Bactria, Afghanistan (600 BC–AD 500). **JANA MOKRISOVA** has been awarded a 2015–2016 Koç Fellowship for work in Turkey. And **EMMA SACHS** received a 2015–2016 Rackham Predoctoral Fellowship as well as a Getty Graduate Internship.

Among IPCAA alumni, **HENRY COLBURN** won a 2014 ProQuest Distinguished Dissertation Award for his dissertation, "The Archaeology of Achaemenid Rule in Egypt." He has accepted a 2015–2016 Getty Museum Postdoctoral Fellowship. Assistant Professorships have been offered to **KEVIN DICUS** at the University of Oregon, **TOM LANDVATTER** at Reed College, and **MARCELLO MOGETTA** at the University of Missouri.

STAFF UPDATE

Curator of Conservation **SUZANNE DAVIS** gave a paper and chaired a session at the American Schools of Oriental Research meeting in November, and she will present two papers on archaeological conservation at the annual meeting of the American Institute for Conservation in May. This year she also served as chair of the AIC's Objects Specialty Group, the primary professional group for US-based conservators of three-dimensional heritage. She is currently editing the group's 2014 conference proceedings. In the past year she provided conservation for the El Kurru and Abydos Middle Cemetery field projects in North Africa, and she looks forward to visiting the Kelsey's project at Notion, Turkey, this summer.

Research Scientist **GEOFF EMBERLING** secured a grant of nearly a million dollars from the government of Qatar and used it in his excavation season at El Kurru in northern Sudan (see blog at elkurrukush.blogspot.com). During the dig season, his team finished excavating a pyramid and mortuary temple that were nearly completed in about 350 BC but seem never to have been used. He lectured at UCLA and Brown University and participated in conferences in Neuchâtel and Basel, Switzerland; San Diego; and Beijing. He published articles on early cities, on early Kush, and on ethnicity in ancient Assyria. He taught classes on the "Archaeology of Egypt" and on "Crusade and Jihad in the Medieval Middle East." And he is continuing to curate the permanent gallery of Ancient Middle Eastern Art at the Detroit Institute of Arts (which will include some Seleucia loans from the Kelsey), now scheduled to open in fall 2015.

Hellenistic and Roman Curator **ELAINE GAZDA**'s e-book chapter, "Villas on the Bay of Naples: The Ancient Setting of Oplontis," appeared in *Villa A ("of Poppaea") at Torre Annunziata, Italy (50 BC–AD 79)*, vol. 1. Along with IPCAA alums **ELISE FRIEDLAND** and **MELANIE GRUNOW SOBOCINSKI**, she coedited more than forty essays and wrote a piece on the display of sculpture in domestic contexts for *The Oxford Handbook of Roman Sculpture*. She

lectured on women slaves and the Bacchic murals in the Villa of the Mysteries for both the John Cabot University in Rome and the North American Branch Colloquium at the Getty Museum. She continues to work on her major special exhibition, *Leisure and Luxury in the Age of Nero: The Villas of Oplontis near Pompeii*, scheduled to open in February 2016.

Research Associate **SHARON HERBERT** expects to serve again as president of the Albright Institute for Archaeological Research and as vice president of the American Schools of Oriental Research.

Dynastic Egyptian Curator **JANET RICHARDS** directed a study season at Abydos in November and gave invited lectures at the Faculty of Egyptology Sohag University (Egypt); the Palais des Beaux Arts in Lille, France; and the Institute for the Study of the Ancient World/NYU, and she presented a paper at the annual meeting of the American Research Center in Egypt. In February, she and her Mellon-sponsored Archaeology Committee at the Institute of Fine Arts/NYU completed three years of work and produced their final report for the Mellon Foundation on graduate training in archaeology. In July she will give the keynote lecture of the British Museum's annual Sackler Colloquium, which this year will focus on the site of Abydos.

Graeco-Roman Egyptian Curator **TERRY WILFONG** has been busy with activities surrounding his Kelsey Museum exhibition *Death Dogs: The Jackal Gods of Ancient Egypt*. He gave the lecture for the exhibition opening on February 6 and has given many tours and talks on the exhibition since then. He has presented papers on his scholarly research for the exhibition in Chicago (for the Midwest Consortium on Ancient Religion) and Houston (for the annual meeting of the American Research Center in Egypt) and published a catalogue for the exhibition, now available in the Kelsey Museum gift shop and online at www.isdistribution.com/BookDetail.aspx?ald=57219. He hopes to spend a jackal-free summer working on his "Egyptian Anxieties" book and beginning research for his next Kelsey Museum exhibition.

Kelsey Museum Members sponsor the Museum's outreach and development activities and provide program support. The public is encouraged to join the membership and participate in Museum activities. For more information, call 734.764.9295.

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