

The Kelsey Museum of Archaeology Newsletter

Fall 2018



Updates from the Field • Coptic Ostraka • Ancient Color

On the Cover



Free-blown cinerary urn

Greenish-blue glass

26.0 x 23.5 cm

2nd century AD

Italy. U-M College of Architecture

transfer, 1960; formerly Cesnola

KM 88860

This glass cinerary urn once contained a Roman cremation burial of the 2nd century AD. Cremation was a common practice in the Roman Republic and earlier Roman Empire, particularly characteristic of the Latin-speaking west, and cremation remains were deposited in boxes and urns of stone, metal, and glass. A glass urn such as this one might have been deposited in a niche in a columbarium, a mass burial site for cremation remains whose arrangement of niches resembled a dovecote (from which the term *columbarium* derives).

This cinerary urn is made of blown glass. Glass blowing, as a technology, had developed only a few centuries before, in the first century BC. This new technology greatly increased the ease of production of glass and the range of styles and effects. The apparent simplicity of this urn is deceptive: its thin walls and elegant shape require skillful craftsmanship to achieve.

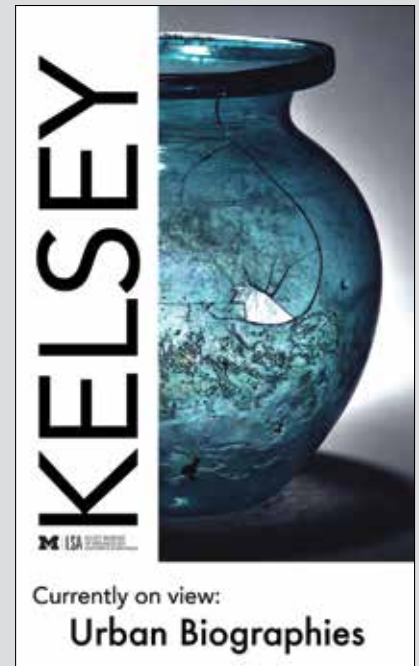
Glass may have been chosen as a medium for this cinerary urn to

allow visibility to the cremated remains. Although opaque glass was common in the Roman world, the Latin word for glass (*vitrum*) emphasized its clearness. As Isidore of Seville wrote,

It is called glass [*vitrum*] because it is, with its clearness, transparent to the vision. For in other materials whatever is contained inside is hidden, whereas with glass whatever clearness or appearance is manifested on the outside, it is the same inside, and though enclosed in a certain manner, is manifest. — *Etymologies* xvi.16

In addition, the very properties of a glass cinerary urn might have evoked the fragility of human life; in the words of Saint Augustine, “Are we not frailer than if we were made of glass?”

Text adapted from *Wondrous Glass: Reflections on the World of Rome, ca. 50 BC-AD 650*, by Margaret Cool Root (Ann Arbor: Kelsey Museum of Archaeology, 1982).



The University's Department of Architecture, Engineering, and Construction (AEC) has approved the installation of permanent hardware on the west side of the Upjohn Wing to display banners to promote the Museum's special exhibitions. This project is possible because of Building Endowment funds and special exhibition funds from a Kelsey donor. The first banner was installed at the end of October. Many thanks to Randal Stegmeyer for the beautiful photography, and to Emily Pierattini for the banner design. Randal also took the photos of the glass urn on the outside and inside cover of this newsletter.

**The
Kelsey
Museum of
Archaeology
Newsletter**

Fall 2018

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Charlie Brown, *Custodian*
Keith Dalton, *Security Officer*
Suzanne Davis, *Curator of Conservation*
Geoff Emberling, *Research Scientist*
Sebastián Encina, *Collections Manager*
Julia Falkovitch-Khain, *Website Coordinator*
Michelle Fontenot, *Collections Manager*
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Terry G. Wilfong, *Director, Curator of Graeco-Roman Egyptian Collections*
John Williams, *Security Supervisor*
Alex Zwinak, *Graduate Program Coordinator*

**KELSEY MUSEUM RESEARCH
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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/
Phone: 734-764-9304

GALLERY & GIFT SHOP HOURS

Tuesday–Friday 9 a.m.–4 p.m. *For holiday hours,*
Saturday–Sunday 1–4 p.m. *see page 2 or*
Closed Mondays *the back cover.*

UNIVERSITY OF MICHIGAN REGENTS

Michael J. Behm	Denise Ilitch
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Laurence B. Deitch	Andrew C. Richner
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Mark S. Schlissel, *ex officio*

From the Director

Dear All,

Another academic year begins at the Kelsey Museum and, as has become the tradition, we kick off this new school year with a new exhibition. This fall we opened *Urban Biographies, Ancient and Modern*. Featuring artifacts from the Kelsey collections as well as graphics, video, and reconstructions from current Kelsey-sponsored fieldwork, this exhibition examines the uses of technology in contemporary archaeology, and shows how such technologies can be used for investigating and understanding present-day Detroit. Thanks to former Kelsey director Christopher Ratté for acting as guest curator, along with Lisa Nevett, Nic Terrenato, and Kathy Velikov. You can see the extensive and full list of collaborators in the exhibition itself; we thank everyone for their contributions, but I'd particularly like to acknowledge Scott Meier and Emily Pierattini, who did a stellar job designing, constructing, and installing this fresh and forward-thinking exhibition.

Meanwhile, preparations are well underway for our Winter Term exhibition, *Ancient Color*, co-curated by Cathy Person and Carrie Roberts. And we will have another installment of our Kelsey in Focus project, this time something related to my own research. Among academics, summers are traditionally seen as “down” time, but we haven't had much of that at the Kelsey this summer, as we have done some significant office reorganization while navigating the challenges of the two construction projects that surround us. As always, there is a lot going on at the Kelsey Museum!

An update on a partner department: the Department of Near Eastern Studies, where Janet Richards and I have faculty appointments, is now the Department of Middle East Studies. This was, as you may imagine, a decision that occasioned considerable debate, but I think it will improve the department's visibility, especially among students. “Near East” is little used outside of academic circles, and “Middle East” will be more instantly recognizable.

And another reminder: Michigan Time is no more! The traditional University of Michigan practice of beginning classes, lectures, and events at ten minutes past the hour for which they are scheduled has ended. All Kelsey Museum lectures, tours, and events now begin at their listed times, so please plan accordingly.

Not long after we sent out the last Newsletter, we had sad news: Kelsey Museum benefactor Eugene M. Grant died on April 3. Gene was a real estate investor and developer based in New York, who attended University of Michigan in the 1930s and received his BA from Michigan in 1938. Gene went on to get his law degree from Columbia and then served as a bomber escort pilot in Europe during World War II, after which he joined his family real estate business. Gene had a keen interest in music, tennis, and skiing, and also (with his wife Emily) had a strong interest in the archaeology and history of the Middle East, with a special interest in Israel. Gene and Emily made a lasting contribution to the Kelsey Museum by funding the 1993–4 creation of the museum's Sensitive Artifact Facility and Environment (SAFE), the Kelsey's first climate-controlled collections storage area, on the museum's third floor, which continues to provide climate-controlled space for the museum's Archive and Conservation Lab. Gene and Emily's gift remains crucial for the

preservation of Kelsey collections, and we are very grateful for their generosity. Our condolences to Emily and the rest of Gene's family.

In looking through old Kelsey newsletters to find out more about Eugene Grant's involvement with the museum, I came across what was a real blast from the past: an article about the Kelsey Museum's hiring of Janet Richards and me in 1994, complete with this photograph. Janet and I were both initially hired by Elaine Gazda for temporary one-year jobs and shared a very small office; we quickly became strong friends and collaborators, and we eventually joined the curatorial ranks at the museum and later also took on tenure-stream faculty positions. As the semester begins, Janet and I start our 24th year at the University of Michigan, and there is no one I would have rather worked with all these years.

And we begin this new term with a new curator: we are very excited to welcome Nicola Barham to the Kelsey Museum! You'll see a profile of Nicola later in this issue. We're all looking forward to working with Nicola and hope you will join us in welcoming her to Ann Arbor.

Best wishes to you for the coming fall, and we hope to see you at the Kelsey Museum!

*Terry G. Wilfong
Director and Curator*



Janet Richards and Terry Wilfong work on a papyrus in Kelsey Museum storage, fall 1994. Photo by Robin Meador-Woodruff.

We invite you to visit the Kelsey Museum of Archaeology during the upcoming holiday season.

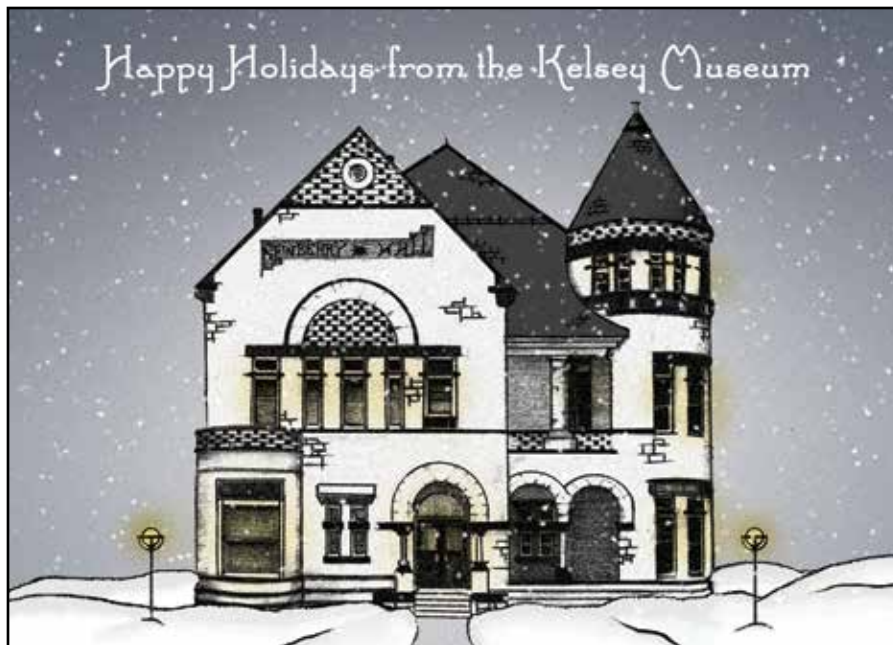


Illustration by Emily Pierattini.

HOLIDAY HOURS, 2018-2019

NOVEMBER

Thursday, 22nd Closed
 Friday, 23rd 11 a.m.–4 p.m.
 Saturday, 24th 1–4 p.m.
 Sunday, 25th 1–4 p.m.

DECEMBER

Monday, 24th Closed
 Tuesday, 25th Closed
 Wednesday, 26th 11 a.m.–4 p.m.
 Thursday, 27th 11 a.m.–4 p.m.
 Friday, 28th 11 a.m.–4 p.m.
 Saturday, 29th 1–4 p.m.
 Sunday, 30th 1–4 p.m.
 Monday, 31st Closed

JANUARY

Tuesday, 1st Closed

Regular hours resume
 Wednesday, January 2nd

We extend our sincere appreciation and thanks to the Kelsey donor who provides support to extend our museum hours during the holidays.

Bioarchaeology Lab Renovation

This fall we completed the renovation of the Kelsey's former seminar room to accommodate a Bioarchaeology Lab to serve two of our researchers. Richard Redding and Laura Motta have begun moving their study collections into the space and in the upcoming months will be joined by their students in the lab. This project would not have been possible without the support of Facilities Manager Just Crawford and his colleagues in LSA Facilities and Operations.



Richard Redding enjoying his new workspace. Photo by Dawn Johnson.

Website Update

The Kelsey Museum would like to express its appreciation to Julia Falkovitch-Khain for her contributions to the development of and the ongoing design and maintenance of the museum's website. Julia facilitated the migration of content to the university's new platform in 2016, and for the past two years has acted as website coordinator, making design and content improvements as well as providing analytical data on visitor use. Julia has also developed all of the special exhibition websites. She works closely with curators to ensure that exhibition content is an ongoing resource after the physical show closes.

In the upcoming months, the coordination of the website will transition to Leslie Schramer, the Kelsey's editor. Julia will continue to develop and maintain special exhibition websites. The Kelsey is fortunate to have Julia and Leslie creating such valuable resources for Kelsey audiences.

Kelsey Staff Visits UMMNH

On Tuesday, October 2, Sebastián Encina, who has been helping U-M's Museum of Natural History move their collections from their old home in Ruthven to the new Biological Sciences Building, facilitated a special treat for the Kelsey staff — a behind-the-scenes tour of the new museum space. For over an hour, MNH director Amy Harris, helped in part by facilities manager Lynne Friman, took us around the as-yet largely empty building and explained how it will all look in a matter of months. We also got a preview of the Planetarium & Dome Theater by Planetarium manager Matt Linke.

The state-of-the-art facility will house research labs, teaching spaces, and interactive exhibits where museum visitors can get hands-on with four billion years of natural history.

Thank you, Amy, Lynne, Matt, and Sebastián for making this wonderful experience possible!



Members of the Kelsey staff pose with mastodons in the new Biological Sciences Building. Photo by Amy Harris.

Curator Interview

Ancient Color

The Kelsey Museum sits down with co-curators Cathy Person and Carrie Roberts to discuss the upcoming special exhibition.

Kelsey Museum: *What are the goals of the exhibition?*

Cathy and Carrie: We have one major idea we want all visitors to take away from this exhibition: that the Roman world was a colorful place. It's something so simple, but so easy to ignore. A lot of Roman sculpture and architectural fragments that fill museums are now mostly white or earth tone in color. Any paint that may have covered them is no longer easy to see. This fact gives many people the wrong impression of ancient Rome.

But through the investigative work of conservators and conservation scientists, we know that many Roman artifacts were originally covered in a whole variety of colors. So we would also like visitors to learn more about how modern science can help us better understand what the Roman world looked like.

We want visitors to see how much effort the Romans put into acquiring and making color. Pigments and



Co-curators Carrie Roberts (*left*) and Cathy Person. Photo by Leslie Schramer.

dyes were gathered, processed, and traded around the Mediterranean. Many of the colors we take for granted today would have been very costly and difficult for a Roman to obtain and use. But they did it anyway, which is amazing.

KM: *What kinds of things did the Romans add color to?*

C&C: All kinds of things. The Romans decorated the walls and ceilings of their houses and public buildings. They



Carrie removes a miniscule paint sample from the Kelsey's Fayum portrait (KM 26801) for PLM and FTIR analysis. Photo by Amaris Sturm.



Carrie performing visible-induced infrared luminescence imaging on the Fayum portrait using a modified DSLR camera. Photo by Amaris Sturm.



The Fayum portrait under visible light (*left*), showing what can be seen with the naked eye. Ultraviolet light (*center*) reveals the orange-pink glow of rose madder in the woman's robe, while visible-induced infrared spectroscopy (VIL) (*right*) shows the luminescent glow of Egyptian blue in the same areas. This indicates that the two pigments – rose madder and Egyptian blue – were mixed together to create the lighter shade of purple used for highlights in the robe.

even decorated their garden walls. They painted the columns of their temples. They dyed their clothing all sorts of different colors. They painted sculptures, big and small. They even used pigments to draw graffiti on the sides of buildings. I think it would have been difficult to avoid seeing a painted surface in most Roman cities and towns.

KM: How do we know what materials the Romans used to create color?

C&C: There are two important sources of evidence that researchers are using to answer this question. The first is written evidence. A number of ancient authors, including Theophrastus, Vitruvius, and Pliny the Elder, made important observations about the sources of raw materials used in the production of pigments and dyes. Pliny, for example, goes into great detail about how the highly valued Tyrian purple dye was extracted from molluscs, ways that it was modified to alter the resulting color, and the high monetary value that the material had.

Another important source of information can be found on ancient artifacts and structures. Dyed textiles, wall painting fragments, terracotta figurines with traces of

pigment, even marble sculpture and architecture with only traces of color remaining are being studied using imaging and analytical tools originally developed in the materials sciences. Many of these tools take advantage of the measurable ways in which pigments and dyes interact with different forms of radiation – from x-ray to infrared radiation – and allow conservators and scientists to locate and identify unknown materials. In this way we can learn not only where traces of color are on artifacts where they are difficult to see, but also identify the type of pigment – be it rose madder, Egyptian blue, or a mixture of the two to create purple – that was used on an artifact.

The use of different, complementary research methods is one of the key takeaways we would like visitors to experience when exploring *Ancient Color*, and we hope it will demonstrate how cross-disciplinary study and collaboration can lead to new discoveries. ▲

We have one major idea we want all visitors to take away from this exhibition: that the Roman world was a colorful place.

Mark your calendar! *Ancient Color* opens at the Kelsey Museum on February 8, 2019.

Coptic Ostraka

Writings from Christian Egypt

by Terry G. Wilfong

This fall's iteration of the Kelsey in Focus project is something dear to my own heart: Coptic ostraka — fragments of pottery and chips of limestone inscribed in ink with texts in the latest phase of the ancient Egyptian language (fig. 1). Coptic is written in an alphabet derived mostly from Greek and associated with Christianity in Egypt. This installation is in honor of the University Library's

November exhibition, *Written Culture of Christian Egypt: Coptic Manuscripts from the University of Michigan Collection*, curated by visiting scholars Alin Suciú and Frank Feder.

Coptic ostraka are important to me because they were the subject of my doctoral research — an extensive body of Coptic ostraka from the University of Chicago's excavations at Medinet Habu formed the core of my dissertation on women's lives

in 7th–8th-century CE Egypt. What attracted me to this material was the fact that it was an excavated group of texts that documented everyday life on a relatively informal level. More formal documents on papyrus and parchment from the site tended to be more “official” in nature and, not surprisingly, skewed more heavily toward the activities of elite men. But the ostraka, written on throwaway potsherds and pieces of stone, documented much more about the lives of women at the town.

Ostraka, in general, tend not to be beautiful to most people. They come pre-broken, they abrade easily, and they pose unique challenges of legibility. But I've always taken great pleasure in the wide variety of surfaces and handwritings found on ostraka, which can often be related directly to the forms and functions of the pottery from which many of them derive. Their messiness and immediacy are an attraction to me.

Not everyone shares my love of ostraka! Even scholars who study ancient Egypt tend to favor papyrus or parchment documents, with the result that ostraka often go understudied. The Kelsey Museum is a good case in point: fewer than half of our Coptic ostraka are published, and almost none of our extensive collection of earlier ostraka in Demotic are published.

My first sight of the Kelsey Museum ostraka was a surprise that remains vivid for me. When I first came to the Kelsey, in 1994, Janet

[Ostraka] documented everyday life on a relatively informal level. More formal documents ... skewed more heavily toward the activities of elite men. But the ostraka, written on throwaway potsherds and pieces of stone, documented much more about the lives of women ...



Figure 1. Coptic ostraka in storage (the text by the monk Frange is KM 25124, lower center). All photos by Terry Wilfong.

Richards and I began a systematic survey of the collections in storage to come to terms with what the Kelsey had in our area. As we opened the first drawer of Coptic ostraka, I was shocked by their familiarity: I recognized handwritings as being the same as those in the Chicago ostraka I'd been working on! A series of tax receipts on all-too-familiar yellowish slipped pottery was part of a larger series from the Chicago excavations that could be dated very precisely to the early 8th century, all written by the same scribes on the same summer days in the early 700s. Even more astonishing was coming across the handwriting of an old "friend," the monk Frange, whose distinctive handwriting appears on limestone ostraka now dispersed across the world. The Kelsey's Frange ostrakon was nearly illegible, but I could still recognize the confident and unusual letter forms of this late 7th-century monk who lived in a reused pharaonic tomb in the Theban hills.

Rather than inflict the nearly illegible Frange text or cursive tax receipts on Kelsey visitors, I've chosen a few "nicer" ostraka for the Kelsey in Focus installation that relate more closely to the work of our visiting scholars. Most ostraka are documents of daily life — letters,

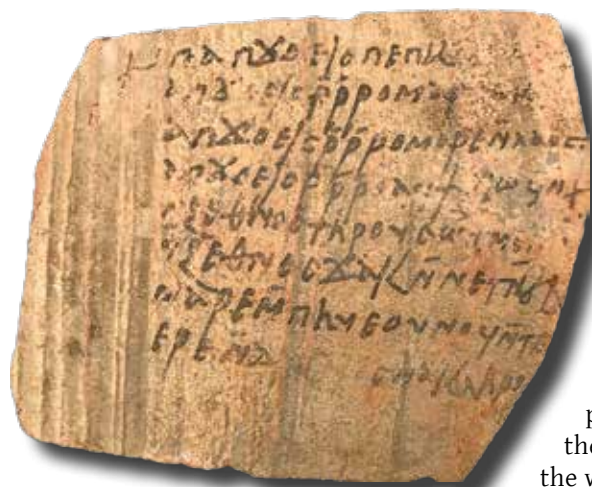


Figure 2. Coptic ostrakon with passages from Psalms. KM 25049.

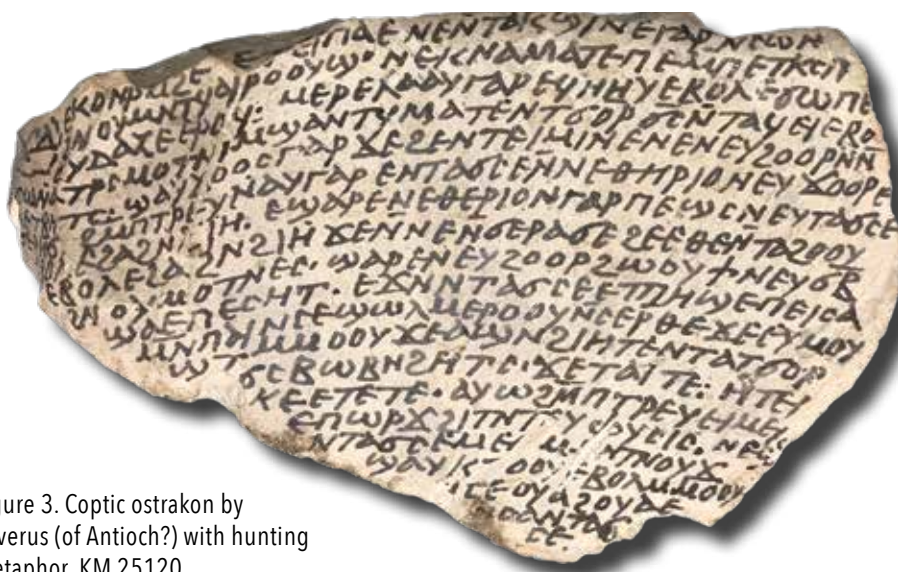


Figure 3. Coptic ostrakon by Severus (of Antioch?) with hunting metaphor. KM 25120.

receipts, contracts, lists — but ostraka were also used for literary purposes and, because Coptic comes into use when Christianity becomes dominant in Egypt, Coptic literary ostraka tend to be Christian in nature. We will be showing two biblical texts, both from the Psalms. One contains a text with a visible correction (from Psalm 104), likely a school text, while the other (fig. 2) is a selection of quotes from the Psalms, probably used in the writing of sermons. Like many Coptic ostraka, literary and secular, these are marked with crosses, which were often used to show beginnings and ends of texts.

But the real "beauty" of the group is a literary text that is otherwise unknown, written in a beautiful hand (fig. 3). The text refers to its writer as "Severus," and it's possible that this is a lost work by the well-known Christian author Severus of Antioch (ca. 459/465–538). But it is also possible, and more likely, that the Kelsey ostrakon preserves the writings of another Severus, locally Egyptian and not known in the wider world. Severus is writing a self-consciously literary letter to

someone unnamed, and complaining about their lack of persistence in staying in touch. What makes it so interesting is that he employs an extended metaphor about the use of dogs for hunting, something quite rare in Coptic. "When they see the animal tracks branching in many directions ..., the dogs put their noses to the tracks, spread here and there, and sniff them, and act as though they were examining them, as to which path the game had taken" Hunting with dogs was a pastime of elite men in Byzantine Egypt, which may tell us something about Severus' background. The use of limestone for this text suggests a monastic origin: a much higher percentage of ostraka from monasteries are written on limestone rather than pottery, thanks to the monastic reuse of pharaonic tombs carved from limestone.

I've put together this display of Coptic ostraka in honor of the U-M Library's program on Coptic, but also to test the subject matter out: I'm thinking about a more in-depth exhibition of the Kelsey Coptic ostraka and related material for some time in the future. ▲

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

Updates from the Field

The Interdepartmental Program in Classical Art and Archaeology (IPCAA) — one of the country's finest PhD-granting programs in Classical and Mediterranean archaeology — is housed in the Kelsey Museum. Given our close connections with this interdisciplinary program, we are pleased to note here the activities of some current and former students.

This summer, **Andrew Cabaniss** finished cataloguing textile tools from the Archaic city at Azoria in East Crete. He also studied Classical domestic cooking pottery in Athens and at Olynthos in the Chalkidiki to better understand variability in the use of small cookpots.

This summer, IPCAA doctoral candidate **Caitlin C. Clerkin** served as a Graduate Fellow in the Art of Ancient Greece and Rome curatorial department at the Museum of Fine Arts, Boston. She assisted curator Phoebe Segal (Mary Bryce Comstock Curator, Greek and Roman Art) in research and planning for an upcoming re-installation of early Greek art. This practicum was undertaken as part of and with funding from Rackham's Graduate Certificate Program in Museum Studies.



Andrew Cabaniss

Sheira Cohen worked at the Gabii Project excavations this summer, where she helped supervise the excavation of hut deposits from the 8th century BCE. They also conducted a small coring survey in their area of the site to identify deeper deposits and plan future seasons. Staying in Rome during the summer provided an excellent opportunity to revisit museums and explore the surrounding countryside.



Sheira Cohen

In May, **Christina DiFabio** was a trench co-supervisor at Corinth, Greece, where a previously unstudied area northeast of the ancient theater was chosen for excavation by Director Chris Pfaff of the American School for Classical Studies at Athens. After Corinth, Christina returned as a member of the Notion Archaeological Survey in Turkey, led by University of Michigan professor Chris Ratté, where she assisted with surface collection of pottery and studied objects that were excavated at Notion during a previous project and are now kept at the Efes Museum in Selçuk, Turkey.

Amelia Eichengreen spent three weeks of her summer participating in an Italian immersion program in Montepulciano, and seven weeks excavating at Gabii.

Joey Frankl participated in two archaeological surveys this summer: University of Michigan's Notion

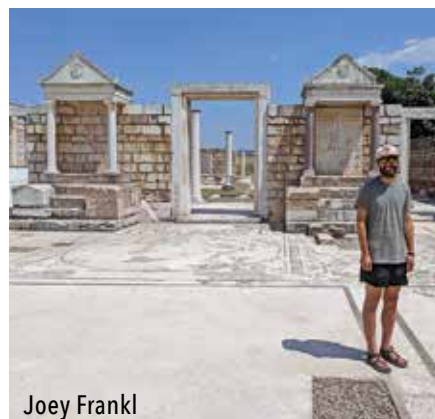
Project in Turkey and University of Colorado's Western Argolid Regional Project in Greece.

Machal Gradoz returned to WARP (The Western Argolid Regional Project) for its last season, studied Late Hellenistic–Early Roman pottery at Corinth and Sikyon, and then had the opportunity to visit sites and museums in the western part of Greece, from Cape Tainaron to Butrint (Albania).

In January 2018, **Craig Harvey** embarked on a three-month research trip to Israel, Cyprus, and Jordan to collect data for his dissertation. During his trip, he was invited to join a survey project in Saudi Arabia, which extended his travels until June when he presented at a conference in Jordan and participated in a second project in Israel.

This summer, **Nadhira Hill** worked at Athens and Olynthos in Greece. For the first half of the summer, she worked at the Athenian Agora studying some of the pottery from previous excavation seasons. The second half of the summer was spent working as a member of the Pottery Team on the Olynthos Project, processing pottery that was being excavated this season.

Michael Koletos spent three weeks assisting with ceramic analysis on the island of Kea through the



Joey Frankl



Caroline Nemecek

Kea Archaeological Research Survey Project. This work involved examining clay fabrics and production techniques of ceramic materials recovered from the survey. Michael also spent six weeks with the Olynthos Project excavating the South Hill and helping to develop a better understanding of the site's earlier phases.

Matt Naglak spent the end of May traveling around northern and central Italy visiting Republican-period fora for his dissertation research. This was followed by a successful excavation season at the University of Michigan project at Gabii, where he was the supervisor of the topography team. After a short vacation to the Greek islands, he returned to Ann Arbor and has been diligently working on his dissertation as well as several articles related to early state formation in Latium.

This summer, **Caroline Nemecek** participated in the University of Michigan's Gabii Project for the first time. In addition to excavating, she participated in the Finds School, which focuses on identifying and researching the various finds from the site. She also helped provide photos for a new database project

which is teaching a computer to recognize the typology of terra sigillata sherds.

This summer, **Shannon Ness** split her time between the Gabii Project and the Notion Archaeological Survey. She spent three weeks at the American Academy in Rome, where she conducted research for upcoming publications on coins and other small finds excavated at Gabii. In June, she left Rome for the western coast of Asia Minor. At Notion she assisted again with the surface collection, picking up and analyzing countless pottery sherds from across the site with her teammates. In connection with her dissertation research, Shannon also assisted with the implementation of a community engagement program that encourages local participation in the development of the archaeological site of Notion.

This summer, **Elna Salminen** finished writing her dissertation in Athens and then headed to Olynthos for our longest season yet. Elna is in charge of micro-debris analysis there, so her days were mostly spent in the pleasant shade processing soil samples while others excavated under the Greek sun. The results helped confirm some of our ideas about the formation processes of the site, and further analysis can allow us to identify areas of the house where certain activities would have taken place.



Elna Salminen



Arianna Zapelloni Pavia

As part of her dissertation research, **Arianna Zapelloni Pavia** spent one month in Umbria (Italy) studying Umbrian Archaic bronze figurines.

IPCAA Kudos

Since the last issue of the Kelsey Newsletter, four IPCAA students have successfully defended their dissertations. Congratulations to you all!

Andrea Brock Hallock — “Rome at Its Core: Reconstructing the Environment and Topography of the Forum Boarium.”

Paolo Maranzana — “The Death of the City and the Creation of a New Social Order in Late Roman Central Anatolia.”

Jana Mokrisova — “On the Move: Mobility in Southwest Anatolia and the Southeast Aegean during the Late Bronze to Early Iron Age Transition.”

Elna Salminen — “Society and Burials from Central-Western Macedon, 550–300 BCE: Intersections of Gender, Age, and Status.”

The New Faces of IPCAA

The Interdepartmental Program in Classical Art and Archaeology welcomes four new students this year:

Alex Moskowitz received his BA in ancient history from Swarthmore College and his MA in classical languages from the University of Georgia. He is interested in Archaic Greek colonialism as it relates to ancient identity and cultural memory.

Theo Nash earned his BA and his MA in classical studies from the University of Wellington. His interests include Mycenaean archaeology and the Linear B script.

Lauren Oberlin received her BS in anthropology from the University of Arizona. Her MA in classics from the same school is expected in 2018. She is interested in Aegean prehistory, exchange and trade, Minoan foodways, and geospatial analysis.

James Prosser earned his BA in classical studies from Tufts University; he received his MA in classical art and archaeology from the same school. His interests include Roman urbanism and urban defense (especially in North Africa) and digital archaeology.

Staff Updates

In May, Curator of Conservation **Suzanne Davis** was the program chair for the annual meeting of the American Institute for Conservation. Titled *Material Matters*, this year's conference focused on materials science and related research in conservation. She and Carrie Roberts also continued work on multiple Kelsey exhibition, research, and publication projects this summer. Suzanne worked with the Notion Project team in Turkey for several weeks, continuing an annual survey to evaluate the site's architectural remains and plan for their conservation. And last but not least, Suzanne and Carrie experienced the life-changing magic of tidying up by conducting a major clean-out of the Conservation Lab. Although they retained many things which did not quite reach the level of sparking joy, they did clear several decades worth of out-of-date items, getting the lab ready for a fresh new academic year.

Research Scientist **Geoff Emberling** has been lead editor on two volumes in the past year. *Museums and the Ancient Middle East: Curatorial Practice and Audiences* has just been published by Routledge; *The Oxford Handbook of Nubia* will be a thousand-page volume that defines the state of research on the archaeology and history of Nubia. It will be published by Oxford University Press in 2019 or 2020. His fieldwork in Sudan is currently focused on exciting plans for a "community heritage center" at El Kurru that will provide information for visitors and a meeting place (and ongoing source of revenue and enrichment) for the local community. He is also preparing to finish work at El Kurru and move to Jebel Barkal, officially beginning there in winter 2020. In

the meantime, he has secured private funding that will support IPCAA graduate student Greg Tucker in doing magnetic gradiometry at the site this fall. He was elected to the board of the International Society for Nubian Studies at the society's meeting in Paris this year. He is co-teaching a course on the history of food in the Middle East that will include course visits to work with the Kelsey's collection. Finally, he is co-curating an exhibit with Suzanne Davis entitled *Graffiti as Devotion along the Nile* that will open at the Kelsey in August 2019.

Collections Manager **Sebastián Encina** reports that his appointment at UMMNH is now over, and that he has returned to the Kelsey full time. He has also been asked by American Alliance of Museums to assist in revisions to the Standard/General Facility Report.

Curator of Hellenistic and Roman Collections **Elaine Gazda** was in Italy in early June doing research in Pompeii at the Villa of the Mysteries and working with photographer and Indiana University graduate student Kelly McClinton to obtain detailed images of the Bacchic murals for an article that she is writing. In September she gave a paper on the Nike statues from Villa A at Oplontis at the Department of Classical Studies conference entitled *Comparing Roman Hellenisms*, and in October she gave the keynote address, "Women of the Villa of the Mysteries: Social Contexts for the Bacchic Murals in Room 5," for the third Symposium Campanum at the Villa Vergiliana in Cuma Bacoli, Italy. The three-day symposium focused on recent research on Roman women in the Bay of Naples.

New Staff

Research Associate **Sharon Herbert** has a fellowship from the Israel Institute for Advanced Studies to participate in a research group in Jerusalem from March through July of 2020. The topic is Variety and Variability: Mapping the Cultural and Social Diversity of the Southern Levant in the Hellenistic Period.

This summer, Curator of Dynastic Egyptian Collections **Janet Richards** traveled to Durham and London in the UK, and to Avignon, France, to study objects excavated in the early 19th century from the Abydos Middle Cemetery (AMC). These objects relate to the late third-millennium BCE cult building for the local saint Idi, which the AMC Project rediscovered and began excavating in 2013. Janet and the AMC team are currently in Egypt for the Fall 2018 season.

Research Scientist **David Stone** reports the following publications: D. Stone, “Roman Africa” in *Oxford Bibliographies in Classics*, edited by D. L. Clayman (New York: Oxford University Press, 2018); and L. Nevett, B. Tsigarida, Z. Archibald, D. Stone, T. Horsley, B. Ault, A. Panti, K. Lynch, H. Pethen, S. Stallibrass, E. Salminen, S. Taylor, J. Manousakis, and D. Zekkos, “Towards a Multi-scalar, Multidisciplinary Approach to the Classical Greek City: The Olynthos Project,” *Annual of the British School at Athens* 112 (2017): 155–206. DOI: 10.1017/S0068245417000090.

Curator Emerita **Lauren Talalay** co-authored (with five other archaeologists) a book entitled *Settlement and Land Use on the Periphery: The Bouros-Kastri Peninsula, Southern Euboea* (Archaeopress, 2018). In addition, she spent part of the summer in Karystos, Greece, studying the Final Neolithic material excavated from the site of Plakari.

Director and Curator of Graeco-Roman Egyptian Collections **Terry G. Wilfong** has begun work on an exhibition and publication project involving the facsimiles of the Karanis murals by the artist Hamzeh Carr. He has also published an essay reconstructing the family burial assemblage of Djehutymose in a volume of studies in honor of Professor Janet H. Johnson at the Oriental Institute of the University of Chicago. This book, *Essays for the Library of Seshat: Studies Presented to Janet H. Johnson on the Occasion of Her 70th Birthday*, is available as a free PDF download at <https://oi.uchicago.edu/research/catalog-publications>. Select “Studies in Ancient Oriental Civilization (SAOC)” from the series list; the book is SAOC 70.



We are pleased to welcome **Nicola Barham** to the curatorial staff of the Kelsey Museum. Nicola has been appointed as Assistant Professor in the History of Art and Assistant Curator in Ancient Art at the Kelsey Museum. She was previously Andrew W. Mellon Fellow at both the Art Institute of Chicago and the American University of Beirut, and Chester Dale Fellow at the National Gallery. Her research reconstructs aesthetic categories that are emic to the ancient Roman world and applies these categories to the interrogation of Roman art. She received her PhD from the University of Chicago.

Nicola has been exploring the collections at the Kelsey and developing ideas for future exhibitions, and spending time with new colleagues and students. Welcome to the University of Michigan, Nicola!

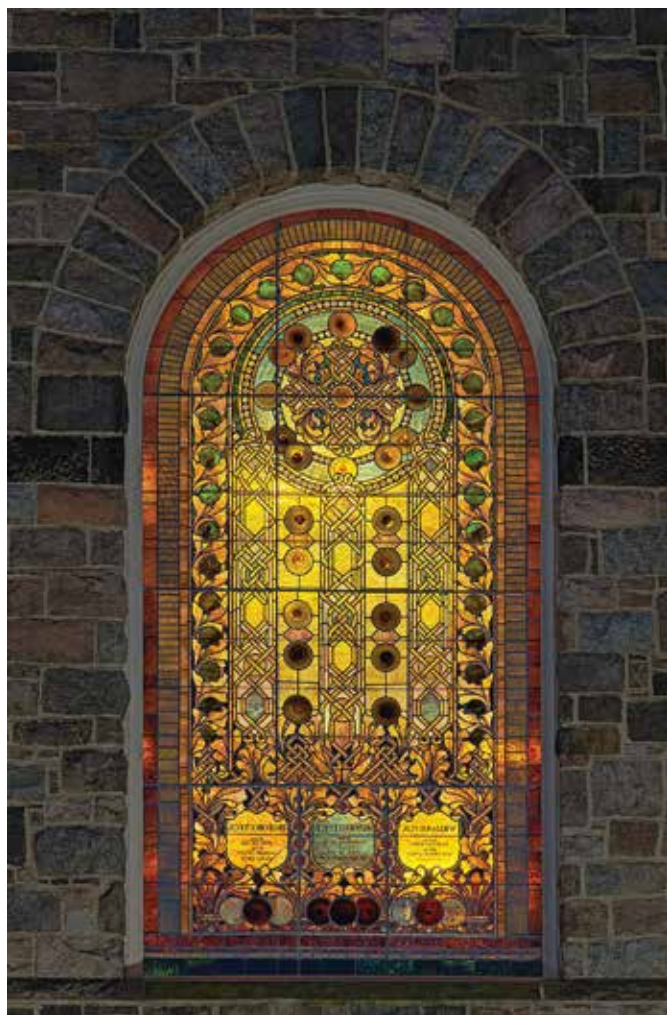
Keeping up with the Kelsey

Don't forget to check in on our blog! We post all sorts of interesting things, from rarely exhibited objects to curiosities from our Archives. It's a great way to keep up with what our staff and researchers are doing!

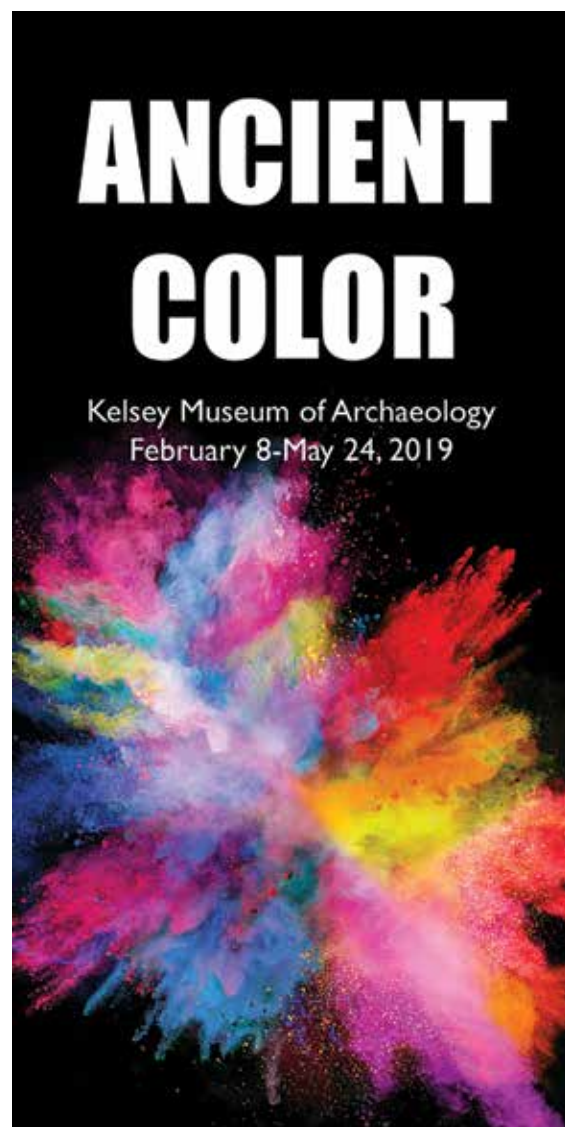
Find us at <https://kelsey-museum.blog>.

Newberry Hall Tour a Crowd-Pleaser

“I’ve always wondered what was in this building” is a common refrain from visitors to the Kelsey Museum of Archaeology. Completed in 1891, Newberry Hall is one of the oldest buildings on the University of Michigan campus. On Saturday, September 29, Kelsey Museum docents Jean Mervis and Kathy Gunderson led visitors on a guided tour through Newberry Hall to see the Tiffany window up close and learn about the building’s architecture and fascinating history. The tour was a great success, drawing in UMich alumni, local history buffs, and visitors specifically interested in stained glass. We plan to offer this tour again in the spring.



The Tiffany window in Newberry Hall. Photo by Randal Stegmeyer.



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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



HOLIDAY HOURS, 2018-2019

Thursday, November 22: closed
Friday, November 23: 11 a.m.–4 p.m.
Saturday, November 24: 1–4 p.m.
Sunday, November 25: 1–4 p.m.

Monday, December 24: closed
Tuesday, December 25: closed
Wednesday–Friday, December 26–28: 11 a.m.–4 p.m.
Saturday, December 29: 1–4 p.m.
Sunday, December 30: 1–4 p.m.
Monday, December 31: closed

Tuesday, January 1: closed

Regular hours resume Wednesday, January 2

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