NOTES FROM THE DIRECTOR

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

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

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

In addition to the regular business of the Museum, this has been a year of deep and productive institutional introspection. Readers of this newsletter will remember that at this last annual meeting of the board of directors, I presented an in-depth examination of the operations of the Museum in preparation for a visit by a panel of external reviewers in the fall—a group of four academic colleagues who spent two busy days in Ann Arbor in late October and then produced a formal report on the Museum for the LSA Dean’s Office. Among the recommendations of this very positive report was that the Museum undertake a strategic planning process, and that has occupied much of the spring. As part of that process, we are developing a new mission statement and four major planning priorities. All of these will be made available on our website when they are done. One of our priorities is to reexamine the relationship between the Museum and its Members, and I want to take this opportunity to thank all the Members of the Museum for their support and the dedicated work and great insights that it has been our good fortune to witness this spring in conjunction with the strategic planning process, for your interest in the Museum and for all your efforts on behalf of the Kelsey. The Museum depends in crucial ways on your support, and we are very grateful.

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

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

A final key figure among Kelsey collectors is Albert M. Todd of Kalamaooz, a chemist, global entrepreneur, and socialist utopian thinker who marketed his distilled mint products across the world at the turn of the twentieth century. Todd donated the Dribynynse coifin as well as other Egyptian artifacts to the University of Michigan at the beginning of the twentieth century. Although a thoroughly “modern” man of his era, he purchased a decidedly quaint oil painting in Paris in 1913, when it was the gold medal at the salon. The image echoes Renaissance portraits of collectors. It is not literally a portrait of Todd, but he clearly identifies with this sharp-eyed old man, who collected antiquities and did research on them at his cluttered, dimly lit desk. On loan from the Kalamaooz Valley Museum, the painting forms a dynamic focal point of visual and art historical interest in the exhibition.

Accompanying the exhibition is a major book engaging collections of Greek, Etruscan, Roman, and Islamic cultural artifacts as well as the ancient Egyptian and Near Eastern material highlighted in the show. Curated by Curator of Collections & Collecting from the Kelsey Museum (2015), by Lauren E. Talley and Margaret Cool Root, will be available at the Museum for the formal opening night celebration on Friday, September 18, 2015, then in the Kelsey gift shop.
FRUITFUL 2014 ABYDOS STUDY SEASON

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

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

Kelsey conservator Suzanne Davis continued to implement the treatment protocols developed during the 2013 season (during which she and former conservator Claudia Chenello convened a team of scientific and wood conservation specialists to study wooden artifacts), monitoring and conserving materials from a severely deteriorated Old Kingdom sarcophagus excavated by Auguste Mariette in the Egyptian Museum. Our work since 1999 has revealed a range of evidence relating to the seemingly unpainted Weni mastaba, both painted and unpainted, excavated in 2007 and found with two baskets of linen and natron balls (vessels) found in a chapel excavated in 2013.

By the end of the season, the pottery team was able to give a final description and analysis of the assemblage found in association with the so-called “South Shaft” of the vizier Iiu’s tomb. This material, excavated in 2007 and found with two baskets of linen and natron balls wrapped in linen, probably represents the earliest embalming cache as yet documented from Pharaonic Egypt. The pottery consists solely of red-slipped bowls and plates, of which there were originally between thirty-five and forty individual vessels. The sherds were encrusted with textiles and salt, and some of the vessels were definitely broken while the embalming waste was still moist.

Their intensive work also enabled them to devise a relative chronology of archaeological contexts in the Middle Cemetery: phase I, dating to the 6th Dynasty coeval with the tombs of Iuu, Weni, and Idy; phase II, associated with a chapel situated between the Iuu and Weni mastabas, and debris piled against the wall of the Idy Chapel enclosure wall. The ceramic material shows a clear development in morphology and type from Phase I, and some time evidently separates the two phases. Christian suggests a date of the very late Old Kingdom to the first half of the First Intermediate Period (FIP).

phase III, associated with a chapel and its large offering deposit near the southwest corner of the Weni mastaba, burials in pottery basins, and numerous shafts surrounding the Weni mastaba. Show- ing further noncontinuous development from Phase II, this material dates ap- proximately to the very late FIP through the early Middle Kingdom; this phase lasted for a considerable time.

Phase IV material was associated with offering chapels and burial shafts adjacent to the mastabas of Iuu and Iiu, and is typical for the mid- to late 12th Dynasty, perhaps even extending into the 13th Dynasty.

The identification of these phases has allowed us to substantially reorient our understanding of the history of the Middle Cemetery, refining the chronolog- ical parameters of the extremely im- portant late FIP. This phase began when an official of the 12th Dynasty king Intef III established a cult building dedicated to a local saint; 6th Dynasty Idy. Reference to this cult was first documented in a stela excavated by Auguste Mariette in the nineteenth century (now in the Egy- ptian Museum). Our work since 1999 has revealed a range of evidence relating to this cult. In 2013 we excavated a pos- session of the ruined north end of the bauge cult structure; this season’s pottery work confirms that it was constructed in the 12th Dynasty and that, at the same time, a vast development of subsidiary mastabas occurred to the west of the Weni tomb. This realization contradicts our prior as- sumption that the mastaba field expanded during Weni’s lifetime, and it dramatically highlights the importance of the Middle Cemetery during the FIP.

The cult of Idy continued into the Middle Kingdom, with a resurgence of activity around the time of the later 12th Dynasty king Senwosret III, relating certainly to the establishment of Sen- wosret III’s tomb and town in South Abydos. The long-lived hold of Idy’s cult on local memory is attested not only in an ostrakon that emerged during ceramic analysis this season—an early Middle Kingdom bowl fragment depicting the FIP cult building—but also in the sug- gestive pattern for 18th Dynasty activity we’ve piece together as a result of work between the field, the British Museum, and offices in our home institutions. Here we have been able to reconstruct a sense of human beings moving around in this mortuary and cultic landscape up the hill from their town—appealing to the ancestory Idy both to protect the burial of an infant, placed carefully in the empty stela niche of a 4th Dynasty chapel, and to grant a growing wish for another child, embodied in the dedication of the terracotta figurine near Idy’s cult building. These conclusions, which we draw from careful analysis as well as experiences on site, remind us to put the people back into the past we study.*

Janet Richards

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Janet Richards

* The AMC Project operates with the kind permission of H.E. Dr. Mamdouh Al Damaty, Min- ister of State for Antiquities, and the Permanent Committee. I would also like to thank Soheb MSA colleagues Mr. Gamal Adel Naser, Mr. Taha Adel Makhy, Dr. Forwika Al Sayyad, and her team. In el-Balyun we are grateful to Mr. Adel Obarah and Mr. Ahmed Hassam Ismail for their support during this season. At MSA Shukri Hamad Museum we thank Mr. Ragheb Fahmy Mohammmed, Mr. Ahmed Adel Helam, Mr. Hamada Imam, and Mr. Ehsan Abdul AL Kair. Many thanks to John Taylor and Alexandra Garrett at the British Museum for facilitating access. Thanks are due to the U-M Department of Near Eastern Studies.

3. Dig home staff and AMC Project crew: El Sayed Imam and Mr. Ehsen Abd el Ku- min, Demolished Idy cult building with ostrakon depicting that building.
4. Map of Middle Cemetery showing 6th Dynasty tomb complexes of Weni, Iuu, and Idy. “Stonel slope” cemetery containing stela deposit; “fused” of 4th Dynasty figurine and infant burial (map G. F. Company 2013, AMC Project; U-M).
5. Figurine dedicated near Idy’s cult building. *
EXAMINING BONE FIGURINES FROM SELEUCIA

The University of Michigan carried out excavations at the site of Seleucia in the 1920s and 1930s. Located approximately 43 km south of modern-day Baghdad, this ancient city was founded by Alexander the Great's general Seleucus Nicator and inhabited between the late fourth century BC and the early third century AD. Among the objects recovered from the site were a number of anthropomorphic figurines. The majority of these, and the group that has received the most scholarly attention, are those fabricated from clay. These mold-made figurines were covered with a gesso-like preparation layer and then embellished with painted decoration. But bone figurines—especially those fabricated using cattle or sheep/goat bones—were covered with a gesso-like preparation for paint, just like the layer observed on the clay figurines. Although the bone used has allowed me to see how the raw materials impacted the objects’ finished form. For example, the “clothes-pin” shape of many of the stylized figurines is largely a by-product of the metastable biological material. The favored face had dress and splayed appearance of the legs reflects the widening at the top and bottom of the figurines is suggestive. One of most interesting things about my conservation training has been learning how to “read” an object—figuring out how to piece together visual evidence to tell an artifac’s life story from its creation to its life in a museum. It's a lot like playing detective. I hope that next time you visit the Kelsey Museum you will take some time to look at the bone figurines on display in the permanent galleries. Perhaps you will notice them in a new way.

Madeleine Neiman

A conservation survey is largely an exercise in looking. Each object is examined to glean as much information as possible about its condition as well as its materials and methods of manufacture. I began by simply using my eyes and then brought in other tools—everything from a binocular microscope to an ultraviolet (UV) light. This close study has led to a few interesting discoveries you probably would not notice at first glance. For example, most of the figurines had arms. Each figurine was carved to depict a nude female form, but while there is significant variation in style—some are quite naturalistic in their appearance, while others are highly stylized—almost all display one characteristic: a small opening is present at each shoulder. Although the majority of the arms have been lost or dissociated from the objects, the attachment points indicate they were present on most figurines. The figurines were also painted. When looking at each under magnification, I found that many show traces of red, pink, or black paint. A small number also display a white gesso-like preparation layer for paint, just like the layer observed on the clay figurines. Although the bone figurines appear quite plain today, they would have been colorful in antiquity. Looking at the figurines under ultraviolet or “black” light prompted another discovery; the pink paint fluoresces. While we can’t see UV light, certain types of materials, including some dyes, minerals, and resins commonly found on archaeological objects, fluoresce or glow when illuminated with UV. In the case of the bone figurines, the pink paint glows a bright orange-pink when exposed to UV light. In antiquity the most common sources of red and pink were the pigments hematite (iron oxide), cinnabar (mercuric sulfide), red lead, and madder (from the plant Rubia peregrina). When viewed under visible light, all five appear red to pink. When examined under UV light, however, one stands out: madder. The purpurin and pseudopurpurin that give the dye its reddish color also cause it to fluoresce, making it easy to distinguish and identify.

The figurines also vary in shape, and when I examined them with Kelsey Museum conservators and conservator analyst Dr. Richard Redding, I learned that this variation is, in part, related to the shape of the bones. Based on the morphological characteristics, Richard was able to determine that many of the objects were fabricated using cattle or sheep/goat metapodials (hand and foot bones) or limb bones from a large animal (likely camel). Understanding the type of bone used has allowed me to see how the raw materials impacted the objects’ finished forms. For example, the “clothes-pin” shape of many of the stylized figurines is largely a by-product of the metastable biological material. The favored face had dress and splayed appearance of the legs reflects the widening at the top and bottom of the figurines is suggestive.

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

Sarah’s enthusiasm for excavation soon led her to wonder what happened to objects after they were excavated. She volunteered for various museums internships to try to answer that question, helping to catalogue collections, prepare exhibits, and write condition reports on objects at various Florida museums. Handling so many objects made Sarah curious about how museum-goers might best engage with them. So she took a job as education coordinator at the East Tennessee State University’s Natural History Museum. There she found her calling as a museum educator, deploying her considerable energy and imagination to develop popular programs for visitors of every age: outreach programs to local schools, field trips to the National Civil War Soldier Boy Scout programs, a monthly lecture series, a summer camp, and overnight stays at the museum. Her K-12 programs all emphasized hands-on learning that would be fun as well as educational. She worked with the local city school system science coordinator to offer professional development opportunities for teachers. She trained docents. And she began developing a multimedia app to enhance the visitor experience.

In the four months since Sarah’s arrival in Ann Arbor, she has already organized a very successful Family Day and taken a large share of responsibility for the impressive roster of summer programs outlined below. In the near future she will begin updating the Museum’s K-12 tours to meet the state’s Grade Level Content Expectations. She will be reaching out to local teachers and updating the Civilizations in a Cane. She also expects to plan tours and lectures for adults in the community.

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

SUMMER PROGRAMMING TARGETS VISITORS OF ALL AGES

Saturdays will be busy this summer at the Kelsey! Docents have prepared themed tours called “Saturday Samplers” for every Saturday afternoon at 2:00 pm. Topics range from “Ancient Spirits: Beer and Wine in the Ancient World” to “Garment Materials.” A complete list of dates and topics can be found on the Museum events calendar at www.umeum.org/kgk.

We will also be hosting tours during April and our regular scheduled Saturday afternoon tours on second and fourth Sundays of each month.

Be sure to look for our new Discovery Carts. The items on the carts will help visitors learn a little more about the ancient world through a fun hands-on experience in the gallery. Come by and try your hand at knucklebones, reassemble a piece of pottery, build a Roman arch, write on a wax tablet, and more. During our regular “Read and Look” program for our youngest visitors we’ll read a kid-friendly book and explore a related part of the exhibits. This is a great way to get acquainted with the ancient world on a daily basis through the lives of families in the past. The program makes a perfect first trip to the Museum. Participants have included Temple Cat, How to Take Your Grandmother to the Museum, The Museum, Tickle Ties Too, and Egyptian Family Favorites.

A free event is open to everyone but is intended for children ages three through six. “Read and Look” is on the third Thursday of every month at 1:15 pm. Meet at the front desk of the Upjohn Wing on May 21, June 18, July 16, and August 20.

The Museum will be offering a new program for children ages six through twelve this summer. “Painting with Water” connects kids with the fun and challenge of creating 2-D art from 3-D objects, especially replicas of ancient sculpture. They will tour the special exhibition Rocks, Paper, Memory, then use zen water painting boards to create their own works of art. At the end of the program they can take the board home for further exploration. The program fee is $5.00, pre-registration is required. Please contact Sarah Mullersman (mullersm@umich.edu) to register. Program dates and times: Saturdays from 2:00 to 3:30 pm, June 3, June 27, July 11, and July 25.

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

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

Cathy Preece and Sarah Mullersman
Kelsey Museum members sponsor the Museum’s outreach and development activities and provide program support. The public is encouraged to join the membership and participate in Museum activities. For more information, call 714-769-6295.
SPECIAL EXHIBITION

Rocks, Paper, Memory: Wendy Artin’s Watercolor Paintings of Ancient Sculpture
June 5–July 26, 2015

RELATED EVENTS
Conversation between Artist Wendy Artin and Curator Christopher Ratté
June 26, 6:00 pm, Stern Auditorium, U-M Museum of Art
Reception follows at the Kelsey Museum

Drop-in Tour
June 28, 2:00 pm
Tour of Rocks, Paper, Memory led by Exhibition Curator Christopher Ratté

Sketching in the Galleries (for all ages)
June 6, 1:30–3:30 pm
Create your own sketches of the ancient objects found in the exhibition. Heather Accurso from the Ann Arbor Art Center will offer guidance as needed. Materials provided.

Painting with Water (for ages 6–12)
June 13 & 27, July 11 & 25, 2:00–3:00 pm
Use zen water painting boards to practice capturing light and shadows on 3-D artwork.
Pre-registration required; $5 fee
To register, contact Sarah Mullersman (mullersm@umich.edu or 734.647.4167).

OTHER ACTIVITIES
For a complete list of Kelsey events, see the “Events” column on the Kelsey homepage: www.lsa.umich.edu/kelsey

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Name: 
Phone: 
Address: 
Email: 
Address: 
City, State, ZIP: 

I would like to purchase a membership in the Kelsey Associates and support Museum Activities.

CHOOSE YOUR MEMBERSHIP:
☐ $10 Student  ☐ $250 Sponsor  ☐ ______Members Gifts (303888)
☐ $35 Individual  ☐ $500 Patron  ☐ ______Other __________________________
☐ $50 Dual/Family  ☐ $1000 Benefactor
☐ $100 Contributor  ☐ $______Other

If no fund is selected, your gift will be used where it is needed most.

CHOOSE YOUR PAYMENT METHOD
☐ Online at http://www.lsa.umich.edu/kelsey
☐ Credit Card: ☐ AMEX  ☐ Discover  ☐ MasterCard  ☐ VISA
  Acct. # __________________________
  Exp. Date ________________________
  Signature required

☐ Check (Payable to the University of Michigan)
☐ Phone (888-518-7898)

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