

# The Kelsey Museum of Archaeology Newsletter

Fall 2020



# On the Cover

## Statuette of Nephthys

Wood and paint

H: 37.5 cm

Ptolemaic Period (332–30 BCE)

Egypt

Esther M. Goudsmit donation, 2001

KM 2001.1.1

The name Nephthys is the Greek form of the Egyptian epithet *nbt-hwt*, usually translated as “Lady of the House.” Nephthys was the sister of Isis and protectress of the home of Osiris, god of the Underworld.

Originally one of a pair, this striking figure of the goddess adopts a kneeling pose as she assists in restoring Osiris to life in his annual cycle of death and rebirth. She wears her characteristic headdress, which incorporates the hieroglyphs of her name, with her arm raised in a gesture of mourning. This figure would have accompanied a similar image of the goddess Isis at the head and foot of a coffin, invoking the primal act of mourning Osiris (see further, Wilfong, *Death Dogs*, cat. no. 24).

See this object on view in the exhibition *Randal Stegmeyer: Exposing the Past*.



# Museum Now Open to U-M Community

We are happy to announce that the University has approved a limited reopening of the Kelsey Museum. Since October 20, University of Michigan students, faculty, and staff with a valid Mcard have been able to visit the galleries. All visits will need to be scheduled through our Eventbrite page. Please visit our [Reopening Details](#) page for more information about scheduling a visit.

We look forward to the day when we can open our doors to all of our audiences. In the meantime, if you are not a member of the U-M community, we hope you will continue to enjoy our online offerings, available at our [Kelsey@Home](#) page.

## Learn more about our reopening

Visit our new Reopening Details page for up-to-date information about our reopening plans.

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

# The Kelsey Museum of Archaeology Newsletter

Fall 2020

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## GALLERY & GIFT SHOP HOURS

The Kelsey Museum galleries are now open to members of the U-M community. All events and programs are canceled or have moved online. Please continue to explore and enjoy our online exhibitions and educational resources.

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# From the Director

Dear Kelsey friends,

I am writing to introduce myself as the new Director, as of July 1st. I am a Roman archaeologist in the Classical Studies department; I am originally from Rome (and excavated for decades in that eternally chaotic city). I joined the University of Michigan faculty in 2008 and I now hold a chair of Roman studies named after Esther B. Van Deman (1862–1937), a pioneer of Roman archaeology and a student of Kelsey himself, as well as major donor of the museum. I have been teaching and supervising dissertations in the graduate program housed at the Kelsey, the Interdepartmental Program in Classical Art and Archaeology (IPCAA), where I also temporarily serve as Graduate Advisor. For the last 13 years, I have been excavating with U-M students at Gabii ([sites.lsa.umich.edu/gabii-project](http://sites.lsa.umich.edu/gabii-project)), an important urban center close to Rome, exposing the monumental center of the city. My particular interest is understanding how Roman cities came together and developed during the first millennium BCE. I have never worked in the Kelsey before and I am looking forward to the new challenge.

These are of course particularly difficult times for our institution. I am extremely grateful for the leadership of the previous director, Terry Wilfong, who also went out of his way to facilitate the transition, and for the work of my fellow Curators, especially Janet Richards, who has a long experience with the museum. Thanks to the tireless efforts of Associate Director Dawn Johnson, our COVID-19 reopening plan was approved by the University and went into effect in early September. It has meant that our work in conservation, registry, and environmental archaeology — all activities that cannot easily be carried out on Zoom — has finally resumed. Socially distanced visits by the U-M community can also resume while respecting the reduced capacity of the galleries. We are grateful for these slow steps toward a return to normality. We cannot wait for the time when we will be able to return the Kelsey to its entirely normal operation.

Cheers,

Nic Terrenato  
Director and Curator



# Randal Stegmeyer: Exposing the Past

Our current special exhibition, *Randal Stegmeyer: Exposing the Past*, is now open to members of the U-M community. It is also available to view online at [exhibitions.kelsey.lsa.umich.edu/randal-stegmeyer](http://exhibitions.kelsey.lsa.umich.edu/randal-stegmeyer).



Photos by Austin Thomason / Michigan Photography.

# Welcome, Irene Soto Marín

Irene Soto Marín joined the Kelsey Museum as an assistant curator at the beginning of the Fall Term and has hit the ground running.

Her curatorial work at the Kelsey focuses on its vast numismatic collection, seeking to highlight the relationship of the many excavated coins to their archaeological context. She is spending a good deal of time in collections storage these days, getting to know the coins. As she works her way through the over 40,000 specimens, she is highlighting interesting discoveries in a new weekly blog called *The Social Lives of Coins* (see below). In addition, Irene will also be researching the Graeco-Roman material from the site of Karanis, Egypt.

Irene received her BA in ancient studies and anthropology from Barnard College (2010) and her MPhil (2015) and PhD (2018) from the Institute for the Study of the Ancient World, New York University. As an

economic historian, Irene's research is rooted in questions of trade and monetary integration in antiquity. Whether counting pots, coins, or coin molds, she seeks to utilize quantification and statistical methods to study different ancient economies, with a particular focus on Late Roman Egypt.

Most recently, Irene co-edited with Jonathan Valk the volume *Ancient Taxation: The Mechanics of Extraction in Comparative Perspective* (NYU Press, 2021). She has also written about coin molds and monetary policies, the Egyptian textile industry and Roman taxation, edited some Late Roman papyri, and published more archaeological papers on the household ceramics and olive oil production from the site of Amheida (ancient Trimithis) in the Dakhleh Oasis in Egypt, where she has been a team member since 2008.

Irene's current monograph project is based on her dissertation and



measures the level of monetary integration of Egypt with the rest of the Roman Empire from the reforms of Diocletian in the late third century to the end of the fifth century.

Welcome, Irene! We're very glad you're here.

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## New Blog: The Social Lives of Coins

The Kelsey's new assistant curator of numismatics, Irene Soto Marín, has launched a weekly blog called *The Social Lives of Coins: Archaeology and Numismatics at the Kelsey*. In it, she hopes to highlight interesting discoveries she makes as she studies the 40,000+ coins in the Kelsey's collection. Subscribe now for an exciting journey into history as we explore the ancient world through the Kelsey's one-of-a-kind numismatic collection.

### Never miss a post!

Subscribe to *The Social Lives of Coins* at [sites.lsa.umich.edu/kelsey-coin-blog](https://sites.lsa.umich.edu/kelsey-coin-blog)



Roman tetradrachm of Philip I (r. 244–249 CE), Isis depicted on the reverse. 2.4 cm diameter. Part of Hoard 1, excavated at Karanis, Egypt. KM 42290.

# Highlights from the Education Department

This summer, the Education Department recruited and trained a new cohort of nine docents for the Kelsey Museum. With the museum closed, training shifted online, which provided some great new opportunities for learning and discussion. We are excited to welcome this new group to our ranks and look forward to seeing all our docents when we reopen.

Docent training isn't the only thing to go digital this summer. The Education Department has also been developing remote learning resources for university and K-12 classrooms. These include activity worksheets and PowerPoint tours over Zoom. We will roll out more activities this fall, so keep an eye on the [Education webpage](#) for more information and resources to come. Don't forget to also check out [Kelsey@Home](#), which has digital resources for visitors of all ages. We just added some fun new self-guided tours for you to follow when we reopen to the public. Download these to your phone or tablet, or print them out and bring them with you to the museum on your next visit.



A page from the Ancient Rome scavenger hunt, which can be downloaded from the Kelsey's [Self-Guided Tours page](#).

## Family Week Recap

Due to the COVID-19 pandemic, we made some changes to how we presented this fall's Family Day. Instead of an in-person gathering at the Kelsey, we moved Family Day online and extended it to last a week. Starting on Sunday, October 18, visitors could log on to the Kelsey website

to access content related to this year's theme, Ancient Storytelling. New videos and family-friendly activities were posted every day of the week, through Friday, October 23. We hope you were able to join us, but if not, you can access all the activities at the [Kelsey@Home](#) page.

### "Once Upon a Time ..."

Every culture has its own stories. Some have been passed down from generation to generation for thousands of years. Join us online for Family Week to explore stories from Egypt, Greece, Rome, and the Near East.

**Explore ...** the world of ancient stories and the people who told them.

**Discover ...** how archaeologists uncover ancient stories through artifacts.

**Create ...** your own stories with fun hands-on crafts and activities.



## Intern Spotlight

This summer, the Registry Department welcomed Vivien Yousif as an intern. Vivien, originally from Michigan, is a fourth-year student at American University in Washington, DC. Vivien was interested in working at the Kelsey Museum because of our collections and our ties to Southwest Asia, predominantly Iraq. We met early in the year, with intentions to meet again during winter term to plan our work. Before we could, COVID changed everything. Nevertheless, we were still interested in working with each other, despite the challenges.

Given the limitations, we designed a project that Vivien could accomplish from afar. With the guidance of History of Art professor Christiane Gruber and History of Art doctoral candidate Michelle Al-Ferzly, we focused on finding ways to make our collections more accessible. For our test, we used the collections from the medieval Islamic site of Qasr al-Hayr, located in modern-day Syria. Oleg Grabar directed the excavations there in the 1960s and early '70s, and the excavation records now reside at the Kelsey Museum.

The Qasr al-Hayr archives detail more than the excavations themselves. In the materials, we discover what life was like in Syria in the 1960s, what it took to work in the area, and we get a glimpse of the people the team worked with (including Khaled al-Asa'ad, former director of the Palmyra Museum who was assassinated by ISIS in 2015). This collection offered so many possibilities, and it was a good moment to take on such a project. Museums around the country are currently grappling with issues of diversity, equity, inclusion, and accessibility. The Kelsey wants to do more in this realm and find ways to connect with our diverse audiences.

With this project, we are attempting to be more accessible. We thought about the Qasr al-Hayr materials and how we can use them to better connect with Arab-speaking communities in southeast Michigan (where there are many people originally from Iraq, Lebanon, Yemen, and other Southwest Asian countries). How can we reach out to these communities and make them feel welcome at the Kelsey?

Vivien worked mostly alone, with guidance from Sebastián Encina as intern supervisor. In the end, Vivien produced a high-quality exhibition proposal that looked to expose audiences not only to the excavations but also to life in Syria, including aspects about home life, food, music, even architecture, which certain audiences would find interesting and familiar. Vivien also proposed to present all of this in English and Arabic (the Kelsey has long been interested in presenting in multiple languages, not only for special exhibitions but also in our permanent galleries). The proposal included programs such as recipes and cooking demonstrations for *mansaf* (a traditional Levantine meat dish), and mudbrick construction projects that can be undertaken at home.

Individual components of this proposal are scalable, so they can be used in a larger exhibition or in one or more smaller cases, or even in online presentation. Vivien also proposed ways to reach out to those various audiences, a crucial element of this work. Vivien's proposal is a way for the Kelsey to think about how we can make our collections accessible, make the museum more inclusive, and continue to celebrate the diversity in our audiences and collections.



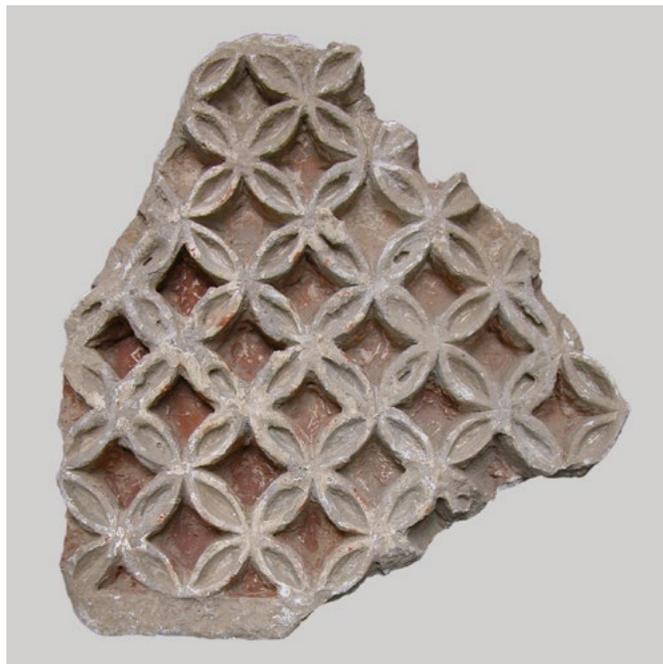
Qasr al-Hayr, view of the Small Enclosure at the left and the Large Enclosure at the right.

# Evidence from an Ancient Pandemic at the Kelsey Museum

By Terry G. Wilfong

**T**he COVID-19 pandemic has disrupted all our lives, and many historians are turning to pandemics of the past for cautionary examples, parallels, and inspiration. Pandemics occurred with some regularity in the ancient Mediterranean world, spread chiefly through military activity and trade. The Kelsey Museum has much material that comes from ancient cultures that experienced pandemics. In thinking about these ancient pandemics and their impacts on the people represented in our museum, I realized that the Kelsey's collections also have a special connection to one ancient pandemic, the so-called "Antonine Plague" of 165–180 CE.

The Antonine Plague swept through the Roman Empire in the late second century CE. Its name comes from the Antoninus family, several of whose members were emperors during this period. Likely to have been smallpox, the Antonine Plague first appeared in 165 CE and lasted for at least 15 years. The Roman military carried the plague across the Mediterranean and beyond, where it periodically resurfaced and devastated local populations. The



**Figure 1.** Painted stucco architectural fragment from Seleucia-on-the-Tigris, 1st–3rd centuries CE. 34.5 × 32 × 6.5 cm. KM 32330.

Kelsey Museum, of course, has much material from the Roman world in this period, on display and in storage. But the Kelsey also holds and displays artifacts from four sites, excavated by the University of Michigan in the 1920s and '30s, that were directly affected by the Antonine Plague: Seleucia-on-the-Tigris, Karanis, Soknopaiou Nesos, and Terenouthis.

## Seleucia-on-the-Tigris, Iraq

Indeed, the Antonine Plague arrived in the wider Roman world by way of Seleucia-on-the-Tigris, excavated by the University of Michigan from 1927 to 1937 (fig. 1). As part of the Roman military campaign against the Parthians, Roman general Avidius Cassius led his troops down the Euphrates River in 165 CE to take Parthian strongholds along the way. Seleucia, near the capital of Ctesiphon, was a significant center and strategically important, so its capture was a major victory. Seleucia surrendered to the Romans but Avidius Cassius destroyed it anyway, although some habitation at the site continued into the third century. Avidius himself caught the plague there, although it seems to have been a mild case. He and his men subsequently brought the plague with them as they came out through Syria, and thence into Gaul and ultimately the rest of the Roman world. The Greek physician Galen described the plague based on his observations of an outbreak among soldiers stationed at Aquileia (Italy) in 168. It is on the basis of Galen's descriptions that the plague has been identified, with some uncertainty, as smallpox. At some point in the 160s, the plague was brought into Egypt, perhaps by Roman military personnel returning home or military veterans retiring.

## Karanis, Egypt

The Antonine Plague hit northern Egypt particularly hard in the regions known as the Delta and the Fayum, making it likely that it entered Egypt through Alexandria. We are uniquely positioned to observe the plague's impact on local populations, thanks to the surviving census returns from the region. The groundbreaking work of Roger Bagnall and University of Michigan's own Bruce Frier on the demography of Roman Egypt analyzed these census returns in detail and found evidence of dramatic losses in population at the time of the plague. Overall, the population of Egypt is thought to have declined by as much as 20 percent in this



**Figure 2.** Obverse and reverse of a gold coin of Antoninus Pius from 155/6 CE, found in a coin hoard at Karanis. KM 40987.

period, with losses unevenly distributed. Although these statistical records do not include any personal accounts, the devastation caused by so many deaths must have seemed overwhelming to the survivors. In general, the population of Egypt recovered after the plague, but these great losses had lasting consequences.

The town of Karanis (excavated by the University of Michigan from 1924 to 1935) was heavily affected by the Antonine Plague. Historian A.E.R. Boak noted a sharp and significant decline in the population of Karanis in the later 160s, confirmed by the later research of Bagnall and Frier: a nearly 40 percent drop in the number of adult males as seen in the census documents. The loss of agricultural workers was a severe blow to this farming community and appears to have led to long-term changes in the town's economic fortunes. Karanis ultimately survived the Antonine Plague and eventually returned to some level of prosperity. But there may have been a downturn in the town's overall economic level. Excavators found many fewer "high-end" items in the later, post-pandemic levels (fig. 2).

### Soknopaiou Nesos, Egypt

Another site excavated by Michigan suffered even greater losses: Soknopaiou Nesos, now known as Dimé (excavated by Michigan for a single season in 1931). Soknopaiou Nesos was a remote town on the edge of the desert, important for trade and also for its temple to the regional crocodile god, Soknopaios (fig. 3). The Antonine Plague effectively ended habitation at the site. Although survivors continued on for decades, it was impossible for the town to recover from the deaths brought by the plague and it was ultimately abandoned as a result.

### Terenouthis, Egypt

We can see graphic representation of the toll taken by the Antonine Plague in another Egyptian site excavated by Michigan, the cemetery of Terenouthis (modern Kom Abou Billou). Michigan excavators spent a month at Terenouthis in 1935, a preliminary investigation for a longer-term project that never happened. In spite of its brevity, the season yielded a wealth of funerary material from three separate phases: Ptolemaic/early Roman (2nd c. BCE–1st c. CE), Late Roman (late 3rd–4th c. CE), and the later second century CE, the time of the Antonine Plague. From this period, the excavators found over 200 mudbrick cenotaphs, many with painted plaster decoration and most with funerary stelae recording the names, ages, and dates of the deceased (fig. 4). Under ordinary circumstances, these records of death would be grim reminders of the high levels of infant and child mortality known throughout Roman Egypt. But the Terenouthis funerary stelae made for multiple individuals attest to mass deaths of a sort uncommon in earlier (and later) times, with several members of a family dying or being buried on the same day. A number of stelae are dated to a single day (Athyr II = November 8) of a year 20 that many scholars have taken as the year 179 CE. Although the



**Figure 3.** Ruins of the temple enclosure at Soknopaiou Nesos, photographed by Easton Kelsey in April 1920. Kelsey archival photograph KK156.



**Figure 4.** Painted limestone funerary stela for four people from Terenouthis, dated Athyr 11, Year 20 (probably November 8, 179 CE): Nemesion, age 60, Apollonarion, age 35, Hephaistas, age 40, Nemesammon, age unknown. KM 21182.

convention has been to see this date as that of a big disaster or collective death, it seems more likely to be a date chosen for a mass-commemoration of many recently deceased individuals. Although the Antonine Plague must have been devastating to Terenouthis, in fact, the town continued on, and burials from the third and fourth centuries CE show an unexpected level of prosperity.

### Aftermath

The Antonine Plague continued to spread through the Roman world, with sporadic and devastating outbreaks, at least through 180 CE, with a later outbreak in 189. Estimates of the number of people killed by this plague run as high as 5 million, at a time when the overall population of the Roman Empire was estimated at 50–65 million. Nearly a century later, the Roman Empire was again devastated by a widespread pandemic, known as the Plague of Cyprian (ca. 249–262), particularly virulent in Rome and Carthage. The Plague of Cyprian may have again been smallpox, although some scholars have suggested it was measles or even a viral hemorrhagic fever like Ebola. Later pandemics that circulated through the Mediterranean world in the Byzantine and early Islamic periods also had an impact on the cultures represented in the Kelsey Museum.

As the Kelsey prepares to safely reopen its doors to our students, our faculty, our volunteers, and our visitors, I hope these ancient pandemics can remind us to be cautious but also hopeful. We know so much more about COVID-19 than the ancients did about the Antonine or Cyprian plagues — particularly about transmission. Think of what a comparative disadvantage the ancient inhabitants of Seleucia, Karanis, Soknopaiou Nesos, and Terenouthis had compared to us: not knowing their

causes or prevention, how terrifying and inexplicable their plagues must have seemed. We know that distancing, limiting capacities, wearing face coverings, and frequent hand-washing all provide protection against COVID-19. These are all things we can and must do for our own safety as well as the safety of others. But we can also take inspiration from the resilience and persistence of the ancient people represented in our museum. Although the Antonine Plague brought much devastation, the survivors persevered. The inhabitants of Karanis and Terenouthis kept their towns going and even returned them to prosperity. And although the people of Soknopaiou Nesos ultimately abandoned the site, they kept it going as long as possible, at least a century after the devastation of the pandemic. Even the people of Seleucia, confronted not only by a plague but also by the Roman destruction of their city, kept this city going after the Romans left it in ruins. When we finally get to return to the Kelsey Museum, let's remember the people of these sites affected by ancient pandemics. ▲

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

### Learn more

If you would like to learn more about the Antonine Plague, a good place to start is by reading "Galen and the Antonine Plague," by R.J. Littman and M.L. Littman, in the Autumn 1973 issue of the *American Journal of Philology*.

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# Staff Updates

Along with the other curators and faculty, Assistant Curator **Nicola Barham** moved to teaching remotely at the beginning of March because of the COVID pandemic. She taught the second half of her undergraduate class on the Visual Culture of Ancient Rome online. Her planned talk at the Toledo Museum of Art on “Carving the Body Politic: Portrait Faces in the Roman East” sadly had to be postponed because of the pandemic. Professor Barham’s design of the Kelsey in Focus display case on late antique textiles, which includes eye-catching graphics by Eric Campell based on the woven ancient motifs, was specifically aimed at stirring the imagination of younger visitors to the museum, but has also been put on hold until the museum can be fully open again to the public. In May, Nicola gave birth to her first son, Zachary. The summer was spent on maternity leave adjusting to the adventure of becoming a mother! In February of 2020, Professor Barham was awarded the ACLS/Getty Postdoctoral Fellowship for 2020–21 for her project “Syrian Diasporas in the Ancient Roman World: Soldiers, Wives, and Economic Migrants”. She is away from the museum this academic year and is conducting research on this project.



Squirrels, possums, and a variety of other creatures have decided that, in the absence of people, the Kelsey Museum loggia is a pretty nice place to hang out. Good thing we have an Integrated Pest Management Plan in place! Photos by Patrick Lindberg.

This summer, Curator of Conservation **Suzanne Davis** chaired the (online) annual conference of the American Institute of Conservation (AIC). The meeting had more than 1,600 attendees, making it the largest AIC meeting in history. A highlight was moderating the conference’s opening session, which featured a keynote address by NEH Chairman Jon Parrish Peede. Suzanne also gave an invited presentation on ethics and authorship in scholarly writing for the *Journal of the AIC*. At the University of Michigan (and with multiple Kelsey and IPCA colleagues), she participated in a Humanities Collaboratory proposal development grant for the project “Nubian Lives, Nubian Heritage: Conducting Reparative Research in Anthropology and Archaeology,” a project led by Geoff Emberling from the Kelsey and Yasmin Moll from the Department of Anthropology. This fall in the Kelsey’s conservation lab she is enjoying working with Carrie Roberts to study ancient paint schemes on the



Terenouthis stela, and in September she will guest lecture by Zoom for the Department of Archaeology at Durham University in the United Kingdom. Her proudest COVID-19 lockdown accomplishment is learning to shuck oysters (her fastest time thus far is 12 oysters in 7 minutes).

Collections Manager **Sebastián Encina** has been very busy in the past few months. In May, he hosted a collections management professionals virtual conference, including a webinar (with Dr. Preeti Malani) relating to returning to museum work amidst COVID that drew over 1,000 viewers. In June, he presented at the AAM virtual conference on the new General Facilities Report that he edited for AAM. In August, he presented two additional webinars for Collections Stewardship of AAM (CS-AAM): “The New *Museum Registration Methods*, Sixth Edition,” with John Simmons and Toni Kiser (editors); and “The General Facilities Report Once More,”

with Darlene Bialowski (independent registrar) and Hallie Winter (First Americans Museum). In addition, he hosted several webinars for the U-M Collections Committee on returning to work at Michigan collections (libraries, archives, and museums), and started a committee for CS-AAM to deal with DEI issues in museum collections management, which will include tools and resources for collections management professionals to use to make our work more inclusive, diverse, equitable, and accessible. Here at the Kelsey, he worked with intern Vivien Yousif on ways to make Kelsey collections more accessible, using the Qasr al-Hayr materials as a test.

Security Sergeant **Patrick Lindberg** reports that the critters around campus have been wondering why it's so quiet around the Kelsey these days. They've become bolder in their attempts to investigate the Kelsey, which looks like it might be a cozy spot to spend the winter months.

On August 16, Director of Education **Cathy Person** and her husband Tim welcomed their first child, Owen. Parents and baby are doing well and



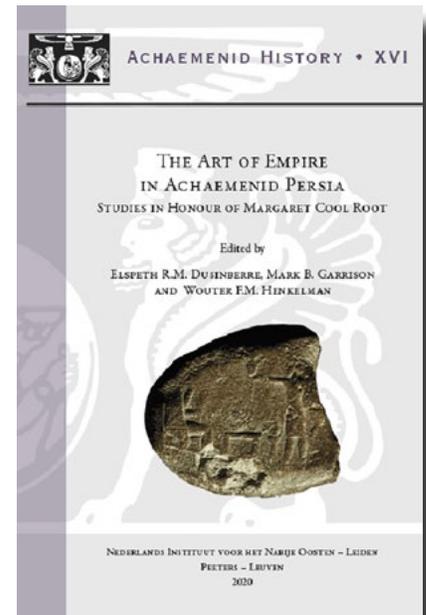
Cathy and Tim are looking forward to the day when they can bring Owen to the Kelsey to meet everyone.

The Kelsey conservators have returned to the lab to resume collections-based conservation and research projects interrupted by the pandemic. As part of her ongoing research into polychromy and preservation of the Terenouthis stelae, Conservator **Caroline Roberts** discovered several painted elements on stela KM 21021 that are not visible to the naked eye. Under UV light, however, traces of a fringed shroud on the figure's left arm, an Anubis figure reclining on a plinth, and a painted inscription pop into view (see image, below).



Terenouthis stela KM 21021 (limestone, late 2nd–early 4th c. CE) under visible light (left) and longwave UV light (right), which reveals various painted elements no longer visible to the naked eye.

Carrie also had a chapter in a book appear in print: “Green Pigments: Exploring Changes in the Egyptian Color Palette through the Technical Study of Roman-Period Mummy Shrouds,” in *Mummy Portraits of Roman Egypt: Emerging Research from the APPEAR Project*, edited by Marie Svoboda and Caroline R. Cartwright (Los Angeles: J. Paul Getty Museum, 2020). The publication is available online at [getty.edu/publications/mummyportraits](http://getty.edu/publications/mummyportraits).



*The Art of Empire in Achaemenid Persia: Studies in Honour of Margaret Cool Root.*

Professor and Curator Emerita **Margaret Root** is delighted to announce the publication of *The Art of Empire in Achaemenid Persia: Studies in Honour of Margaret Cool Root* (Achaemenid History 16; Leiden 2020). This substantial volume was edited by IPCAA graduates Beth Dusingberre and Mark Garrison (along with Wouter Henkelman). In addition to papers by Dusingberre and Garrison, contributions by five other IPCAA grads appear: Björn Anderson, Henry Colburn, Lori Khatchadourian, Karen Laurence, and Alex Nagel. Work by 13 senior scholars from Iran, Europe,

Great Britain, Canada, and the US round out the project.

Professor Root simultaneously notes with great pride and joy that both IPCAA editors of her Festschrift have been busy earning much-deserved kudos even while they have herded the brilliant scholarly cats in order to make the publication happen. Elspeth R.M. Dusinberre (IPCAA '97) has just been appointed Professor of Distinction in the College of Arts and Sciences, University of Colorado Boulder. Less than 10 percent of the full professors in the College are so honored. In 2015 she was awarded the James R. Wiseman Book Award from the AIA for her second monograph, *Empire, Authority, and Autonomy in Achaemenid Anatolia* (Cambridge University Press, 2013).

Mark B. Garrison (IPCAA '88) was the winner of the 2018 Ehsan

Yarshater Book Award from the Association for Iranian Studies for *The Ritual Landscape at Persepolis: The Glyptic Imagery from the Persepolis Fortification and Treasury Archives* (Studies in Ancient Oriental Civilizations 72, Chicago: The Oriental Institute, 2017).

Graphic Artist **Lorene Sterner** continues her work on the illustrations for the Kedesh Seal Impressions publication, and expects to start working on the forthcoming publication of the Kedesh small finds in December. She also prepared selected pottery drawings from Notion for posting on the Levantine Ceramic Project (founded by IPCAA alum, co-director of the Kedesh excavations, and BU professor Andrea Berlin). The LCP ([levantineceramics.org](http://levantineceramics.org)) is a free, in-depth online resource for anyone researching

the ceramic wares of the Eastern Mediterranean and includes drawings, photos, petrographic information, bibliography, and kiln sites.

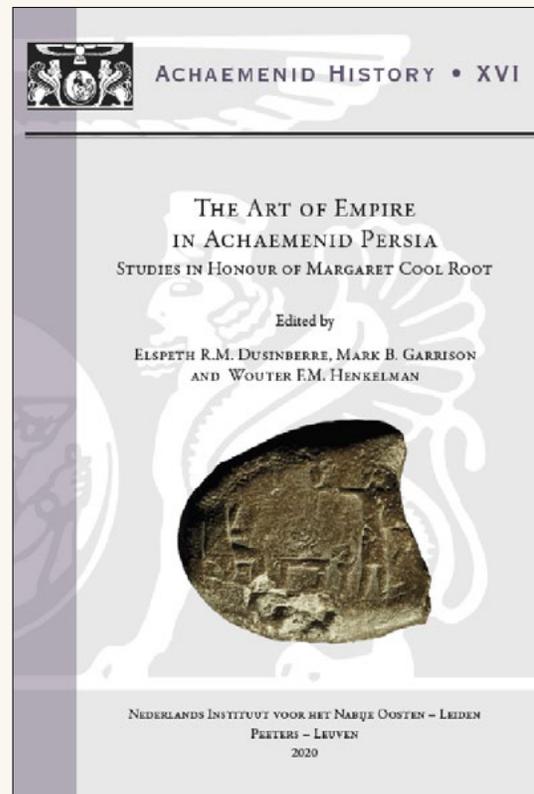
Curator of Graeco-Roman Collections **Terry Wilfong** is on sabbatical leave for the academic year 2020–21, during which he will work on some long-deferred projects as well as some new projects. Chief among these are his long-delayed book, *Egyptian Anxieties: Living in an Age of Oracles*, and research for his next Kelsey Museum exhibition, centering on the 1920s watercolor facsimiles of the murals discovered by the Michigan Karanis expedition, and their mysterious artist, Hamzeh Carr. He also will continue to work on some ongoing projects, such as the Kelsey Museum ushabti figures.

## On the Bookshelf

*The Art of Empire in Achaemenid Persia: Studies in Honour of Margaret Cool Root*, edited by Elspeth R.M. Dusinberre, Mark B. Garrison, and Wouter Henkelman. Achaemenid History 16. Leiden: Peeters, 2020.

This volume in honor of Kelsey curator emerita Margaret Cool Root gathers 17 contributions on Achaemenid Persian art, ranging from the European re-discovery of Persepolis, Achaemenid glyptic art, evidence of polychrome sculpture, and Achaemenid impact in the satrapies, to possible reflections of Persepolitan art in Classical Greece. The contributors are colleagues and, in a number of cases, IPCAA alumni and former students of Margaret Root. As a whole, the volume reflects the wide range of Root's interests and her impact on the field of Achaemenid studies.

You can purchase the book through Peeters Publishers, [peeters-leuven.be](http://peeters-leuven.be).



# The New Faces of IPCAA

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



After completing the Liceo Classico in Italy, **Ginevra Migliarina** moved to the US, where she continued her studies on the ancient Mediterranean world. She received a BA in psychology and classics from the University of Arizona in 2016, and an MA in classics from the University of Colorado Boulder in 2018. Ginevra has participated in fieldwork in Italy, Greece, and Spain and also dedicated to museum work. She has interned with the Arizona State Museum, where she worked on the accession of project material and assisted with the repatriation of artifacts, and at the Archaeological Museum of Ancient Corinth as a cataloguer. Her research interests include colonization, urbanism, spatial organization, and the interaction between religion and architectural development at the edges of the Greek world.



**D. Buck Roberson** received his BA in classical languages with a minor in art history from the University of Oklahoma, graduating *magna cum laude* in 2015. In 2018, he received his MA in classics with an emphasis in classical archaeology from the University of Arizona. His thesis compared the levels of specialization in the production of pottery in Early Helladic II and III Lerna using indirect evidence, notably standardization analysis. He has excavated at Gabii (2014) and the Athenian Agora (2016), worked in the finds lab at Mt. Lykaion (2018–19), and participated in the ASCSA summer session (2015) and the Howard Comfort Summer School in Roman Pottery Studies at the AAR (2017).

Buck's research interests primarily lie in ancient pottery production, cultural exchange between Aegean pre-palatial societies, and Indo-European studies. He also holds a strong interest in pursuing less traditional methodologies, such as experimental archaeology, use-wear analysis, and standardization analysis.



**Sam Ross** received his BA in 2020 at the University of Texas at Austin, where he studied classical archaeology and classical languages. He is most interested in the social politics, power dynamics, and religious pluralism in Republican Italy, particularly as manifested through architecture. He is also interested in non-elite political expression, and his undergraduate honors thesis focused on slaves and the ways in which they were crucial to the logistics, commercial administration, and inter-fort communication on military bases in northern England. Sam has supplemented these interests with excavations at a Roman cemetery in Puglia, Byzantine and Abbasid houses in Jerusalem, and a Republican garden in Pompeii, as well as doing XRF and IR spectroscopy on Roman-era plaster from northern Israel. Sam is excited to continue to pursue and expand upon these interests.

## Updates from the “Field”

With excavation at Gabii canceled this year, **Sheira Cohen** was able to complete an internship with Michigan Publishing’s digital publication team. She interviewed (virtually) archaeologists on their online reading and research needs in order to determine what new features the team should develop for their ebook platform. It felt very timely with the closure of libraries due to the pandemic! She also worked on publications for Gabii and the edited volume that is coming out from a conference she organized just before lockdown in New Zealand. It was a strange summer but it was nice to get out into nature. Sheira spent a lot of time swimming in local lakes and exploring the neighborhoods on her walks.

**Christina DiFabio** was able to defer her ANAMED fellowship in Istanbul until

2021–2022, so she is now back in Ann Arbor for the year. With the help of U-M’s online library resources, Christina made progress on two writing projects. She worked on a chapter for publication in the *Notion Archaeological Survey* volume and wrote a draft of her dissertation chapter focused on Hellenistic city development in the ancient region of Karia (southwestern Turkey). Besides working, she was able to spend a good amount of time at home with family, including beloved pup Chloe.



Chloe



The mysterious Ann Arbor mural found by Joey Frankl



Sheira and fellow IPCAA students Alex Moskowitz and Leah Bernardo-Ciddio have adventures in New Zealand. Clockwise from top left: outside a Hobbit-hole at Hobbiton; luging (downhill go-karting) in Rotorua; caving in hunt of glowworms in Waitomo. All photos by Alex Moskowitz.



**Joseph Frankl**’s fieldwork in Greece was upended by the pandemic. Without summer travels, he had a bit more time to advance to candidacy, plan a year of virtual programming with the Collaborative Archaeology Workgroup, and wander the neighborhoods of Ann Arbor. On one walk, he stumbled upon a mural depicting several bronze statues recovered from the Villa of the Papyri at Herculaneum.

## “Narrating Nubia: The Social Lives of Heritage” Wins Grant

We are excited to announce that a project co-directed by Geoff Emberling, “Narrating Nubia: The Social Lives of Heritage,” has won a 2020 Project Grant from the U-M Humanities Collaboratory.

Humanities Collaboratory Project Grants are two-year grants of \$500,000 or more that support collaborative, multi-disciplinary, and multi-generational research projects. “Narrating Nubia” will work with colleagues and community members in Egypt and Sudan to develop new, post-colonial ways of collaborating and of representing Nubia, past and present, in Egypt and Sudan.

Along with Nubian intellectuals, artists, activists, and community members, the team will create films, exhibits, walking tours, oral archives,



podcasts, and participatory pedagogical materials.

Team members include PI Yasmin Moll (Assistant Professor, Department of Anthropology), co-PI Geoff Emberling (Associate Research Scientist, Kelsey Museum of Archaeology), Amal Hassan Fadlalla (Professor, Departments of Women’s and Gender Studies and DAAS), Michael Fahy (Lecturer, School of Education), Suzanne Davis (Curator of Conservation, Kelsey Museum of

Archaeology), Caitlin Clerkin and Shannon Ness (IPCAA students), Shannon Burton and Kennedi Johnson (classics undergraduate students).

### Learn more

Visit the U-M Humanities Collaboratory website to learn more about “Narrating Nubia.”

[myumi.ch/VP2vW](https://myumi.ch/VP2vW)

## Kelsey Archaeologists to Take Part in Community-Based Archaeology Roundtable

On Friday, November 20, the Collaborative Archaeology Workgroup and the UMMAA Brown Bag Lecture Series will present “The Problems and Prospects of Community-Based Archaeology.” In this virtual roundtable discussion, four archaeologists will discuss their current research projects and the various ways they consider and incorporate community engagement. It will explore best practices related to community involvement in archaeology and examine how

community-based practices have changed, and continue to change, the fundamental nature of archaeological methodologies, pedagogy, and publication.

The panelists are: **Anna Antoniou**, PhD Candidate in Anthropology at U-M; **Lisa Young**, Lecturer in Anthropology at U-M; **Krysta Ryzewski**, Associate Professor of Anthropology at Wayne State University; and **Geoff Emberling**, Research Scientist at the Kelsey

Museum and Lecturer in Middle East Studies at U-M. The discussion will be facilitated by **Nadhira Hill**, IPCAA PhD Candidate.

### When:

Noon on Friday, November 20

### Where:

Zoom, Event ID **96336389639**

Learn more at [myumi.ch/ZQVbq](https://myumi.ch/ZQVbq)

## SPECIAL EXHIBITION

*Randal Stegmeyer: Exposing the Past* is now open to members of the U-M community (faculty, staff, students). You can obtain your free, timed ticket at our Eventbrite page, <http://myumi.ch/nb7rZ>.

Please continue to enjoy our online exhibitions and additional resources at [lsa.umich.edu/kelsey/exhibitions/online-exhibitions.html](http://lsa.umich.edu/kelsey/exhibitions/online-exhibitions.html)

📷🐦📘 @kelseymuseum



## MEMBERSHIP AUTO RENEWAL

As we are unable to predict when we will be able to resume our normal activities, we are extending the membership benefits of all current Kelsey members through September 30, 2021. If you need a new membership card in order to take advantage of your NARM or ROAM benefits, please contact us by phone at 734.764.9295 or by email at [dawnlynn@umich.edu](mailto:dawnlynn@umich.edu).

Thank you all so much for your continued support of our programs and initiatives. We are sincerely appreciative of your ongoing commitment to the Kelsey Museum and its mission.

