

The President's Choice

A HISTORY OF THE RUTHVEN COLLECTION,
THE COLLECTOR, AND THE DONOR
(1931-1971)

A Catalogue Published in Conjunction with the Exhibition

"The President's Choice:
Selections from the Ruthven Collection of Antiquities"
(May 11-August 12, 1990)

by

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TO
ALEXANDER PETER RUTHVEN
(1912-1965)

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FOREWORD

Two years ago, during the renovation of the University President's House for its new occupants, President and Mrs. James Duderstadt, a curious document came to light. In a few pages it describes a wide array of works of art and artifacts from various cultures that were exhibited in the house during the presidency of Alexander G. Ruthven, from 1929-1951, among them many antiquities from Egypt. The description, which served as a script for hostesses who explained the collection to students, faculty, and staff members who visited the President's House during regularly scheduled student teas, prompted Mrs. Duderstadt to inquire about the present whereabouts of the collection. Her inquiry began and ended at the Kelsey Museum. The majority of the objects in the Ruthven Collection, some 3000 in number, had been donated to the Kelsey between 1957 and 1971. As the largest privately assembled collection in the Museum's possession, the Ruthven Collection accounts for a substantial portion of our holdings from Egypt.

When Mrs. Duderstadt told us that a celebration was planned to commemorate the sesquicentennial of the President's House, it did not take long for the idea to emerge that an exhibition drawn from the Ruthven Collection should be mounted in connection with the celebration. Thanks to Mrs. Duderstadt's enthusiasm for the project and to a generous grant from the Office of the President of the University, the Kelsey Museum is very pleased to present "The President's Choice: Selections from the Ruthven Collection of Antiquities."

The curator of the exhibition and author of this publication, Marti Lu Allen, conducted a thorough scouring of the Museum's archives which brought to light many fascinating documents and helped place the Ruthven Collection in its historical context. In the pages that follow, Dr. Allen describes the personalities and circumstances that surrounded the formation of the collection. She explains how, when, and why the collection came into being, what it meant to its owners, and what its importance was in relation to the University's archaeological work in Egypt and to the Museum of Classical Archaeology earlier in this century.

The present exhibition evokes the ambiance of the President's House during the Ruthven years and certain details of the way the collection was originally exhibited there. The installation thus underscores visually the

historic link between the President's House and the Kelsey Museum established by the Ruthvens and their collection. Thanks to Dr. Allen and all who helped her, these antiquities now speak to us as the Ruthvens would have wished.

Elaine K. Gazda
Director

ACKNOWLEDGMENTS

This exhibition was brought to fruition through the efforts of many people and I should like to take a moment to thank them.

Three of the Museum's staff members have been instrumental in the realization of the exhibition and the catalogue. I am grateful to Margaret Cool Root, Associate Curator of Collections and Exhibitions, who gave me invaluable editorial advice on my manuscript and whose warm comradery attended me in all phases of our collaboration. The Museum's Designer, David Slee, produced a beautiful installation for the exhibition. His singular ability to grasp the essence of the curator's concept, bring it into actuality, and then thoroughly enrich it through his own artistic instincts, is nothing short of brilliant. Slee also carried out design work on this catalogue. Technician Dana Buck assisted in many aspects of the exhibition's installation. Through his skills in carpentry and his experience in theater design he contributed many nice touches to the installation, and everyone involved with the exhibition benefited from his constant cheerful and professional demeanor.

Although I have perhaps given the spotlight to the people with whom I collaborated most closely in the last few months, the fact is, every single staff member in the Museum and even several former staff members have earned a place in the pages of these acknowledgments. In addition to Margaret Root, I prevailed upon Elaine K. Gazda, Director, and Sharon Herbert, Associate Curator of Excavations, to read my manuscript, and they both took precious time out of their busy schedules to do so. I was given both administrative and moral support by Administrative Assistant Helen Baker and Office Assistant Jackie Monk. Coordinator of Public Programs Elyse Rubin and Associates Secretary Michelle Biggs handled all of my PR and mailings with great efficiency. Visiting Assistant Curator of Conservation Brook Bowman and Coordinator of Collections Robin Meador-Woodruff performed essential services in the preparation and organization of the installation.

I would also like to cite the (forthcoming) contributions of Angella O'Donnell and the rest of the security staff, who routinely go beyond the call of their security duties in maintaining our public profile. For Lauren Talalay, Assistant Curator of Education, and her energetic army of Docents, the work is also just beginning. I thank them all in advance at this time but, as I know from their past performance, their finest rewards will come in the form of the appreciative nods and smiles of the many members of our community who attend their tours. A special note of thanks is due to Docents Becky Loomis and Katie Tuma who, along

with my Research Assistant Sonya Suponcic, designed the children's literature for the exhibition.

Assistant Curator of Collections Thelma K. Thomas, Adjunct Assistant Research Scientist Ann Van Rosevelt, and former resident glass expert (now Assistant Professor of Art History and Humanities at University of Michigan-Dearborn) Elizabeth Higashi all gave me pointers in identifying objects in the Ruthven Collection within their areas of concentration. I am very grateful to them. I was assisted in many phases of my research as well as in the installation of the exhibition by my loyal, cheerful, and eager Research Assistant Sonya Suponcic, a U-M student majoring in Classical Archaeology. I also received assistance from Museum Volunteer Mary Murphy, a student of U-M's Residential College. In addition to making countless runs to several U-M libraries these two students spent many diligent hours squinting at microfilms of old newspapers and writing libraries in other Michigan cities in the (alas futile) search for an obituary on Peter Ruthven, and were even called upon to visit a local cemetery to draw tombstones in the line of their duties. I hope that my own sincere appreciation for their many toils, along with any personal satisfaction they may have gained for having left no stone unturned, will constitute enough thanks (and enough apologies) for all their footwork.

In researching this exhibition I prevailed upon a number of former Museum staff members who were very generous in sharing their memories of the Museum's earlier days. Among these people are former Director George H. Forsyth, Jr., former Curator Louise A. Shier, former Photographer Fred Anderegg, and former Technician James O. Mason.

A number of departmental units and administrative offices within the University opened their doors to my probing research. Above all I should like to thank the staff of the Bentley Historical Library of the Michigan Historical Collection. Associate Archivists Marjorie Barritt and Nancy Bartlett, Assistant Archivist Karen Mason, and Library Assistant Karen Jania patiently advised and accommodated me as I pored through box after box after box of historical documents in this my first attempt at archives research. The Department of Rare Books and Special Collections generously lent the Ruthven manuscripts in their holdings, and I should like to extend a very special thanks to Senior Associate Librarian Karla Vandersypen for her gracious assistance in locating the manuscripts and expediting this loan.

Several people in the Office of the President rendered me services, among them Administrative Associate Carole LaMantia. Thanks go also to the Database Clerks in the U-M Office of Alumni Records and to Associate Editor of the Alumni Association Stephen Rosoff, all of whom were the

accommodating recipients of my countless questions concerning the many alumni who served on the staff of the Kelsey Museum in years past. In addition, I was afforded the invaluable services of the Graduate Library's 747-FAST through the sponsorship of the Museum's faculty, and I am grateful to have received this assistance.

A note of personal thanks goes to Bryant W. Ruthven, the very gracious brother of Peter Ruthven and son of Alexander Ruthven, for his willingness to look back over many years in an effort to help flesh out my biographical sketch of his brother. My thanks are due in addition to Orsamus M. Pearl, Professor Emeritus of Greek, and Michael Novak of the Ypsilanti Regional Hospital, both of whom assisted me in certain aspects of my research on Peter Ruthven. I am grateful to Anne Duderstadt, both for the many insightful comments she offered during my own recent tour of the President's House, which helped me develop a mental picture of the House during the Ruthvens' residency, and for her general endorsement of "The President's Choice."

Finally, I gratefully acknowledge the generous grant from the Office of the President of the University, without which this exhibition and the accompanying catalogue would not have been possible.

Marti Lu Allen
Assistant Curator of Exhibitions

THE PRESIDENT'S CHOICE

A History of the Ruthven Collection, the Collector, and the Donor (1931-1971)

INTRODUCTION

The Ruthven Collection of antiquities was donated to the Kelsey Museum by a former University of Michigan president, Dr. Alexander Grant Ruthven, who held the office from 1929 to 1951. The antiquities were collected chiefly by the President's son, the late Alexander Peter Ruthven, a student of Islamic art who was a member of the University's archaeological expedition to Egypt in the early 1930s and a Kelsey Museum curator.

Numbering more than 3000 and encompassing a wide range of media and genres, the Ruthven antiquities constitute an important segment of the Museum's holdings. Objects of glass, bone, glazed ceramic, terracotta, wood, cloth, papyrus, vellum, paper, bronze, faience, and stone represent Egypt's Roman, Late Roman, Byzantine, and Islamic periods (primarily 2nd-12th centuries AC). Strengths of the collection are the textiles, the bone carvings, and several classes of artifacts made of glass, such as vessels and vessel sealings, magical amulets, beads, bracelets, and coin weights. The enameled glass fragments and glazed ceramic sherds, among other classes of objects in this collection, are valuable teaching and research aids.

"The President's Choice" has been organized in celebration of the 150th anniversary of the President's House, where the Ruthven family lived for twenty-two years. This stately mansion, located at 815 South University Avenue, was one of four professors' houses completed in the spring of 1840 and is the oldest building on campus (see Figures 1-2). In 1852 newly appointed President Henry Philip Tappan moved into the house. Since then the stuccoed-brick house has been the official residence of the University's presidential family and a popular pictorial symbol of the University itself.

The President's House is of particular interest in the context of the Ruthven antiquities, because during the Ruthven years it served as the repository of and showcase for that family's splendid collection. Installed as they were in the more public chambers of the President's House, the artifacts were viewed by University officials, visiting dignitaries, faculty, students, alumni, and family friends.

This exhibition affords us at once the opportunity to examine the collecting tastes and collecting objectives of the two Ruthvens to whom the University owes the privilege of possessing this fine group of objects and the occasion



Figure 1 THE PRESIDENT'S HOUSE, EXTERIOR, 1974

Photo courtesy Michigan Historical Collection, Bentley
Historical Library, The University of Michigan



Figure 2 THE PRESIDENT'S HOUSE, EXTERIOR, ca. 1938

Photo courtesy Michigan Historical Collection, Bentley
Historical Library, The University of Michigan

to recapture the ambiance of the stately home in which the antiquities received their first audience. As brief biographical sketches will show, the two Ruthvens played important roles in the development of the Museum's collections in the years from about 1931 to 1971. Peter Ruthven's personality, his upbringing, his academic background, his antiquarian interests, and his insights as an artist and intellectual underlie the very special appeal of this collection. For over forty years (1929-1971) Peter's father Alexander Ruthven quietly supported the collecting and excavation programs of the Kelsey Museum and therefore also had an important hand in assuring the development of a choice archaeological collection.

Toward the realization of our objectives the artifacts themselves have much to say as well. Therefore, in the organization of this exhibition care has been taken to select a sample fully representative of the range in media, genre, chronology, quality, and idiosyncrasies of the collection. Where possible, moreover, components of the exhibition approximate the installations in the President's House that displayed the antiquities during the years between the mid 1930s and 1951.



Figure 3 EWER (cat. no. 15)

Dark blue glass, blown with applied threaded decoration,
Late Islamic, Iranian type, 19th century AC, 69.3.45



Figure 4 PETER RUTHVEN IN THE FIELD, EGYPT, 1931

Posing with Egyptian workmen on excavation site
Kelsey Museum Photo Archives

THE COLLECTOR: ALEXANDER PETER RUTHVEN (1912-1965)

Alexander Peter Ruthven was an artist and intellectual who grew up surrounded by an appreciation of science, the arts, and the world of the Museum. He was the son of a vibrant Museum professional, and in some respects his early career mirrored that of his father's (see below, pp. 29 ff). During the most productive years of his life, 1928-1948, he attended the University of Michigan and completed a Bachelor's degree, served as a member of the University of Michigan archaeological expedition in Egypt, worked as a curator in the Museum of Classical Art and Archaeology (later renamed the Kelsey Museum), conducted graduate research and prepared a dissertation in Islamic studies, published several articles, and participated in a number of civic art projects and activities. Through his varied association with the University he became widely connected with professionals who shared his interests in collecting and traveled to museums in the United States and Europe.

Academic Training

Peter Ruthven's academic training at the University was extensive. He earned a BA in 1933, apparently in studio arts, and he conducted graduate research in Islamic art for ten years (1933-1941, 1942-45). As a graduate student Ruthven was a member of and was probably enrolled in the curriculum of the Research Seminary in Islamic Art, a program drawn up in 1933 by the newly hired Professor Mehmet Aga-Oglu which became a formal part of the Division of Fine Arts in May 1935. This curriculum was "designed particularly for advanced students who were interested in future museum work or in teaching..."¹

The Karanis Years (1931/32, 1933-1935)

It was probably Peter Ruthven's first experience with the Michigan expedition to Egypt that led to his decision to focus his graduate studies on Islamic art in 1933. He joined the ranks of Michigan's archaeological team in Egypt in October 1931 in the capacity of artist at the age of nineteen. Writing to Ernst Enoch Peterson, then director of the expedition, Professor Arthur E.R. Boak describes the capacity in which young Ruthven was to be taken on:

"[Peter] is training as an archaeological artist and could assist with drawing pottery, painting copies of frescoes, and other similar work."²

On the crew roster submitted by Peterson to the Director General of the Department of Antiquities he is listed as "Mr. Peter Ruthven, son of President Ruthven of the Univer-

sity of Michigan, Draughtsman."³ The young Ruthven proved himself a valued member of the team in many ways in the course of the 1931/32 field season. In addition to drawing the pottery at both Karanis and Dime, a nearby site also under investigation, Peter Ruthven was assigned the task of classifying the beads that were coming to light by the hundreds. He also served as motor car operator, in which capacity he assumed not just the responsibilities of a chauffeur but those of supervising maintenance of all the vehicles. By the end of his first season Ruthven was well-established as a responsible chauffeur and he retained these duties for all three of the years he worked at Karanis.⁴

Peter Ruthvens's good driving won him certain practical benefits at Karanis. Accompanying Peterson on all his official business, young Ruthven came to be identified as Peterson's right-hand man and from time to time even represented Peterson to the Egyptian authorities. Obligated to accompany the expedition director on any long trips, Ruthven was able to broaden his experience of Egypt. Finally, he was at liberty to take car trips on his own time, and it is clear that he took advantage of this privilege.⁵

Peter Ruthven's draughtsmanship and driving, as well as his general distinction as a "splendid fellow" in camp paved the way for his return to Karanis as Draughtsman in 1933 and as First Assistant in 1934. In 1932/33, when Ruthven was in Ann Arbor finishing his BA, he was sorely missed at Karanis and halfway through the year Peterson made the following request to the Advisory Committee on Near East Research to reengage Peter for the next season:

"Peter made good out here [in the 1931/32 season] and we could make very good use of him in the drawing of pottery again. Peter fits in well in everything, so he would be of value to us, not only in the drawing of pottery types, but also in the general work on the hill and recording."⁶

Peterson's request to reengage Ruthven at Karanis was granted by the Committee in a letter dated March 7, 1933:

"It is...agreed that you should have Peter Ruthven for the next season. We are prepared to offer him a lump sum...half to be paid before he sails and the remainder as he may direct. In addition he is to receive his living expenses in the Camp without cost to him. This action was taken because it was believed that his general experience and his ability to help with pottery and other matters entitle him to something more than was allowed last year...Peter accepts,⁷ and you can count upon him for the next season."

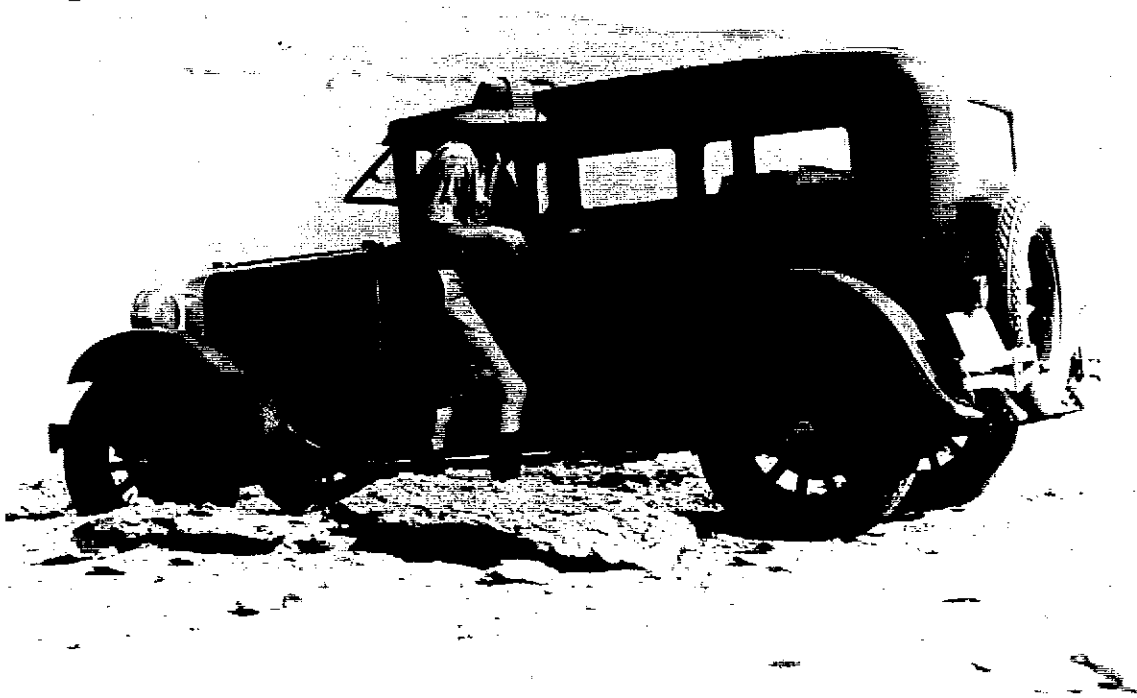


Figure 5 PETER RUTHVEN IN THE FIELD, EGYPT, 1931

With the expedition motor car in the Egyptian desert
between Karanis and Dime (Soknopaiou Nesos)
Kelsey Museum Photo Archive

Peter Ruthven's accomplishments of the 1933/34-1934/35 seasons at Karanis enabled him to surpass his earlier distinction. In addition to drawing the pottery and continuing work on the bead classification, he examined, drew, and took notes on objects from Karanis that had entered the collections of the Egyptian Museum before the University's excavations. Ruthven and Peterson both understood that such information would be integral to the comprehensive study of the site and of the objects made and/or used by its ancient inhabitants. Ruthven also handled such registrarial assignments as sorting and classifying excavated antiquities at Karanis and preparing them for photography. In addition, he screened objects for disposal and helped Peterson prepare the annual division of finds for inspection by the Egyptian authorities. In these activities Ruthven helped ensure the accuracy of the Karanis records for posterity and helped secure the accessions that eventually came into the Kelsey Museum's permanent collection of Karanis material.

As First Assistant, Peter Ruthven was delegated a wide range of essential managerial responsibilities and served generally in a capacity that would properly be described as assistant director. He was trusted by Peterson in matters of confidence, conversant with all camp activities, assumed management of the camp in Peterson's absence, and served as Peterson's spokesperson outside of camp. During his years at Karanis Peter Ruthven was the chauffeur, confidant, and personal assistant of the man with whom he would later work in the Museum of Classical Archaeology. Out of their close association at Karanis grew a warm personal friendship and a professional comradery that most probably characterized their working relationship during the Museum years as well.

The Museum Years (1940-1945)

In January of 1940 Peter Ruthven, while simultaneously engaged in graduate research, was taken on staff at the Museum of Classical Archaeology and remained in its employ through July 1945. His title for at least part of his employment at the Museum of Classical Archaeology was Assistant Curator. The reports of the Museum's activities and accomplishments prepared annually by Enoch Peterson beginning in 1936/37, afford the picture of a Museum on the move. In 1940/41, owing at least in part to the addition of the enthusiastic Mr. Ruthven as new staff, the Museum experienced its most active year on record up to that time. Peterson, who had entered the ranks of the Museum as curator in 1938, records in his annual report to then director John G. Winter:

"Mr. Peter Ruthven was added as full-time assistant at the beginning of the second semester...During the year Mr. Ruthven successfully

carried on the negotiations for the purchase of a very remarkable group of textiles. Thereby the University has become the proud possessor of the famous Elsberg Collection of Coptic and Islamic Textiles...In the spring of 1940 the first public exhibit ever made of the Elsberg Collection... was presented in the Rackham School of Graduate Studies...A special catalogue of the textiles, prepared by Mr. Peter Ruthven, was published on the occasion of this exhibit...Mr. Ruthven has completed his research on the Islamic textiles of the Elsberg Collection." ⁸

Peterson's annual reports provide a wealth of information about the areas of Ruthven's activities in the Museum. As the above passage alone indicates his responsibilities included developing the Museum's collections through acquisition, many aspects of the production of exhibitions, and collections research and publication. The reports also indicate that he bore responsibilities in the area of collections management, academic and public relations and, most likely, many of the essential support activities that would today be handled by specialized shop and maintenance personnel (cabinet building and finishing, etc.).⁹

During his years of employment at the Museum Peter Ruthven was especially active in the exhibition program, through which experience, no doubt, he gained much of the technical expertise he would later use to refine his display of antiquities in the President's House. In the fiscal year 1940/41 alone, in addition to the major exhibition alluded to above, he installed a permanent exhibition of University portraits in various galleries of Alumni Memorial Hall and organized eleven exhibits sponsored by the Ann Arbor Art Association in the Rackham galleries and in Alumni Memorial Hall, including six exhibits of paintings, two exhibits of drawings, one exhibit of prints, one on abstract photography, and one on the modern poster.

Peter Ruthven's years in the Museum must have been fulfilling ones. During this period he was able to use the training and expertise he acquired at Karanis and in graduate school by participating in a remarkable range of Museum activities. Like his father, who as director of the Museum of Zoology had master-minded the construction of the Ruthven Museums Complex, Peter Ruthven enjoyed keeping abreast of trends in the design of museum facilities current at home and abroad. As early as the mid 1930s Peter took advantage of a grant from the Carnegie Corporation of New York to examine the "various systems of museum methods as well as types of exhibits, equipment and more recent efforts in museum architecture" he encountered in such places as London, Rotterdam, Amsterdam, Antwerp, Brussels, Paris, Marseilles, and Berlin. He also made personal connections with other scholars in the field along the way.¹⁰ A report

written by Peter Ruthven and appended to the Museum's 1943/44 annual report records that he visited a number of American museums during that year and studied their methods of handling collections, organizing facilities and programs, and installing exhibitions. Having been reared by an accomplished Museum professional and having witnessed in his early teens his father's diligence and industry in overseeing the programs of the Museum of Zoology, Mr. Ruthven, like his father, Dr. Ruthven, must have felt an affinity with the order essential to research, classification, exhibition and other activities that characterize the world of the Museum.¹¹

Collecting Activities

From an early age Peter Ruthven's father had instilled in him the spirit of collecting. Before becoming President of the University, Dr. Ruthven, who was himself a naturalist and biologist, had conducted major collecting expeditions for the Museum of Natural History (later renamed the Museum of Zoology) while engaged (initially) as a curator and (later) as director of that Museum. Peter developed an early love for collecting while accompanying his father into the field as a child. Young Ruthven also accompanied another of the Museum of Zoology's staff members on at least one collecting expedition, in the summer of 1928, when Dr. Ruthven himself was out of the country on vacation. In letters to close family friend Bryant Walker, Alexander said of his son:

"Peter [aged twelve] says to tell you he feels like a real collector as he has all the shells to clean. He has just finished drawing a hundred and twenty seven snails. We have just returned, Peter and I, from a weeks camping on Mt. Limpanogus at 7600 ft."¹²

"I understand that Peter [aged sixteen] is doing field-work with Dr. Hinsdale this summer. If the doctor doesn't watch out Pete will take all the specimens -- he is crazy about the stuff."¹³

The history of the Ruthven Collection begins in 1931, when Peter Ruthven joined the Michigan expedition to Egypt. Very likely it was the Karanis experience itself, affording him as it did an immediate and intense exposure to late Roman, Byzantine, and Islamic materials, that initially inspired his interest in the (at that time) neglected areas of late Antique/early Islamic Egypt. As was the custom of the time, the members of the expedition took advantage of their presence in Egypt to supplement the excavated materi-

als through purchases of antiquities approved through the Egyptian Department of Antiquities. In the beginning (early 1920s) acquisition had focused on papyri. Later, as the whole spectrum of ancient household goods began to come to light at Karanis, efforts were broadened to purchase comparanda for the study of the excavated material.

Already in his first season in Egypt with the Michigan expedition Mr. Ruthven was taking advantage of his well-earned liberties with the expedition's car to travel in Egypt. Supply trips to Medinet el Fayoum and Cairo must have afforded him a few isolated hours to browse in the many and fascinating shops of such well known antique dealers as Agaiyabi Mangyrious and Nicolas Tano. In addition, he made trips further afield that availed him of collecting opportunities, and he may also have spent longer periods of time in Cairo, in particular, for the purpose of collecting intensively. By the time he departed in April 1932 he had collected enough antiquities (mainly glass) to fill a crate. It is notable, moreover, that he remained in Egypt well beyond the official close of the final season in 1935, time he may well have utilized at least in part for collecting.¹⁴

Peter Ruthven also seems to have had a firm hand in the acquisition of objects for the Museum. As Peterson's chauffeur and personal assistant at Karanis, young Ruthven accompanied his senior colleague on acquisition trips in which purchases were made for the Museum. As seen above, moreover, he continued to collect in the interests of the University during his years as a curator in the Museum of Classical Archaeology.

Collecting Objectives

From Peter Ruthven's collecting habits one gathers that he shared his father's notion that proper collecting should be done from an informed perspective and for the purpose of preservation, greater appreciation through public exhibition, research, and higher education. True to the form of a serious collector the young Ruthven kept from the outset an account book of his purchases, recording where possible the costs, dealer names, and provenance of his acquisitions.¹⁵ After his first exposure to Egypt in 1931/32 he set out to obtain the training in the class of art that had attracted him during his stay there, and by the time he returned to Egypt in 1933/34 he was enrolled in a graduate program concentrating on Islamic art. Even as he made his purchases he envisioned how they might be displayed at home (see Figure 15) and, once he had the antiquities in his possession at home, he did in fact install them in the more public halls of the President's House where they could be broadly appreciated, especially during the "Ruthven Teas" (see below, pp. 37 ff). Lastly, it seems clear that Peter

Ruthven intended from the beginning that his antiquities would one day go to the University and be preserved for posterity in the collections of the Museum of Classical Archaeology.¹⁶

Peterson's correspondence provides clear indications that his and young Ruthven's purpose in purchasing antiquities through their Egyptian involvement was to form a collection that could be studied in conjunction with the excavated material and that could be exhibited in a larger facility they hoped would one day replace the antiquated Newberry Hall. They were always thinking in terms of building and refining the collections for the many programs they envisioned would be on the agenda of the future archaeological Museum. The goal was to amass a corpus representative of historical trends, one that would support and enhance the Museum's ability to serve future scholarship and the academic mandate of the University. In his letters to Alexander Ruthven in particular, Peterson conveys the great anticipation with which comparanda for the Karanis material were acquired by Michigan's archaeologists in the field:

"There are several things which I have bought...The other day at [dealer Nicolas] Tano's we [Peter and himself] bought a very lovely marble head of Hermes. ...I also bought...two fragments of [a] grave stele...I feel sure that our museum at home will be glad to have them. They will look splendid in the new wing to the museum, which I hope we will have some day."¹⁷

"These [purchased] objects are all primarily study collections connected with our field.

"...The textiles at Kom Aushim [Karanis] are not of great value... So our purchases of Late Roman and Early Coptic textiles will be of extreme importance. More than this we have bought some Arabic textiles whose importance for study in relation to those of an earlier period is very evident."

"...The collection of terracottas which Peter is presenting to the University is very valuable. I have bought a few more and they will be added too. In many instances the purchased terracottas give us complete specimens of fragments found at Kom Aushim [Karanis]."

"...For the future museum our purchases will supplement the results obtained by excavations at Kom Aushim [Karanis], Dime, and Kom Abou Billou [Terenouthis]. They will fill gaps and make our collections of prime importance for study. More than this they will make excellent exhibits."¹⁸

Exhibits were vital to the vision of the modern museum held by our early predecessors in the Museum of Classical Archaeology. Peterson purchased certain stone artifacts with the specific end in mind to "make an entire room [in the Museum] of representative Late Roman and Early Coptic stone from Egypt." He also anticipated a Museum exhibit for the wood excavated at Karanis, of which he said "We will be able to have an entire room of wood..."¹⁹ Indeed, later, as the annual reports for the years 1938-1946 show, the Museum of Classical Archaeology carried on an active exhibition program, changing the entire installations on both floors of the building three times a year and contributing both objects and substantial staff time to satellite exhibits in other departmental units on campus.

The Collector's Choice

Amassed for the most part through the thoughtful activity of a single person, the Ruthven Collection may be appreciated for its value as a collection in and of itself, a value that goes beyond the merits of its many interesting parts. Except for a short-lived exhibition produced by Enoch Peterson in honor of Alexander Ruthven in 1969/70, the collection has not been viewed and contemplated as a whole since its installation in the President's House between the mid 1930s and 1951. It is well worthy of such contemplation. The Ruthven Collection is a visible record of the personality, tastes, experiences, and artistic ideals of the young Peter Ruthven, aged nineteen to twenty-two. It is worthwhile to examine this assemblage in an attempt to elucidate Peter Ruthven's general collecting tastes and personal interests.

Generally speaking, the leitmotifs of the Ruthven Collection are its charm and its colorfulness, features that are easy to relate to and that probably reflect Peter Ruthven's sensitive character and his youthfulness as a collector. Perhaps the most obvious characteristic of the collection as a whole is the scale of its elements. The majority of the objects are small and many of them are also intricately engraved or elaborately decorated as well. As such, they invite handling and thoughtful perusal. Tiny glass bottles and jars small enough to rest comfortably in the palm of the hand (Figure 19 and nos. 19-21) form a substantial subset of the collection. The faceted decoration of their translucent forms and the interesting shapes they assume can only be fully appreciated when held in the light and inspected at various angles. Spindle whorls (nos. 63-65, 129) and gaming pieces (nos. 49-62) in bone and glass as well as carefully incised bone pendants (Figure 24 and nos. 120-123), dolls (nos. 47, 48), and hairpins (nos. 125-126) evoke intimate facets of day-to-day life.



**Figure 6 TONDO OF A BOWL OR SMALL CUP WITH A WATER
FOWL GROOMING ITS FEATHERS (cat. no. 94)**

Glazed ceramic, Islamic (Ayyubid-Mamluk), Syrian type,
12th-13th century AC, 71.1.63

Peter Ruthven's susceptibility to charm is particularly evidenced in the many objects (and fragments of objects) that depict animals. A lover of small animals from childhood and practiced (through association with his naturalist father) in the deliberative observation and recording of the animal world, he seems to have been quite taken with artistic renditions of animals. A rim fragment from a glass vessel depicts a large white bird in flight (no. 108), another fragment portrays a giraffe stretching its upper body as if to feed (no. 109), and a tondo from a ceramic bowl features a water fowl grooming its feathers (Figure 6). These unassuming fragments, with their warm portrayals of animals seemingly caught in the unaffected business of their lives, probably appealed to the naturalist in the young Ruthven. Small, three-dimensional representations of animals are also notable. A number of animals figure among the 100 terracottas Peter Ruthven collected (cf. Figure 21 and nos. 32, 33). Two menagerie-like glass finials, one in the shape of a prancing horse (Figure 22) and the other a tiny blowfish (no. 67), are perhaps the most endearing items in the collection. In fact, the whole notion of miniature sculpture is a charming one, and the toy-like quality of the diminutive race of figures he collected must have had a powerful attraction for the young Ruthven.

Another striking feature of the collection is its general colorfulness, a quality that owes its conspicuousness largely to the many glass objects, glazed ceramics, and the textiles. From the translucent hues of the glass vessels (Figures 3, 18, 19 and nos. 8-25, 204) and glass weights (Figure 23 and nos. 71-75) to the carnival of colors in the opaque glass lusterware (nos. 100-104), bracelets (nos. 143-177), beads (178-204), and gaming pieces (nos. 49-59), the spectrum is captivating. We might not be far off base to suppose that Peter Ruthven was initially attracted to collect in these categories specifically because of their compelling colorfulness. It is notable that his earliest collecting efforts focused on glass.

Many of the objects share a linear quality that probably reflects Peter Ruthven's more penetrating sensibilities as a painter and draughtsman. A painter himself whose "style was modern",²⁰ and an experienced draughtsman, he had a close affinity with outline and a keen eye for the quality of line, a personal taste which undoubtedly underlies his ultimate affinity with late Antique and Islamic art in general. The exhibited examples of Islamic enameled glass fragments (nos. 105-111), but a fraction of what he collected in this genre, are decorated in a spontaneous, painterly technique. The bold lines and wide blocks of red paint on the three paintings of mourning women (Figure 17 and nos. 5-7) must have appealed strongly to his painterly instincts.



Figure 7 HEAD OF A SAINT (cat. no. 131)

Painted pottery sherd, Byzantine, ca. 10th century AC,
61.6.59

The strong sense of line on many of the objects probably reflects Mr. Ruthven's experience as a draughtsman. The bold outline of the drawing of a saintly bust on a pottery sherd (Figure 7) and the lively, sketch-like quality of an heraldic lion in the tondo of a ceramic bowl (Figure 8) are highly suggestive of drawing. It is particularly notable, moreover, that the collection includes a number of actual drawings on paper and vellum: a shorthand sketch of the elevation of a mosque (no. 86), a colorful drawing of a boat with birds and fish (no. 90), a curious drawing of a dovecote(?) and a procession of doves (no. 98), and a simple but powerful outline drawing of a cat (no. 99). Peter Ruthven also appreciated the penmanship of calligraphers. He collected a fine series of Coptic and Arabic manuscripts on paper, vellum, and papyrus, as for example a beautifully decorated Koran (no. 88). His collection includes a large number of Arabic glass coin weights and vessel stamps (Figure 23 and nos. 71-75) as well. These small disks of translucent green and bluish green glass are elaborate specimens of Arabic text and probably appealed to him on many levels.

Peter Ruthven had a definite academic interest in certain areas of his collection, namely, in the carved bone (cf. Figures 24, 25 and nos. 119-124, 130, 132, 134-136, 138, 140) and the textiles (cf. Figure 9 and no. 141). Fueled by his academic interests, his personal tastes, and his sensibilities as an artist, he managed to amass a connoisseur's collection of these materials. It is notable that he accomplished this before he had been afforded the opportunity of developing a mature perspective on these materials through years of graduate study and a Museum curatorship. His first broad experience with carved bone, for example, did not come until 1937. In that year he received a Carnegie Corporation of New York Grant-in-Aid for Foreign Travel and Study to undertake "a survey of Islamic carved and painted bone and ivory pieces preserved in European collections." According to his report, he spent five months (June-November of 1937) consulting collections in (among other places) London, Rotterdam, Amsterdam, Antwerp, Brussels, Paris, Marseilles, and Berlin.²¹

The collections of the Museum and the opportunities they offered for in-depth research probably significantly influenced his later decision to specialize in Islamic textiles. Indeed, between 1940 and 1945 he prepared a number of exhibitions that included or focused principally on late Antique/Byzantine and Islamic textiles. Throughout his employment he is noted in the annual reports of the Museum as conducting research on the textiles and, eventually, he prepared a dissertation "to be offered in support of his candidacy for the degree of Doctor of Philosophy in Fine Arts."²² His interests in textiles in particular continued during his years as a curator, and it was through his

efforts that the Museum came to acquire the splendid Elsberg Collection.

These sectors of the Ruthven Collection, i.e., the carved bone and the textiles, along with the glass vessels which he seems not to have pursued academically, constitute the pinnacle of Peter Ruthven's collecting accomplishments. Future in-depth studies of these classes of objects -- and in particular in conjunction with the Elsberg Collection of textiles and the Karanis glass -- would undoubtedly further illuminate the more intellectual sides of Peter Ruthven's collecting ethos.

The Ruthven Collection is of particular relevance to the Kelsey Museum's holdings. As stated earlier, it was Mr. Ruthven's objective in acquiring these objects to provide comparanda for the many classes of artifacts that were coming to light at Karanis. It is to his credit, therefore, that there is in fact very little overlap between the two corpuses of materials. The result is that the teaching, research, and exhibition programs of the Museum are afforded a more complete picture of life in late Antique/Byzantine and Islamic Egypt than the Michigan excavations alone were able to secure.

The young Ruthven's first efforts as a collector of antiquities (1931) were, however, most probably without the benefit of advanced formal training in late Antique/Islamic art. Even though he was exposed to the wide range of materials coming to light at Karanis and although he began his graduate studies in Islamic art as early as 1933, it is quite possible that he had still not attained a scholar's perspective on his material before his personal collecting in Egypt had come to an end in 1935. Major underlying themes of his collecting are the rather immediate and obvious ones. In addition, a number of the objects are forgeries or at least highly suspect. Among the exhibited examples of questionable authenticity are the coffin paintings (nos. 5-7), the faience ushabti (nos. 34-41), and the wood receptacle with the mummified Osiris laid out in state (no. 42). He also acquired some doubtful terracottas and bracelets. These things he collected, no doubt, for purely aesthetic reasons, having never been aware of their lack of artifactual genuineness. This is not to say that he did not pay his objects close scrutiny, but rather to say that for a large portion of the collection his criteria for selection seem to have been very personal ones, deriving from his sensibilities as a painter and artist, or from youthful notions of beauty and charm. It is perhaps these aesthetics that best describe the character of most of the Ruthven Collection.



**Figure 8 TONDO OF A BOWL WITH AN HERALDIC LION
(cat. no. 92)**

Glazed ceramic, Islamic (Mamluk), 14th century AC,
65.3.52



Figure 9 TEXTILE WITH ARIADNE (CENTER) AND HERALDIC ANIMALS (cat. no. 142)

Weft-faced roundel in plain weave ground, wool and flax, Byzantine-Islamic, 8th-10th century AC, 91605

THE DONOR: ALEXANDER GRANT RUTHVEN (1882-1971)

Alexander G. Ruthven was a naturalist, a collector, an avid Museum professional, and a President of the University of Michigan. He was distinguished nationally as a scientist, and during his thirty years as a prominent staff member of the Museum of Natural History/Museum of Zoology he published more than 125 scientific articles, authored two books, co-authored two others, and led eighteen field expeditions nationwide and in Central and South America. As President he was an able administrator and saw the University through two of its most difficult crises, the Depression and World War II. Before his retirement in 1951 he had been awarded more than eleven honorary degrees, including eight Doctor of Law degrees and two Doctor of Science degrees. Even in his retirement years he was remembered as "probably more of a 'Michigan man' than any other U-M president," having served the University for over fifty years, and he maintained an active interest in the affairs of the University until he died.²³ He himself would have wanted to be remembered as a naturalist, and within the context of the great collections of reptiles and other fauna he amassed in the interests of the University. His memoirs, Naturalist in Two Worlds, convey his perspective on life as a Museum professional and an administrator as orderly, progressive, and deliberative. Indeed, "it was as a biologist that [Alexander] Ruthven understood the process of constant gradual change--in life, in museums, and in universities."²⁴

Academic Training

Alexander Ruthven first realized that he wanted to be a biologist while poring through the difficult pages of Darwin's Origins of the Species at age twelve. He began studying reptiles and amphibians (herpetology) at Morningside College in Sioux City, Iowa, between the years 1900 and 1903. In Chicago on family business the summer before his senior year, he enrolled in summer school at the University of Chicago. This was a decision of great consequence, for there he met and worked with natural scientist Charles C. Adams, whom he admired and who was to have a great influence on him. Soon after he graduated from Morningside (1903) he was contacted by Adams. Adams reported that he had decided to accept a post at the University of Michigan, and he offered Ruthven a graduate assistantship at Michigan. Alexander Ruthven accepted, never imagining that he would spend the next fifty years in the service of the University of Michigan.

As a Michigan graduate student Alexander Ruthven continued his studies in herpetology under Adams, who was a curator



Figure 10 PRESIDENT ALEXANDER G. RUTHVEN, ca. early 1940s?

Photo courtesy Michigan Historical Collection, Bentley
Historical Library, The University of Michigan

at the Museum of Natural History, and he eventually wrote a dissertation on garter snakes. In 1906 he was awarded a doctorate and in the same year he was appointed an instructor in the Department of Zoology. When Adams left Michigan that same year, Dr. Ruthven succeeded him as curator.

The Museum Years (1906-1936)

Alexander Ruthven's professor, Charles C. Adams, had a hand in shaping the young scholar's vision of a University Museum. During their years of association at the Museum of Natural History, Adams instilled in his protege his own principles of Museum professionalism. Adams believed a Museum should concentrate on active field exploration and collecting, and was later remembered fondly by Ruthven as frequently saying "A finished museum is a dead museum."²⁵ President Ruthven would later express the same sentiment in his memoirs:

"...a museum of zoology is not a 'dead circus'...Its proper function is to gather intelligently and preserve carefully specimens for research, and to maintain exhibits illustrating biological facts and principles."²⁶

As curator Dr. Ruthven concentrated his own collecting on specimens that were directly related to specific research, a philosophy that both helped refine the Museum's collections and fostered a focused program of interpretation and publication. As a result of the Museum's soaring programs of expeditions and acquisitions, its zoological holdings were becoming nationally renowned, and so was Alexander Ruthven. His aggressive collecting, his scholarship, his enthusiasm, and his composure and directedness as an administrator were to assure his continued rapid rise in the ranks of the Museum. In 1912, feeling frustrated by the administrative tendency to regard the Museum as an adjunct to the Department of Zoology, he took the bold step of proposing directly to the Regents that the Museum of Natural History be renamed the Museum of Zoology in deference to the strengths of its collections.²⁷ He also asked that he be named its director. The Regents accepted his proposals and in 1913, at the age of thirty-one, Alexander Ruthven became director of the Museum of Zoology.

The crowning achievement of Dr. Ruthven's leadership in the Museum of Zoology was the construction of the Ruthven Museums Complex on North University Avenue and Geddes Road. Once completed in 1928, it afforded a state-of-the-art repository for the valuable collections of the University's four natural history museums, the Museums of Zoology, Paleontology, and Anthropology, and the Herbarium. Dr. Ruthven was named the overall director of the Museums



**Figure 11 ALEXANDER G. RUTHVEN READY FOR THE FIELD,
ca. mid 1900s**

Photo courtesy Michigan Historical Collection, Bentley
Historical Library, The University of Michigan

complex.²⁸ Although he became President not long after the new Museum's completion, he retained that directorship until 1936, at which time he regretfully resigned to devote full time to University administration.

The Presidential Years (1929-1951)

Dr. Ruthven's first taste of top level University administration came in 1928, when he was made Dean of Administration while C.C. Little was still President. In 1929 Little resigned. Alexander Ruthven, who had already excelled as an able Museum administrator and had gained a handle on many sectors of the University's affairs through his deanship under Little, stood out as the most capable candidate. In October 1929 he was named Little's successor and the University's seventh President. He was to hold the post for twenty-two years, a tenure second in length only to that of James B. Angell (1879-1909).

Alexander Ruthven saw the University of Michigan through the lean years of the Depression, the crisis of World War II, and the trials of cold war and burgeoning student enrollment that ensued. His most visible accomplishment was the tremendous expansion of the University's physical plant. The Rackham Building, Burton Tower, the Health Service, East and West Quads, the Student Publications building, the East Engineering building, the Kellogg Institute are only a few of the landmarks on campus that mark the Ruthven years. He also inaugurated the Michigan House Plan (the residence hall program). His hope was "to bring students together -- to give them a well-balanced diet and more comfortable living quarters."²⁹ His program of physical expansion and the introduction of the student housing plan, in particular, were his responses to a rapidly growing student body, which had more than doubled from the manageable 10,000 in 1929 to the cumbersome 22,000 in 1948. He also substantially increased services to the community. For example, he established the Extension Service for adult education, the Institute for Human Adjustment, the Maternity Hospital, and the Outpatient Clinic.

Alexander Ruthven's philosophy as an administrator has been consistently characterized as democratic. He is credited with democratizing the administrative structure by adapting the corporate system of delegating authority and responsibilities. Indeed, from the outset of his appointment, he began dispersing duties that had traditionally rested in the President's personal arena to the supervision of newly established vice-presidencies, deanships, directorships, and executive boards. For example, it was President Ruthven who named the first vice-presidents for business and finance (Shirley Smith, 1930), educational investigations (Clarence Yoakum, 1930), and university relations (James D. Bruce, 1932). Michigan historian Howard H. Peckham proba-

bly cut to the heart of Ruthven's administrative philosophy. "With a scientist's sense of order," wrote Peckham, "he [President Ruthven] created an administrative setup by which he could be fed information and policies could be executed. Even those who were disappointed by his decisions knew that they had not been arrived at capriciously or out of ignorance."³⁰

Despite his weighty administrative capacity, Ruthven never lost sight of what he viewed as his moral obligations as an educator and a role model. Very paternalistic and very idealistic in his educational objectives, the President insisted that on his schedule, "the students get in first, the faculty next and the deans whenever they can." He believed that part of the University's role was to provide a "character education," and that "grades are not the only criterion for judging a student's excellence."³¹

In his "platform statement" of 1929 he explained his position:

"While recognizing that...it must accept technical training as one of its functions, the University should make it possible to obtain a cultural training, and no student should be considered properly educated unless he has come to appreciate good pictures and other forms of art, to love good music more than jazz, to prefer drama in higher forms than represented in the movies, to enjoy good literature, and to have an intelligent knowledge of life and society."³²

This emphasis on providing for a well-rounded education was part of his program to "humanize" the University, and reflected his belief that University students were impressionable and developing beings in need of guidance in their home away from home.

Patron of the Museum of Classical Archaeology

Alexander Ruthven's interest in museums and collecting went beyond the arena of his life and work at the Museum of Zoology. He collected fine arts privately and had great designs in fostering a choice archaeological collection at the University of Michigan. As early as 1930, the President undertook to support the Michigan's archaeological expedition to Egypt that had been launched by Francis W. Kelsey in 1924. He was able to monitor the status and progress of this expedition through the agency of Frank E. Robbins, his assistant, who was also executive secretary of the expedition's advisory Committee.³³ In the course of the next six years President Ruthven saw to the expedition's financing by securing cash and in-kind donations

from private donors, advocating for and earmarking University funds as needed, and endorsing the efforts of Professors A.E.R. Boak, Campbell Bonner, and the other Committee members in their own search for funds. A reference to President Ruthven's personal commitment to the expedition is found in a letter written by Bonner to Peterson:

"We have fair hopes of continuing the excavation for a time longer than is now provided. President Ruthven has interested himself in the matter, and I think that he will help us out..."³⁴

President Ruthven's involvement with Karanis was intensified by the fact that his son Peter began participating as a member of the expedition in 1931. No doubt the two Ruthvens, who had shared fond adventures in the field while selecting fauna for the University's zoological collections, realized that the Egyptian expedition afforded great prospects for furthering Michigan's reputation as a research institution. It seems that President Ruthven initially even held out hopes that Peter would be able to collect specimens of vipers and snakes in Egypt for the University.³⁵ As we have seen, however, Peter took an immediate and keen interest in the rich cultural artifacts of late Antique and Islamic Egypt.

It was perhaps his son's excitement over the Egyptian expedition that led the President to arrange an on-site inspection of the Michigan camp in Egypt. Dr. and Mrs. Ruthven traveled to Egypt in late December 1933 and remained through mid January 1934. The purpose of President Ruthven's trip to Egypt was probably a combination of business, pleasure and, perhaps, paternal curiosity. In 1963, looking back over thirty years, it is the business side of the trip Ruthven recalled, however. In his own words, the purpose of the trip was "to see the work [at Dime and Karanis] completed and to consult with the director about the possible selection of another site."³⁶

To the great delight of the Michigan crew, word of the President's visit got around in Egypt and Ruthven was invited to receive audience with King Fouad. Armed by the proud archaeologists with copies of Michigan's Karanis publications, Dr. Ruthven met with the King, while Mrs. Ruthven was invited by the Queen. President Ruthven was impressed by Michigan's reputation among the Egyptian officials and especially with King Fouad's personal knowledge of the University's expedition. In his memoirs Dr. Ruthven wrote of this meeting and a subsequent encounter with Egyptian dignitaries later the same day:

"I was amazed to find that His Majesty had personal knowledge of our work in Egypt as well as of the work of other expeditions. He knew the names of our scholars, although he had not met them personally. I was so interested by his remarks that when he terminated the [hour-long] interview I backed down the long room making my three bows without falling over a footstool!

"In the afternoon following the interview, as I was entering the hotel, the minister of education, the head of the Coptic Church, and two other distinguished Arabs were having tea on the terrace and motioned me to join them. They asked me how I had gotten along. I waxed eloquent in my appreciation of the King, his knowledge of our work, and the invitation he had given Mrs. Ruthven and me to visit the tomb of his ancestors... As they did not seem to be as impressed as I was with my reception I enlarged on the co-operation our men had received in Egypt and the treatment our scholars had enjoyed in other foreign lands... Finally, one of the wise old Arabs said, 'Dr. Ruthven, you probably can't understand because you are not an oriental. We reflect more than you do. It is our observation that the Michigan scholars we have seen have one common characteristic,--simple intellectual honesty.' I have always hoped that this trait characterized the scholars who have represented us in foreign lands."³⁷

During President Ruthven's visit to the camp, he and Peterson discussed Michigan's long range institutional goals in Egypt. Among the issues were how to refine the expedition's investigative strategy at Dime (Soknopaiou Nesos) and whether to expand Michigan's presence in the country by seeking concessions at Terenouthis and Medinet el-Maadi. The acquisition of antiquities was also among the topics Peterson brought up to Ruthven when the President visited the camp in December 1933/January 1934. After seeing first hand the range of materials coming to light at Karanis, the President was convinced that establishing a corpus of comparanda would help provide a proper perspective on the artifactual assemblage emanating from the site. Following Dr. Ruthven's visit to the camp in Egypt Peterson and (Peter) Ruthven stepped up their collecting activities. In the ensuing years Alexander Ruthven, like his son, maintained an active interest in the development of the University's archaeological collections, and even long after Michigan's Egyptian expedition had come to a close he supported the collecting programs of the Museum of Classical Archaeology when he could. The Museum's annual report for 1944/45, for example, records that the purchase of a large group of Byzantine and Islamic textiles was made possible by a "special fund" set up by President Ruthven.

These textiles had been on the Museum's premises for several years (World War II) pending funds to purchase them.

The Ruthven Teas (1929-1951)

From the first year of his presidency Alexander Ruthven hosted bimonthly student teas in the President's House. Later known as the "Ruthven Teas," these get-togethers afforded regular occasions for any University of Michigan student to visit personally with the President in his own home. Although the teas were established initially for the students, Ruthven welcomed faculty, alumni, and the administrative staff of the University as well. The President believed that such informal meetings between students, the faculty, and the University's administrators enhanced personal and academic growth as well as fostered better relations among all parties. "I have always held the belief that the schools should provide for the student's informal as well as formal training for life. This was the primary reason that very soon after coming to the campus we started our student teas."³⁸ The teas were part of his attempt to "humanize" the University, and were remembered fondly by those who attended them.

The Ruthven Teas were very popular, indeed to such a degree that hundreds of students might show up in a single afternoon. The Ruthvens were assisted in accommodating the guests by "hostesses" who, one imagines, helped Mrs. Ruthven prepare the home-baked cakes and served the tea. Part of these Wednesday afternoon productions involved tours, conducted by the hostesses, of the Ruthvens' private collection of artworks which were on display throughout the more public chambers of the stately house. Most of the antiquities exhibited in "The President's Choice," as well as other (now dispersed) works of art from later periods and different cultural spheres, were displayed about the President's House according to the tastes of the times.

Contemporary descriptions of the installations afford a vivid impression of antiquities hung on walls and over the lintels of doorways, resting on the mantels of fireplaces, and adorning end tables, in the case of the larger antiquities. For example, the mummy masks (nos. 3, 4) were affixed over the doorways in the plantroom, the coffin panels with mourning women (nos. 5-7) were framed and hung on the wall, and the most pictorial of the ceramic tondos (Figure 8 and nos. 88, 89, 91) and manuscripts (no. 90) were mounted on the walls. Other antiquities were displayed in special cases or assembled thematically, in accordance with such inherent criteria of order as culture, chronology, and medium. For example, many of the artifacts from Egypt were displayed in the east sunroom, a room the family referred to as the "Egyptian Room," and the "gnostic gems" (magical amulets), which the President favored personally, were



Figure 12 PRESIDENT ALEXANDER G. RUTHVEN AT LAST TEA WITH STUDENTS IN THE PRESIDENT'S HOUSE, 1951

Photo courtesy Michigan Historical Collection, Bentley Historical Library, The University of Michigan

displayed together in a low case in his study.³⁹

The descriptions of the installations derive from "descriptive booklets" the tea hostesses were given every year to help them prepare their tours. Extant copies of these three- to four-paged booklets provide, room by room, a series of one-line identifications of all the objects in full view of the visitors. Some of the installations in the living room, the library, the east sunroom, and the plantroom are described in the following excerpts from the 1948 "edition" of this booklet and have been approximated in the current exhibition:

"Over the fireplace [in the living room] is a painting by Jean Lurcat, French contemporary. On the mantle, besides Hellenistic stone sculpture from Egypt, are two Dynastic bronze serpents from Egypt, a marble figure of the god Nilus from Egypt, and an Islamic pottery bowl...On the wall over the piano are three mortuary panels executed in tempera found in upper Egypt, Coptic period, fourth or fifth century A.D." [See case 4 (the fireplace mantle) in the exhibition.]

"To the left of the [library's east] door is a case containing objects of the dynastic, Greek, Coptic and Islamic periods in metal, stone, wood, and ceramics -- mostly tomb figures, amulets, and jewelry -- all found in Egypt." [See case 3 in the exhibition.]

"The chandelier [in the east sunroom] is seventeenth century [sic] from Egypt, although the glass lamps are modern...About the room are examples of Egyptian and Persian ceramics of the Arabic period...In the case on the south side of the door is glass of the Roman period, second to fourth centuries A.D.; on the upper shelves from Egypt and on the bottom shelf from Syria. The other case contains glass of the Islamic period from Egypt, dating from the eighth to the fourteenth century...On the walls of the southwest corner are examples of Coptic and Islamic calligraphy, pages from the Koran, a page from a liturgy, etc..." [See cases 1 and 5 in the exhibition. The chandelier is suspended over case 6 in the Turret Gallery.]

"Over the doors [of the plantroom] are masks from mummy cases of the Hellenistic period, dating from the fourth or fifth century A.D. [sic] In the panels on either side of the south doorway are bronze handles in the forms of lion heads of the Roman period from Syria." [See the west and south doors leading into the gallery.]



**Figure 13 PRESIDENT ALEXANDER G. RUTHVEN IN THE LIBRARY OF
THE PRESIDENT'S HOUSE, ca. early 1940s?**

Showing the fireplace with the built-in shelved unit with
Egyptian antiquities displayed (far left)
Photo courtesy Michigan Historical Collection, Bentley
Historical Library, The University of Michigan

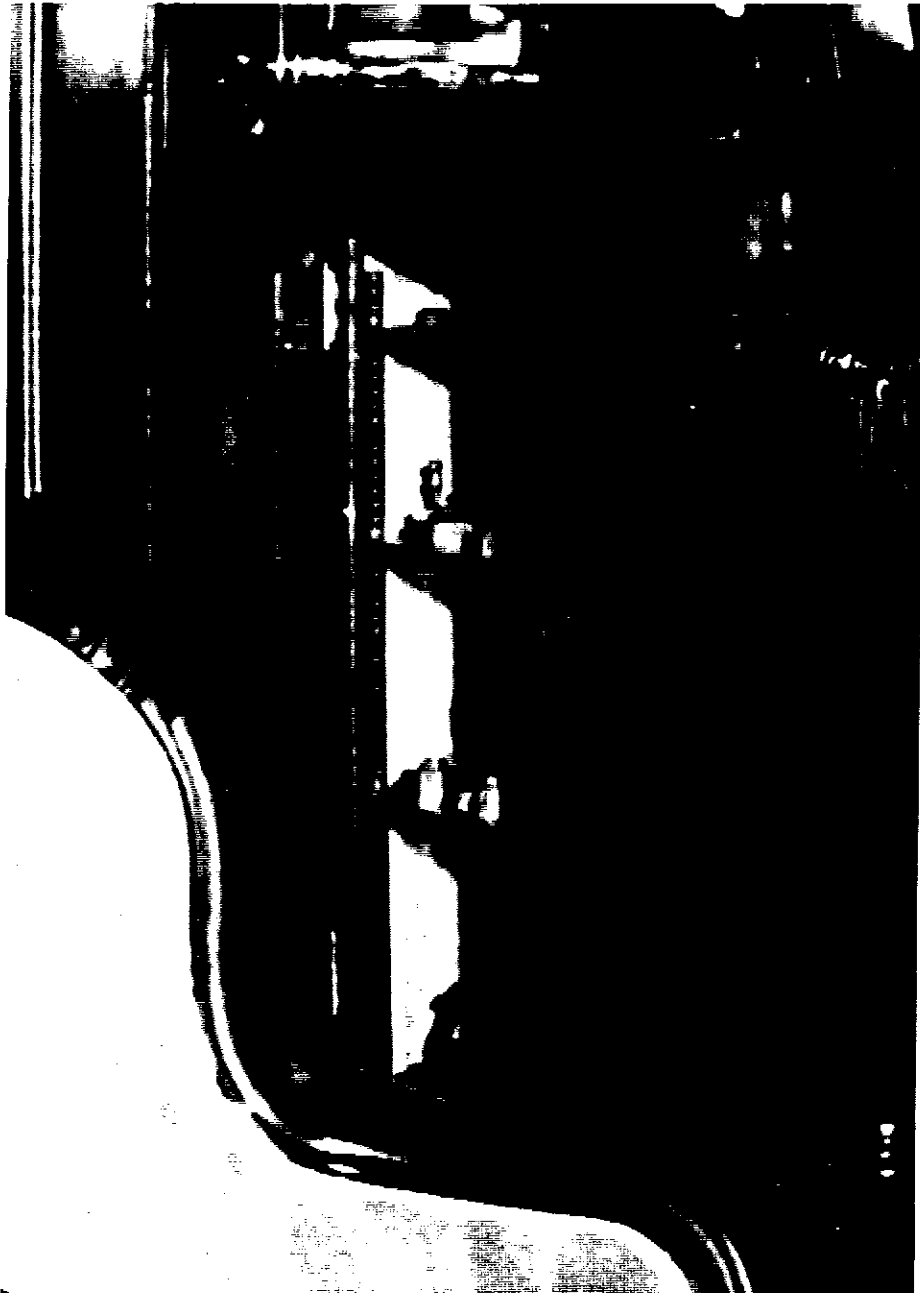


Figure 14 **DETAIL OF FIGURE 13**

The shelved unit built into the living room fireplace
Photo courtesy Michigan Historical Collection, Bentley
Historical Library, The University of Michigan

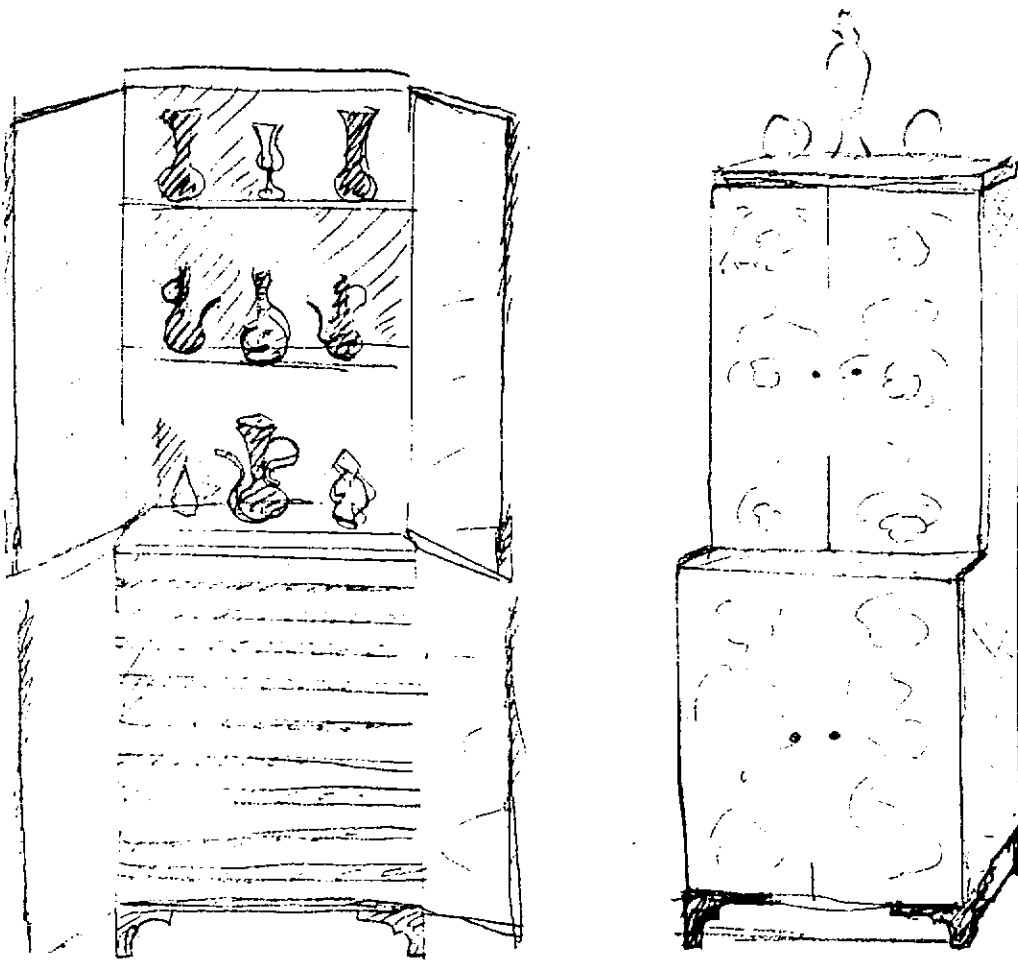


Figure 15 SKETCHES OF A DISPLAY CASE FOR GLASS DRAWN BY PETER RUTHVEN, ca. 1931

The drawing depicts glass vessels in his collection on the shelves. The goblet in the center of the top shelf is cat. no. 9, and the two vases on each side conform to cat. no. 16. The ewer in the center of the third shelf is cat. no. 15 [Figure 3].

The glass vessels displayed in the east sunroom of the President's House seem to have been the pride and joy of the family's collection of antiquities (see case 1). As one gathers from a composite of contemporary descriptions, these were displayed in two "ceiling-high cases" placed on each side of a door.⁴⁰ A sketch in the account book Peter Ruthven kept of his acquisitions between 1931 and 1935, reveals his ideal vision of how to display the glass he had been collecting and may ultimately have served him in commissioning suitable display cases for his glass collection. The drawing (Figure 15) shows a tall, two-tiered, hutch-like piece of furniture. In its upper tier are shelves bearing the very glass vessels Peter had collected. The lower tier consists of multiple shallow drawers behind doors, where, most likely, he envisioned storing small glass objects, such as the enameled and lusterware fragments, the tiniest ointment jars, the weights and vessel stamps, the bracelets and beads, and the gaming pieces.⁴¹

According to the youngest member of the immediate Ruthven family, Bryant W. Ruthven, the works of art were in fact installed according to the personal tastes of the collector. Peter Ruthven's recommendations and artistic taste in interior decorating and displaying art objects were "unchallenged," he recalls.⁴² Indeed, Peter could well have designed and built some of the special installations that displayed his collection in the President's House. His training in the Research Seminary in Islamic Art as well as his practical experience in the preparation of exhibitions with the Museum of Classical Archaeology would have afforded him ample experience. The Museum's 1943/44 annual report states, for example, that the Museum staff did all the cleaning, refinishing, and even building of cases for their exhibitions that year.

Exposing the students to works of art within the setting of his student teas was very much in keeping with President Ruthven's goals to "humanize" the University and provide a "character education" for its students.⁴³ According to the President's own explanation of his family's objective in adorning their home with works of art, they wished "to attract student attention," and "to create an interesting home atmosphere for the family, the staff, the alumni, and particularly the students."⁴⁴ In the mind of this natural scientist, collector par excellence, and champion of the modern museum, the President's House must have been a kind of museum in and of itself, a place suitably dignified for esteemed works of art and relatively accessible for study and appreciation.



—Daily—Jack Bergstrom

**Figure 16 PRESIDENT ALEXANDER G. RUTHVEN ADMIRING COFFIN
PAINTING IN THE PRESIDENT'S HOUSE, 1951**

The coffin painting being held is cat. no. 7 in the exhibition (see Figure 17 on facing page)
From Ann Hagen, "International Knick-Knacks: Rarities Adorn Ruthven Home," The Michigan Daily, April 28, 1951, p. 4.
Reproduced with the permission of The Michigan Daily
Photo courtesy Michigan Historical Collection, Bentley Historical Library, The University of Michigan

**Figure 17 MOURNING WOMAN (cat. no. 7)
[On facing page]**

Panel from a mummy coffin, painted plaster on wood,
Graeco-Roman, 3rd-5th century AC (possibly modern),
65.4.3.



**The President's Choice:
The Donation of the Collection
(1957-1971)**

The President's House was home to the Ruthven family and showplace for their collection from 1929-1951. Following the President's retirement, the family left their home of twenty-two years and established a new residence in Dexter. The antiquities, however, never left Ann Arbor. Rather, after many years of public "exhibition" in one of Ann Arbor's most prestigious homes they were retired into storage in the Kelsey Museum. The reasons were threefold. The family was moving into less spacious quarters, and it would have been difficult to display them appropriately. With the President in retirement and away from the center of campus life, moreover, the antiquities would have had a much less public profile, a situation which would have compromised their educational value. Finally, Dr. Ruthven's son was not available to install the antiquities as before. Peter Ruthven was hospitalized shortly after his father's retirement, and seems never to have regained his health.⁴⁵

In placing the antiquities in the Museum's charge as early as 1951, Dr. Ruthven was in effect, making a statement of intention as to the final disposition of the antiquities. It was not for another six years, however, that he actually initiated the donation process. Perhaps the delay was due in part to the difficulty he must have experienced in accepting his son's debilitating illness. At length, Alexander Ruthven began donating his son's collection of antiquities to the Kelsey Museum of Archaeology in yearly lots. In 1957 and every year thereafter until his death in 1971, he designated one or more boxes that could be opened and brought formally into the Museum's holdings. The last portions of the collection came into the holdings of the Kelsey Museum in the form of a bequest.

The donation was a fitting choice. Peter Ruthven had devoted the majority of the most productive years of his life to the development of the Museum's collections. He had excavated many thousands of them, had participated in the laborious chores of classifying and recording the majority of them, and had contributed significantly to their interpretation and appreciation through his contributions in research and exhibition. As seen already, Peter Ruthven seems always to have envisioned that his collections would one day go to the Museum. This intention was known to his father and Alexander Ruthven probably wished to honor it.

Alexander Ruthven, himself a Museum man, had his own agenda, too. It was probably just as much out of a sense of

obligation to posterity as out of respect for his son's youthful vision, that Alexander Ruthven chose to donate Peter's collection to the University. In his early presidential years Alexander Ruthven had established himself as a patron of the Museum of Classical Archaeology by endorsing the Museum's excavations in Egypt and encouraging the development of a choice archaeological collection. Even as early as 1927, Ruthven had recognized the value of the Museum's collection, as he wrote in a letter to then curator Orma F. Butler:

"...we [Francis W. Kelsey and I] often discussed the care of his collections...he always insisted that he wanted the collections to be in my charge, ultimately, to insure their proper preservation according to the best museum methods...No one can be more anxious than I that this material be properly preserved and utilized..."⁴⁶

Proper utilization of his son's valuable collection, as with his own beloved natural history collections, could have only one meaning to Alexander Ruthven. In donating these fine antiquities to the Kelsey Museum he wished to assure their continued appreciation through public exhibition, their in-depth interpretation through research and publication, and their enduring contribution to higher education.

ABBREVIATIONS USED IN NOTES

- BP Kelsey Museum Archives, Orma F. Butler Papers
(located at Michigan Historical Collections,
Bentley Historical Library, The University of
Michigan)
- KMP Kelsey Museum Archives, Kelsey Museum Papers
(located in the Kelsey Museum of Archaeology)
- MHC Michigan Historical Collections, The Bentley
Historical Library, The University of Michigan
- Peckham Howard H. Peckham, The Making of The Univer-
sity of Michigan (1967)
- PP Kelsey Museum Archives, Enoch E. Peterson
Papers (located at Michigan Historical
Collections, The Bentley Historical Lib-
rary, The University of Michigan)
- Ruthven,
Naturalist Alexander G. Ruthven, Naturalist in Two
Worlds: Random Recollections of a University
President (1963)
- Van de Water Peter E. Van de Water, Alexander Grant
Ruthven of Michigan: Biography of a Univer-
sity President (1977)

NOTES

1. Isabel Hubbard Haight, "The Research Seminary in Islamic Art" [The University of Michigan Encyclopedic Survey III (Ann Arbor, 1953, ed. W.B. Shaw)], p. 1144.
2. Arthur E. R. Boak to Enoch E. Peterson, January 22, 1931, PP 1.13.
3. Enoch E. Peterson to Director-General, August 30, 1931, PP 5.8.
4. Cf. Enoch E. Peterson to Frank E. Robbins, April 24, 1932, PP 3.4: "He [Peter Ruthven] is an excellent person with cars. I really feel comfortable and safe when he is driving. Our native chauffeur came to me one day and said "Mr. Ruthven is a good driver, isn't he?" The duties of the chauffeur were taken by no means lightly by Peterson. During the course of his several years of foreign experience Peterson, who himself did not drive, had experienced great difficulties in identifying a good driver: cf. Enoch E. Peterson to Verne B. Schuman, July 31, 1930, PP 3.12. Prior to Peter's engagement as motor car operator, the personnel to whom were delegated these responsibilities at Karanis had turned over every year.
5. Cf. Enoch E. Peterson to Orma F. Butler, March 21, 1931, BP 4.8: "Peter Ruthven spent a few days at Minia this winter and while there visited the site of Akoris, on the east bank;" and Peterson to Frank E. Robbins, May 4, 1935, PP 3.6: "Peter Ruthven will be with us for a little while yet. He plans to go up country soon."
6. Enoch E. Peterson to Frank E. Robbins, January 3, 1933, PP 3.5.
7. Arthur E. R. Boak to Enoch E. Peterson, March 7, 1933, PP 3.21. See also Frank E. Robbins to Enoch E. Peterson, June 26, 1933, PP 3.5.
8. Enoch E. Peterson, "Museum of Classical Archaeology, Report 1939-40," KMP 3.1.
9. Regarding Mr. Ruthven's duties in collections management, some of his specific contributions in this arena may be gleaned from the Peterson Papers. During his employment in the Museum Mr. Ruthven's name appears in the closing remarks of letters written by people who had visited the Museum, thanking him for his accommodating services. For example he assisted W.J. Young of The Museum of Fine Arts in Boston in taking marble specimens for spectrographic analyses: W.J. Young to Peterson, June 6, 1941, PP 6.24. Regarding his activi

- ties in academic and public relations, in 1941/42 alone he served as Chairman of the Exhibition Committee and a member of the Board of Directors of the Ann Arbor Art Association, as judge at the annual exhibit of local art at the Flint Institute of Arts, on the Advisory Committee of the Michigan Art and Craft Project of the Works Project Administration, and as Local Chairman of National Art Week. See KMP 3.1.
10. Peter Ruthven to Robert M. Lester, Secretary, Carnegie Corporation of New York, December 14, 1937, Ruthven Papers 20.20, MHC.
 11. Peter Ruthven resigned from the Museum of Classical Archaeology on July 31, 1945 at age 32, but for a time remained in contact with the Museum's exhibition programs. For example, in 1948 he conferred with Peterson regarding an exhibition of Samuel Haile's pottery which was to open at the Institute of Contemporary Arts in Washington DC on December 20, 1948 and helped solicit area lenders to the exhibition: see the relevant correspondence between Peterson and the Institute's director Robert Richman, dated October 21-October 28, 1948, PP 6.11.
 12. Alexander Ruthven to Bryant Walker, August 12, 1924, Ruthven Papers 53.1, MHC. The last collecting trip father and son took together seems to have been to Green River, Utah in the following summer (1925): cf. the letter written by Mrs. Martha S. Grim to Bryant Walker on behalf of Alexander Ruthven, dated June 22, 1925 in Ruthven Papers 53.2, MHC.
 13. Alexander Ruthven to Bryant Walker, July 25, 1928, Ruthven Papers 53.4, MHC.
 14. For trips further afield, cf. Enoch E. Peterson to Orma F. Butler, March 21, 1931, BP 4.8 and Peterson to Robbins May 4, 1935, PP 3.6. Among the accounts book, receipts, and other records Peter Ruthven kept of his collecting activities are receipts from a hotel in Cairo dated mid January 1931, mid April 1934, early January 1935, and early December 1935. The reference to Ruthven's crate of antiquities is in Enoch E. Peterson to Frank E. Robbins, April 24, 1932, PP 3.4.
 15. The account book is in the Donor Files of the Kelsey Museum, among other of Peter Ruthven's personal effects relating to his collecting. Unfortunately, the account book does not record the dates of these acquisitions.
 16. Cf., for example, Enoch E. Peterson to Alexander Ruthven, March 2, 1934, PP 3.8: "I understand that his [Peter's] glass is to go to the University someday..."

17. Ibid.
18. Enoch E. Peterson to Alexander Ruthven, May 7, 1935, PP 3.5.
19. Enoch E. Peterson to Ruthven, May 7, 1935, PP 3.5.
20. Bryant W. Ruthven to the author, March 8, 1990.
21. Peter Ruthven to Robert M. Lester, Secretary, Carnegie Corporation of New York, December 14, 1937, Ruthven Papers 20.20, MHC.
22. Enoch E. Peterson in the Museum's 1944/45 Annual Report, KMP 3.1. It is not known whether Peter Ruthven actually submitted this dissertation for defense. In 1945 he left graduate school and, according to the Alumni Records Office, was never conferred a graduate degree.
23. "U-M's Dr. Ruthven Marks 74th Birthday Tomorrow," The Ann Arbor News, March 31, 1956.
24. Jim Rataczak, "Alexander Grant Ruthven 1882-1971," The Display Case, A Quarterly Newsletter of the Exhibit Museum 4, 1 (Winter 1990).
25. Ruthven, Naturalist, p. 7; Van de Water, p. 27.
26. Ruthven, Naturalist, p. 7.
27. After Van de Water, p. 31.
28. For a general summary of Ruthven's activities in this arena, see Van de Water, pp. 42-46. Ruthven's correspondence to his close friend Bryant Walker, especially that during the years 1924-1928, conveys very effectively the extent to which the burdens for this operation were Ruthven's personally. See Ruthven Papers 53.1-5, MHC.
29. Paul Bretlinger, "Ruthven Era Distinguished by Expansion," The Michigan Daily, May 21, 1951, p. 1.
30. Peckham, p. 217.
31. "'U' President-Emeritus Ruthven will be feted on 80th Birthday," Ann Arbor News, June 9, 1962.
32. Quoted from his "platform statement" of 1929/30 in Alice L. Beeman, "Growth, Progress Mark 22 Years of Fine Leadership," The Extension Service News X (June 1951), p. 4. Cf. also Peckham, p. 72.

33. This Committee was called variously over the years the Advisory Committee on Near East Research (1924-1931), Institute of Archaeological Research (1931-1941), and Committee on Research (1941-1949).
34. Campbell Bonner to Enoch E. Peterson, September 3, 1930, PP 1.14. See also Alexander Ruthven to Enoch E. Peterson, February 9, 1934, PP 3.8.
35. Cf. Alexander Ruthven to the Secretary of State in Washington, DC, Ruthven Papers 3.21, MHC; and, Enoch E. Peterson to Frank E. Robbins, October 4, 1931, PP 3.4, who says: "We have killed one viper and three just snakes at Dime. Peter Ruthven is expected to arrive this weekend and I suppose we should have saved our viper for his arrival."
36. Ruthven, Naturalist, p. 14.
37. Ibid., pp. 16-17.
38. Ibid., p. 97.
39. Bryant W. Ruthven to the author, February 19, 1990.
40. According to the descriptive booklets used by the hostesses; Bryant W. Ruthven in a letter to the author dated February 19, 1990; and Ann Hagen, "International Knick-Knacks: Rarities Adorn Ruthven Home," The Michigan Daily, April 28, 1951, p. 4.
41. According to Ann Hagen, ibid., which was written shortly before the Ruthvens moved out of the President's House, the most delicate objects were not on display. These probably included the glass enameled and lusterware, the textiles, and many of the manuscripts. The collection of terracottas was never on display in the house. Rather, these objects were donated to the Museum by Peter Ruthven soon after they were collected (1935) in order to be included as comparanda in a study of the Karanis terracottas.
42. Bryant W. Ruthven to the author, February 19, 1990.
43. See Van de Water, p. 126-127.
44. Ruthven, Naturalist, p. 31.
45. Van de Water, p. 200, reports that Mr. Ruthven suffered from alcoholism, although this may be hearsay. It is a fact that Peter Ruthven died of cancer in 1965 at the age of fifty-three.
46. Alexander Ruthven to Orma F. Butler, May 23, 1927, BP 4.15.

CHECKLIST OF THE EXHIBITION

CHECKLIST OF THE EXHIBITION

ON THE WALLS TO EACH SIDE OF THE DOOR, SOUTH ENTRANCE TO GALLERY

- 1 HANDLE IN THE SHAPE OF A LION'S FACE
Bronze
Roman, 1st-3rd century AC
65.3.12

- 2 HANDLE IN THE SHAPE OF A LION'S FACE
Bronze
Roman, 1st-3rd century AC
65.3.13

ABOVE THE DOOR, EAST ENTRANCE TO GALLERY

- 3 MUMMY MASK OF A LADY
Plaster
Roman, 1st-2nd century AC
(Julio-Claudian/Hadrianic)
65.3.14

- 4 MUMMY MASK OF A LADY
Plaster
Roman, 1st-2nd century AC
Julio-Claudian/Hadrianic
65.3.15

ON THE WEST WALL ABOVE STUDY CASE (3)

- 5-7 THREE MOURNING WOMEN (Figure 17)
Panels from mummy coffins
Painted plaster on wood
Graeco-Roman, 3rd-5th century AC
Possibly modern forgeries
65.4.1, 65.4.2, 65.4.3

CASE 1: GLASS VESSELS

- 8 WIDE-MOUTHED JAR
Pink glass, blown
Late Roman, 4th-5th century AC
68.2.214



Figure 18 FLASK (cat. no. 24)

Blue glass, mould-blown and twisted with applied threaded decoration, sides pressed on marver (flat surface), Late Roman-Early Islamic, 6th-7th century AC, 69.3.35

- 9 GOBLET
Blue glass, blown
Late Roman, 4th-6th century AC
69.3.33
- 10 STEMMED GOBLET
Blue-green glass, blown with
applied threaded decoration
Late Roman, 4th-5th century AC
67.1.5
- 11 OVAL DISH
Yellow glass, blown
Late Roman, 4th-5th century AC
69.3.48
- 12 SQUAT BOTTLE
Green glass, blown with
pinched decoration
Roman, 3rd-4th century AC?
68.2.160
- 13 BOTTLE
Light green glass, blown with applied
threaded and pinched decoration
Islamic, 5th-9th century AC
69.3.37
- 14 DECANTER
Olive green glass, blown with
applied threaded decoration
Islamic, 17th-18th century AC
71.1.142
- 15 EWER (Figure 3)
Dark blue glass, blown with
applied threaded decoration
Late Islamic, 19th century AC
Iranian type
69.3.45
- 16 VASE
Dark blue glass, blown with
applied threaded decoration
Late Islamic, 19th century AC
Iranian type
69.3.42

- 17 BOTTLE
Orange yellow glass, blown with
applied threaded decoration
Late Roman, 5th-6th century AC
Possibly modern
68.2.244
- 18 SHALLOW BOWL
Green glass, moulded
Late Islamic, possibly modern,
18th-19th century AC
68.2.200
- 19 TINY PERFUME BOTTLE
Blue green glass, mould-blown
with wheel cut decoration
Islamic (Fatimid), 10th-12th century AC
70.3.1032
- 20 SMALL BOTTLE
Remains of contents?
Colorless glass, mould-blown
with wheel-cut decoration
Islamic (Fatimid), 10th-12th century AC
68.2.39
- 21 "MOLAR" FLASK
Colorless glass with greenish tinge,
mould-blown with wheel-cut decoration
Islamic (Fatimid), 10th-12 century AC
68.2.44
- 22 TINY JAR (Figure 19)
Blue-green glass, mould-blown with
facet-cut decoration
Islamic (Fatimid), 10th-12 century AC
70.3.987
- 23 JAR
Pale brown glass, mould-blown,
then reblown with pinched decoration
Islamic (Tulunid), 9th-12th century AC
Iraqi or Iraqi-inspired
69.3.38



Figure 19 TINY JAR (cat. no. 22)

Blue-green glass, mould-blown with facet-cut decoration Islamic (Fatimid), 10th-12 century AC, 70.3.987

24 FLASK
Blue glass, mould-blown and twisted
with applied threaded decoration,
sides pressed on marver (flat surface)
Late Roman-Early Islamic,
6th-7th century AC
69.3.35

25 SMALL BOTTLE
Blue-green glass, mould-blown
Islamic, 9th-12th century AC
68.2.202

CASE 2: TERRACOTTAS

26 GIRL (BESET?) PLAYING TYMPANUM, DANCING
Terracotta
Graeco-Roman, 1st century BC-3rd century AC
6588

27 NUBIAN WARRIOR WIELDING A WEAPON
Terracotta
Graeco-Roman, 1st century BC-1st century AC
6541

28 THE FERTILITY GOD PRIAPUS EXPOSING HIMSELF
Terracotta
Graeco-Roman, 1st century BC-3rd century AC
6527

29 THE CHILD-GOD HARPOCRATES WITH AMPHORA (Figure 20)
Terracotta
Roman, 1st century BC-3rd century AC
6521

30 HEAD OF DIONYSOS IN THE SHAPE OF AN INCENSE LAMP
Terracotta
Graeco-Roman, 1st century BC-3rd century AC
6563

31 PASTOPHORES (SHRINE-BEARERS) PARADING THE
ENSHRINED HARPOCRATES
Terracotta
Graeco-Roman, 1st century BC-3rd century AC
6526



**Figure 20 THE CHILD-GOD HARPOCRATES WITH AMPHORA
(cat. no. 29)**

Terracotta, Roman, 1st century BC-3rd century AC, 6521

32-33 GUARD DOGS OF THE GODDESS ISIS-SOTHIS (DOG-STAR)?
Terracotta
Graeco-Roman, 2nd-3rd century AC
6494, 6592

CASE 3: STUDY CASE

SHELF A (TOP): FUNERARY OBJECTS

34-41 USHABTI
Faience
Late Ptolemaic-early Roman?
Possibly modern forgeries
61.6.88-61.6.95

42 MINIATURE WOOD MUMMY CASE
Rectangular compartment in underside
Wood
Possibly modern forgery
67.1.30

43-45 AMULETS
Faience
Late Dynastic-Ptolemaic
61.6.75, 61.6.64, 61.6.71

CASE 3, SHELF B: TOYS

46 HORSE WITH SADDLE (Figure 21)
Terracotta with traces of paint
Early Byzantine or Early Islamic,
5th-7th century AC
61.6.60

47 DOLL
Bone, remains of bitumen
for attachment of hair
Early Byzantine, 7th-9th century AC
66.1.116

48 HEAD OF DOLL
Bone, remains of bitumen or
black paint in eyes and eyebrows
Early Byzantine, 8th-9th century AC
66.1.120

- 49 CONICAL GAMING PIECE
Red glass
Roman, 1st-5th century AC
70.3.1087
- 50 CONICAL GAMING PIECE, FACETED
Millefiori glass
Roman or later, from 1st century AC
70.3.1065
- 51 GAMING PIECE OR RING BEZEL
Millefiori glass
Roman, 1st century BC-1st century AC
70.3.1058
- 52 GAMING PIECE
Millefiori glass
Roman, 1st-5th century AC
70.3.1052
- 53 GAMING PIECE
Blue glass
Roman, 1st-5th century AC
70.3.1041
- 54 GAMING PIECE
Cream colored glass
Roman, 1st-5th century AC
70.3.1080
- 55 GAMING PIECE
Multi-colored glass
Roman, 1st-5th century AC
70.3.1048
- 56 GAMING PIECE
Green glass with millefiori spot
Roman, 1st-5th century AC
70.3.1082
- 57 GAMING PIECE
Glass
Roman, 1st-5th century AC
70.3.1083

- 58 GAMING PIECE, FACETED FLAT-BOTTOMED SPHERE
Clear glass with greenish tinge
3rd century AC or later
70.3.1061
- 59 MARBLE
Multicolored glass with sparkles
Roman, 1st-5th century AC
70.3.1067
- 60 DIE
Denominations: 2,3,4,5,6,12
Bone
Early Byzantine-early Islamic,
From 4th-5th century AC
62.1.104
- 61 RECTANGULAR GAMING PIECE
Multiple denominations
Bone
Early Byzantine-early Islamic
From 4th-5th century AC
62.1.52
- 62 GAMING PIECE, POLYHEDRON
Twenty-sides, each incised
with Greek letter
Green stone
Graeco-Roman
61.6.24

CASE 3, SHELF C: GLASS AND BRONZE CURIOSITIES

63-65 SPINDLE WHORLS

Glass
Late Roman, 4th-6th century AC
70.3.1086, 70.3.1056, 70.3.1043

- 66 PRANCING HORSE, FINIAL
Green and blue glass
Late Roman, 4th-6th century AC
70.3.489

(Figure 22)

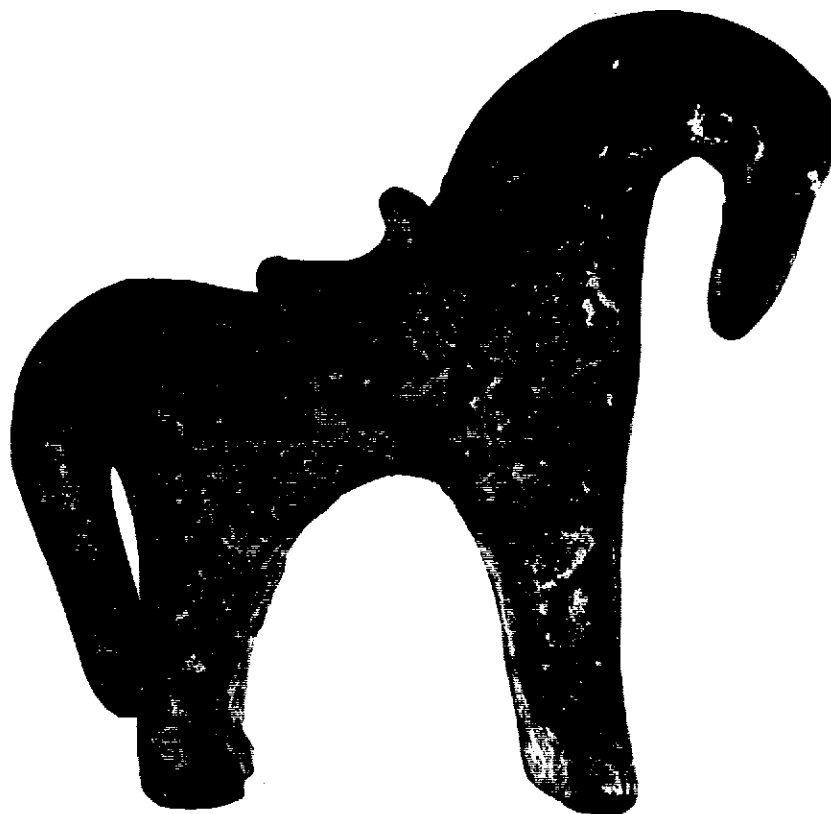


Figure 21 HORSE WITH SADDLE (cat. no. 46)

Terracotta with traces of paint Early Byzantine
or Early Islamic, 5th-7th century AC, 61.6.60

- 67 BLOW FISH
 Made for attachment
 Greenish and blue green glass
 Late Roman, 5th-6th century AC
 70.3.952
- 68 BIRD
 Made for attachment
 Black glass covered with opaque
 blue and cream-colored glass
 Islamic, 8th-9th century AC
 70.3.504
- 69 STANDING BIRD
 Vessel attachment
 Bronze
 Islamic
 61.6.7
- 70 RECLINING LION
 Vessel attachment
 Bronze
 Islamic
 61.1.1
- 71 COIN WEIGHT
 Denomination: Fals of 30 kharrubahs
 Olive green glass, remnants
 of bronze on reverse
 Islamic ('Abbasid), 8th century AC
 Issued by 'Asim b. Hafs, Prefect,
 751-758 or 781-786 AC
 64.2.30
- 72 COIN WEIGHT
 Denomination: One-third dinar
 Green glass
 Islamic, 8th century AC (740/1 AC)
 Issued by Al-Qasim b. Ubaydullah,
 Finance Director (734-742 AC) with
 64.2.43

"In the name of Allah:
 order of al-Qasim
 b. 'Ubaydullah,
 weight of one-third; at
 the hands of Da'ud
 b. Nimr, year
 [.....]"

73 VESSEL STAMP, DETACHED (Figure 23)
Assuring one-half of one quarter gist
Green glass
Islamic, 8th-9th century AC
Anonymous issue
64.2.59

74 VESSEL STAMP, DETACHED
Assuring a full measure of al-katam
Green glass
Issued by 'Abd al-Malik b. Marwan
Finance Director, 749 AC, Governor 750 AC
Islamic (Umayyad), 8th century AC
64.2.29

"In the name of Allah: ordered
Allah full measure, and ordered
the amir 'Abd al-Malik
[b.] Marwan the making of
a measure of al-katam,
full measure"

75 VESSEL STAMP, DETACHED
Assuring a full measure of fruit
of the gingerbread tree (dawm)
Green glass
Islamic (Umayyad)
Issued by 'Ubaydullah b. al-Habhab,
Finance Director 720-734 AC
64.2.22

"In the name of Allah:
order of 'Ubayadu-
llah b. al-Habhab,
measure of al-da-
wm, full
measure."

CASE 3, SHELF D (BOTTOM): VARIA

76 SPHERO-CONICAL VESSEL
Unglazed pottery
Islamic (Fatimid), 10th-12th century AC
65.3.63

77 ARABIC STAMP
Bronze
Islamic, undated
61.6.15

78 COSMETIC PALETTE IN SHAPE OF FISH
Green schist
Early Byzantine-Islamic
61.6.32

79 "MAGICAL" BONE
Covered with Arabic texts in black paint
Islamic, undated
66.1.372

CASE 4: FIREPLACE DISPLAY

80 CERAMIC PLATE
Polychrome underglazed
Islamic, Ottoman-inspired, perhaps modern
71.1.47

81 BOX WITH SERPENT
Bronze
Roman(?)
90112

82 EROS ON A DOLPHIN
Stone (diorite?)
Early Byzantine, 4th-6th century AC
61.6.33

83 HEAD OF APHRODITE
Marble
Graeco-Roman, 2nd century BC-
2nd century AC
61.6.47

CASE 5: ISLAMIC CERAMICS AND MANUSCRIPTS

84 TILE
Glazed ceramic tile embedded in mortar
Islamic (Ottoman), 15-16th century AC
65.3.59



Figure 22 PRANCING HORSE, FINIAL (cat. no. 66)

Green and blue glass, Late Roman, 4th-6th century AC,
70.3.489

- 85 SMALL BOOK
Paper leaves stitched together
Islamic?
Courtesy Department of Rare
Books and Special Collections,
The University of Michigan
67.1.89
- 86 ELEVATION OF A MOSQUE
Drawing on paper
Islamic
Courtesy Department of Rare
Books and Special Collections,
The University of Michigan
67.1.80
- 87 THE KORAN
Bound book, leather and paper
Islamic
Courtesy Department of Rare
Books and Special Collections,
The University of Michigan
67.1.78
- 88 TONDO OF AN INSCRIBED PLATE WITH INSCRIPTION
Glazed ceramic
Islamic, 13th-14th century AC
Syrian type
65.3.36
- 89 TONDO OF A BOWL WITH STAR MOTIF
Glazed ceramic
Islamic (Mamluk), 13-15th century AC
65.3.38
- 90 WATER SCENE WITH BOAT, BIRDS, AND FISH
Drawing on paper
Islamic?
Courtesy Department of Rare
Books and Special Collections,
The University of Michigan
64.2.9
- 91 TONDO OF A BOWL WITH A BIRD
Glazed ceramic
Islamic (Mamluk), 14th century AC
Persian?
65.3.53

- 92 TONDO OF A BOWL WITH AN HERALDIC LION (Figure 8)
 Glazed ceramic
 Islamic (Mamluk), 14th century AC
 65.3.52
- 93 FILTER FROM NECK OF JAR WITH A PANTHER
 Unglazed pottery
 Islamic (Fatimid), 10th-12th century AC
 71.1.3
- 94 TONDO OF A BOWL OR SMALL CUP WITH (Figure 6)
 A WATER FOWL GROOMING ITS FEATHERS
 Glazed ceramic
 Islamic (Ayyubid-Mamluk), 12th-13th
 century AC, Syrian type
 71.1.63
- 95 SMALL BOWL
 Glazed ceramic
 Islamic (Fatimid), 10th-12th century AC
 71.1.43
- 96 BOWL
 Glazed ceramic
 Islamic, 13th-14th century AC
 Syrian type
 71.1.125
- 97 SMALL (MEDICINE?) BOWL
 Glazed ceramic
 Islamic, 18th-19th century AC
 71.1.49
- 98 DOVECOTE(?) AND PROCESSION OF DOVES
 Drawing on paper
 Islamic
 Courtesy Department of Rare
 Books and Special Collections,
 The University of Michigan
 67.1.85
- 99 CAT
 Drawing on vellum
 Islamic?
 Courtesy Department of Rare
 Books and Special Collections,
 The University of Michigan
 67.1.86



Figure 23 VESSEL STAMP, DETACHED (cat. no. 73)

Assuring one-half of one quarter qist, green glass,
Islamic, 8th-9th century AC, Anonymous issue, 64.2.59

**CASE 5, DRAWER A (TOP): GLASS FRAGMENTS AND
"GNOSTIC GEMS" (MAGICAL AMULETS)**

100-104 VESSEL FRAGMENTS

Glass (luster ware)
Islamic, 8th-12th century AC
70.3.545, 70.3.531, 70.3.520,
70.3.794, 70.3.519

105-111 VESSEL FRAGMENTS

Enameled glass
Islamic, 13th-14th century AC
70.3.516, 70.3.537, 70.3.703, 70.3.633,
70.3.573, 65.3.204, 70.3.741

112 MAGICAL AMULET

The goddess Tyche-Fortuna(?)
Agate
63.4.26

113 MAGICAL AMULET

Inscribed
Sard
1st-5th century AD
63.4.18

"Good luck, Dracontius!"

114 MAGICAL AMULET

Rearing lions with necks entwined
Amethyst
1st-5th century AC
63.4.34

115 MAGICAL AMULET, INSCRIBED

Sarapis as Hades seated center with
Cerebrus (Hound of Hell) at his feet,
Flanked by two female figures (Persephone
and Demeter?)
Blue glass
1st-5th century AC
63.4.3

"Victorious is the god who listens to prayers"

116 AMULET
Chnoubis, the lion-headed serpent god
in military garb
Grey-green steatite
1st-5th century AC
63.4.8

"Chnoubis, bound with incantations,
giant-throttler, serpent-crusher"

117 MAGICAL AMULET
Inscribed
Carnelian
Islamic
63.4.46

118 STAMP SEAL
Perforated for suspension
Agate
Islamic
63.4.53

CASE 5, DRAWER 2: BONE, AMBER, BRONZE

119 CYLINDER SEAL WITH SAINT
Impression at right
Bone
Byzantine, ca. 10th century AC
66.1.109

120-124 PENDANTS (Figure 24)
Fruit (pomegranate?), tree, bird,
Greek cross, weaver's comb
Bone
Late Roman-Byzantine, 4th-8th century AC
66.1.46, 62.1.59, 62.1.123, 62.1.57, 62.1.62

125-127 HAIRPINS AND STYLUS(?)
Bronze and mother of pearl, bone, amber
Late Roman-modern, 4th-19th century AC
66.1.454, 62.1.47, 62.1.35

128 SPINDLE AND WHORL
Bone
Early Byzantine, 4th-8th century AC,
possibly modern
62.1.35

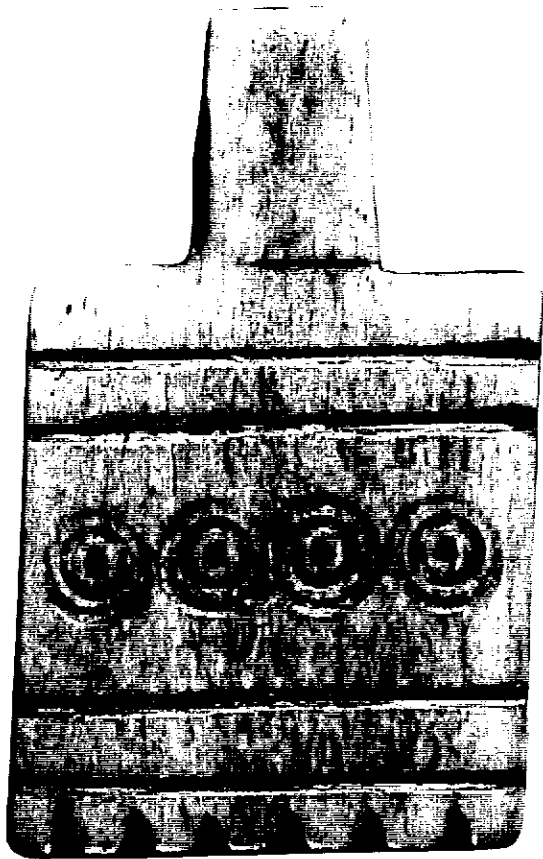


Figure 24 PENDANT IN THE SHAPE OF A WEAVER'S COMB (cat.
no. 124)

Bone, Late Roman-Byzantine, 4th-8th century AC, 62.1.62

129 SPINDLE WHORL
Bone
Early Byzantine-Islamic, 4th-8th century AC
62.1.39

CASE 5, DRAWER C: BONE, WOOD, POTTERY

130 CARVED PLAQUE WITH HOLY MAN (Figure 25)
Bone
Byzantine, ca. 10th century AC
66.1.102

131 HEAD OF A SAINT (Figure 7)
Painted pottery sherd
Byzantine, ca. 10th century AC
61.6.59

132 CLAPPER OR RATTLE
Bone
Late Roman-Early Byzantine, 4th-7th century AC
62.1.103

133 PROCESSIONAL CROSS, FRAGMENT
Wood
Byzantine, 6th-11th century AC
90111

134 CARVED PLAQUE WITH NEREID (SEA NYMPH)
Bone
Late Roman-Byzantine, 4th-6th century AC
62.1.18

135 CARVED PLAQUE WITH EROS
Bone
Late Roman-Byzantine, 3rd-6th century AC
62.1.4

136 CARVED PLAQUE WITH TREE
Bone
Early Islamic (Umayyad), 7th-8th century AC
62.1.69

137 CARVED PLAQUE WITH MIHRAB(?)
Wood
Early Islamic?
90137



Figure 25 CARVED PLAQUE WITH HOLY MAN (cat. no. 130)

Bone, Byzantine, ca. 10th century AC, 66.1.102

- 138 HANDLE IN SHAPE OF HORSE'S HEAD
 Bone
 Islamic, 7th-19th century AC
 66.1.108
- 139 HANDLE WITH BEARDED MALE FIGURE
 Wood
 Late Islamic, 19th century AC?
 66.1.110
- 140 FURNITURE INLAY
 Wood and bone
 Islamic, 15th century or later
 Wood setting probably modern
 66.1.103

CASE 5, DRAWER D (BOTTOM): TEXTILES

- 141 TEXTILE WITH STYLIZED FLOWERS AND KUFIC
 INSCRIPTION
 Weft-faced bands
 Wool and cotton
 Islamic (Fatimid), 10th century AC
 91604

"Sovereignty, sovereignty, ... [repeating]"

- 142 TEXTILE WITH ARIADNE (CENTER) AND (Figure 9)
 HERALDIC ANIMALS
 Weft-faced roundel in plain weave ground
 Wool and flax
 Byzantine-Islamic, 8th-10th century AC
 91605

CASE 6: GLASS BRACELETS AND BEADS

**RUNGS: COMPLETE BRACELETS (Listed from top rung to bottom
 rung and from outside in):**

- 143-147 BRACELETS WITH APPLIED TWIST-THREADED DECORATION
 70.3.201, 70.3.233, 70.3.303, 70.3.327, 70.3.306
- 148-153 BRACELETS WITH APPLIED BEADED DECORATION
 70.3.228, 70.3.240, 70.3.236, 70.3.210,
 70.3.220, 70.3.224

154-159 BRACELETS WITH APPLIED BROKEN-BANDED DECORATION
70.3.258, 70.3.211, 70.3.253, 70.3.205, 70.3.212,
70.3.247

160-164 BRACELETS WITH APPLIED CONTINUOUS-BANDED
DECORATION
70.3.325, 70.3.326, 70.3.309, 70.3.316, 70.3.252

165-168 BRACELETS WITH APPLIED "SQUIGGLE" DECORATION
70.3.207, 70.3.225, 70.3.210, 70.3.336

DECK: BRACELET FRAGMENTS (Listed from front to back):

169-173 BRACELET FRAGMENTS WITH VARIETY OF DECORATION
70.3.308, 70.3.165, 70.3.192, 70.3.196, 70.3.286

174-177 WIDE-BANDED MILLEFIORI BRACELET FRAGMENTS
70.3.69, 70.3.78, 70.3.307, 70.3.68

RECESSED COMPARTMENTS: BEADS

COMPARTMENT A:

178-184 SMALL GLASS BEADS
70.3.402, 70.3.380, 70.3.365, 70.3.363,
70.3.398, 70.3.382, 70.3.421

COMPARTMENT B:

185-192 GLASS BEADS
70.3.399, 70.3.411, 70.3.408, 70.3.409,
70.3.376, 70.3.358, 66.1.386, 66.1.421

COMPARTMENT C:

193 NECKLACE OF GLASS BEADS
Strung in modern times
70.3.438-70.3.474

COMPARTMENT D:

194-198 GLASS BEADS OF UNUSUAL SHAPES
70.3.377, 70.3.424, 70.3.816, 70.3.369, 66.1.415

COMPARTMENT E:

199-204 UNUSUALLY LARGE GLASS BEADS
66.1.389, 66.1.404, 66.1.436, 66.1.387,
65.3.78, 65.3.79

HANGING FROM CEILING OF TURRET GALLERY

205 HEXAGONAL MOSQUE LAMP (POLYCANDELON)
"Musqi" glass and bronze
Islamic, 16th century AC
Glass is modern (ca. 1930s)
91616



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