



Associates Newsletter

Kelsey Museum of Archaeology

WINTER 1990

Notes from the Director

It was a very busy autumn at the Kelsey. Two special exhibitions, a mini-course, several lectures and receptions, and a number of visiting scholars, along with our normal activities in research and teaching, made for a rich and rewarding agenda.

Teaching from the Collections

With the resumption of classes in September, the Kelsey experienced a familiar burst of teaching activity. Professors, curators, and teaching assistants pored over the collections to select objects for use in classes ranging from introductory level History of Art, Classical Archaeology, and Ancient History to more advanced courses in Etruscan Art and Archaeology, Materials and Techniques of Byzantine Art, Artists and Patrons, and Museum Research. English classes on literacy profited from studying examples of ancient writing in special classes taught by our Curator of Educational Programs, Lauren Talalay, and docents made regular use of our special thematic "kits" of objects for University classes and for groups from area schools and organizations. Appreciative comments from students, professors and other participants of all ages remind us again and again how vivid a story the artifacts tell about life in antiquity and how fortunate we are to have these collections in Ann Arbor.

Progress on Terenouthis

In late September we bid farewell to Drs. Mieczyslaw (Mike) and Elzbieta (Elizabeth) Rodziewicz who had spent a highly pro-

ductive three and a half months at the Kelsey studying finds from our 1935 excavation of the Graeco-Roman necropolis at Terenouthis in the Egyptian Delta as part of our Getty-funded project. Before leaving Ann Arbor Mike Rodziewicz gave an informal shop talk on his research and impressed us all with the importance of the ceramic evidence for illuminating the history of the site and for providing keys to the structure of the pottery industry in Egypt during the Hellenistic and Roman periods. He has already prepared the final drawings for his publication and will complete his research in Alexandria in the coming months. Elizabeth Rodziewicz studied the bone, ivory and leather objects from Terenouthis and also made substantial progress on one large group of carved bone plaques from the Ruthven collection.

In early December, John Hays, Curator-in-Charge of the Greek and Roman Department of the Royal Ontario Museum in Toronto, spent several days in Ann Arbor studying the terracotta lamps from Terenouthis

Update on Seleucia

As part of our new collaboration with the Centro Scavi di Torino for the purpose of publishing our collection of finds from Seleucia on the Tigris, Professor Georges Le Rider from the Sorbonne in Paris and his assistant, Frederique Largy, were in Ann Arbor for three weeks in October to study some 10,000 coins that were excavated in the 1920s and 1930s. With remarkable speed and good cheer they examined all the coins

and made more than five hundred plaster casts for further study in Paris along with those they made last summer from Seleucid coins housed in the Baghdad Museum. Professor Le Rider expects to finish his manuscript within the coming year. It will be a major account of the important mint of Seleucia and will help to clarify the chronology of the site.

The week before Professor Le Rider left, Dr. Elisabetta Valtz-Fino, Curator of Ancient Near Eastern antiquities at the Egyptian Museum in Turin arrived for three weeks of work on our pottery from Seleucia. She has identified some sixty forms in our collection that do not occur among the finds from the recent Italian excavations. Together, the two groups of material will provide an exceptionally full picture of Seleucid pottery production including the use of various forms, clays, glazes and decorations.

Professor Antonio Invernizzi of the University of Turin plans to return to Ann Arbor in April to continue his work on our Seleucid terracotta figurines and to participate in the International Workshop on Achaemenid History described below.

Carthage—A New Phase

On November 10th we welcomed Susan Stevens, Visiting Assistant Professor of Classics at the University of Wisconsin. She and Mark Garrison, Assistant Professor of Classics at Trinity University, have been co-field directors of the excavation of a Vandal-period cemetery (5th-6th century A.C.) at Carthage, a project which has been guided by Professor John Humphrey of the Department of Classics and sponsored jointly by the Kelsey Museum and Earthwatch since 1987. Her article in this issue of the Newsletter reports on the state of research on that project.

Professor Stevens, who is a specialist in the literature and culture of North Africa in late antiquity, lectured on the results of excavations at Carthage since 1975 when a five-year International Campaign to Save Carthage was launched. The Kelsey Museum participated in that campaign and later went on to co-sponsor work at the Vandal-period cemetery for three seasons. Recently the Kelsey extended its commitment to research at Carthage through a new three-year project focused on an Early Christian cemetery. This excavation will commence in May, 1990 under the direction



Carthage burial site.

continued

of John Humphrey and Susan Stevens and will enlarge the pool of data on burial practices and the health of the population of Carthage in the late Roman, Vandal and Byzantine periods.

An NEH Grant for the Achaemenid History Workshop

On April 6-8, 1990, the Kelsey Museum, together with the Department of History, the Horace H. Rackham School of Graduate Studies and the College of Literature, Science, and the Arts, will sponsor an international workshop on the history of the ancient Persian Empire thanks to a generous grant from the National Endowment for the Humanities. Professor Margaret Root, our Curator of Collections and Exhibits and a specialist in the history of Achaemenid art, will direct the project in cooperation with Professor Sally Humphries of the Department of History, Classical Studies and Anthropology and Professor Heleen Sancisi-Weerdenberg of the University of Groningen in The Netherlands who is visiting in the Department of History this year. The workshop provides an opportunity for younger scholars whose research is concerned with the Persian Empire to come together with senior scholars in the field to learn from one another in informal discussion sessions. Previous meetings of this international workshop have taken place in Groningen and London. There will be a pre-workshop symposium in which Margaret Root will participate. This symposium will be part of the 1989-1990 program of the Institute for the Humanities whose theme is "Economies of Art."

As part of the intellectual endeavors surrounding the workshop, the Kelsey will mount a special exhibition. "Crowning Glories: Persian Kingship and the Power of Creative Continuity," curated by Margaret Root. This exhibition will assemble a wide variety of material that speaks to issues of continuity—both from pre-Achaemenid Near East in the Persian Period and from the Persian period into Hellenistic and later times in the Near East. Material from Michigan's excavations at the Hellenistic capital of Seleucia-on-the-Tigris will be an important part of the exhibition.

Exhibitions and Lectures

In September we opened the second part of the special exhibition, "Touring the Ruins" which highlights Pompeii and Rome. The originally scheduled opening date of September 15th had to be postponed when a large patch of 100-year-old plaster fell from the gallery ceiling. Fortunately, little detectable damage was done to the photographs and postcards, and, thanks to the quick response of the University's Plant Department, the gallery ceiling and the one in the adjacent classroom (which had some ominous looking cracks) were repaired and repainted in less than two weeks' time.

We celebrated the opening of "Touring the Ruins—Part 2" on two occasions. On

September 29th we hosted an open house and on October 13th a lecture by Professor Andrew Szegedy-Maszak of Wesleyan University on the significance of the "Perfect Ruins" of Rome to 19th century tourists and contemporary Romans.

On November 17th we opened a major loan show, "Art and Holy Powers in the Early Christian House." This show, described more fully in another article in this issue, was prepared by Professor Henry Maguire of the University of Illinois and Dr. Eunice Dauterman Maguire, Curator of the Krannert Art Museum, the institution which had responsibility for organizational details. Some fifty objects in the exhibition belong to the Kelsey, and the impressive catalogue written by the Maguires presents an excellent up-to-date interpretation of these objects in the context of their original use. For the opening of the exhibition, Professor Maguire lectured on the meaning of textile designs in the Early Christian era.

In late November we joined forces with the Institute for the Humanities to host a lecture on the portraits of Alexander the Great by Professor Andrew Stewart of the Department of Art History at the University of California at Berkeley. Professor Stewart was serving as a visiting fellow of the Institute.

Staff Changes

In September, Lauren Talalay became Assistant Curator of Educational Programs, and Elyse Rubin assumed the position of Public Programs Coordinator. These two positions complement one another in the Museum's efforts to enlarge its University and public constituency through educational activities, special events, and publicity. Laurie Talalay will continue to head the Museum's docent program and to organize minicourses, lectures and other educational activities. She will also continue to teach special class sessions for courses in a variety of departments of the University. Elyse will assist Laurie in coordinating Museum events and will be the Museum's liaison with the Associates organization. She will also coordinate Museum security. Elyse was replaced as our main guard by Angela O'Donnell who joined the staff in mid-October. Angela, who has taught in the Milan public schools and has worked as a manager of a retail clothing store, brings a high level of interpersonal skill and great enthusiasm for archaeology and the Kelsey to her new position.

Associates Activities

The Associates are once again at work planning the 1990 benefit, *The Kelsey and All That Jazz*, with the Olivia Street Stompers. In keeping with our bacchanalian theme, Janice Beatty, who is chairing this year's benefit, is planning a selection of sumptuous desserts made according to ancient Roman recipes along with decorations to suit the occasion. Please mark your calendars for January 26th and join us at 9:00 p.m. at

the Michigan League ballroom for what promises to be a delightful evening of music dancing and dessert.

The Associates have a busy agenda for the coming months; including a minicourse in February to complement the special exhibition "Art and Holy Powers," the annual Spring Dinner in April, and a 12-day tour of Sicily in May led by Professor John Pedley of the Department of Classics.

If you have not yet renewed your membership in the Associates, please do so soon. We depend on your support.

Best wishes for a joyous holiday season.

Elaine K. Gazda

Development News

The results of careful market research, design consultation and in-house planning will soon be in the mail and available for all to see. A new brochure describing the Kelsey Museum has been produced by a firm which also designs promotional material for the Detroit Institute of Arts and other Southeast Michigan cultural institutions. You should see us now! The enticing pamphlet displays in full color many of our treasures and opens out to an impressive poster suitable for mounting. This elegant piece will serve as proud bearer of the Kelsey's distinguished reputation and introduce the Museum to many to whom it may not yet be known. It will be available in hotel and restaurant lobbies throughout the area, and will be mailed to approximately 30,000 alumni, individuals, corporations and foundations throughout the country. Please join us in this promotional campaign by introducing us to your friends, distributing the brochures to your acquaintances and suggesting interested parties to us. We hope through this effort to significantly enhance our visibility and mark the largest growth in Kelsey memberships to date.

Production of the new brochure was made possible by generous grants by the Associates of the Kelsey Museum, Mich-Con, Parke-Davis Pharmaceutical Research Division and Care Choices Health Plan. We thank these sponsors heartily for their exceptional support. We hope that other companies will follow the lead of our corporate sponsors by contributing to our many programs.

Once again planning is underway for our annual benefit *The Kelsey and All That Jazz*, and for enlarging our base of corporate support for this grand midwinter party. Last year, contributors grew from three to nine, providing over one half of all operating expenditures. This year we are aiming for an even more spectacular result, doubling the existing number of patrons and in-kind sponsors. If you know of companies or individuals who might be interested in participating, please phone at 747-0441.



Marti mocks up the pottery case for the Art and Holy Powers show.

Staff Profile

Marti Allen, who has spent much of the last ten years absorbed in terracotta figurines from Karanis and Carthage, developed an early interest in ancient objects and different cultures while traveling with her family to museums all over the U.S. Despite some familial opposition (her family feared she would "wind up in the bread line") she decided to go into archaeology as a career. She attended the University of Missouri-Columbia in pursuit of this "wild dream." She later attended the University of Michigan for her graduate work, where she was particularly interested in working at the Kelsey.

Marti's first experience in working at the Kelsey was as a cataloguer in the collections cataloging program funded by the National Endowment for the Humanities, a program designed to record all the objects in the Museum of accession classification and location cards. Her contribution to this program can still be seen on the accession cards of the Museum's holdings in terracottas from Karanis, Selucia-on-the-Tigris, and elsewhere. Finishing her M.A. she managed at the same time to play a major role in the production and publication of two exhibitions, "The Gods of Egypt" and "Guardians of the Nile."

Her research on the Karanis terracottas for these exhibitions eventually inspired her to work on them as a dissertation topic. This topic took her to Egypt, where she lived and researched for two years (1979-81) as a fellow with the American Research Center in Egypt and as a recipient of both a Rackham Dissertation/Thesis Grant and a Rackham Predoctoral Fellowship.

A particularly interesting aspect of her dissertation focused on the chemistry of terracottas through neutron activation

analysis (NAA). Although it is known that the Karanis figurines were composed largely of Nile sediment, NAA would determine how chemically homogenous the figurines were, data which might in turn aid in determining whether the figurines had actually been produced in a single workshop, possibly at Karanis itself. Clay samples from the figurines were irradiated at the Phoenix Memorial Laboratory at the University of Michigan. Then, with the aid of a fellowship from the American Association of University Women, she analyzed her "raw data" at Brookhaven because the staff of their archaeometry department were leaders in the analysis of nilotic clays and because she wanted to use their computer software to interface Kelsey data with the existing Brookhaven data. The data analyzed remains in their computer banks, now accessible to anyone who has need for it.

Returning to Ann Arbor she finished her Ph.D. dissertation on the Karanis figurines and was awarded her degree two years later (1985). The following term she completed a Certificate in Museum Practice at the University of Michigan Museum of Art, submitting as her "thesis" the special exhibition, "Ancient Terracottas: Lasting impressions of the Distant Past." The exhibition, which featured selections from the Kelsey Museum's collection, remains her favorite of all the exhibitions she has worked on. Marti continues her interest in the Karanis terracottas and plans to publish them in the Kelsey's monograph series. Competing for her time and energy has been her work on terracottas excavated at the Roman Circus in Carthage, Tunisia. The Circus Project began in the early 1980's as a joint expedition of the University of Michigan, the University of Georgia, and the University of

Colorado, work that now continues under Georgia's auspices.

Marti participated in the Circus dig in the summer of 1987 during which time she was also studying comparable terracottas in the Museum of Carthage at Le Byrsa. The following summer found her, with the benefit of a grant from the American Philosophical Society, working on related terracottas in the Bardo Museum in Tunis. During that time she lived with a Tunisian family, deepening a personal feeling for Tunisia which goes back to 1976, when she first dug with the University of Michigan in Carthage (the Dermish site). In the summer of 1989 a two week jaunt to Tunisia gave her sufficient freedom for the first time to investigate the terracottas in museums outside of Tunis and Carthage and to visit the ancient sites in the countryside. She has been invited back to the Circus Project for the summer of 1990 and, she says, she just might go.

Marti has always been intrigued by different cultures and, aside from her office in the Kelsey, says her favorite place in the world is the Middle East. She does regret that she will probably never visit a culture on a distant planet, but, if a UFO should drop down in her backyard she would board it in a minute and start learning the language.



Sicily Tour

This year the Associates Tour will take place in Sicily. The tour begins Tuesday, May 1st and ends Saturday May 12th. The cities featured are Palermo, Agrigento, Syracuse and Taormina. Stop by the Museum to pick up a brochure. Spaces are going fast!

Excavation News

In the summer of 1989 the Kelsey Museum continued to help fund excavations at Carthage. This was the last of three seasons of excavation in a cemetery located just outside the Theodosian Wall on the north side of the city. We have been investigating the latest phase of burials on the site as part of a larger project to collect data on burial practice and demographics in Carthage. Preliminary analysis of ceramics and coins from the 1987 and 1988 seasons suggest that this latest phase of burials belongs to the period of Vandalic occupation in Carthage.

One goal of the 1989 season was to excavate as many intact burials as possible of this phase of the cemetery. Human skeletal remains recovered and analyzed in 1989 from sixty burials brought the total for three years to over two hundred, by far the largest sample of late burials systematically excavated at Carthage. As in previous seasons, burial types varied from simple pit inhumations to more elaborate structures employing stones, amphora sherds and cist stones and mosaics. Two mosaic burials discovered during the 1987 and 1988 seasons were excavated in 1989. Both, as their inscriptions suggested were double burials, much deeper than is typical of the rest of the site. Between one and one and one-half meters of bedding separated the mosaic from the sandstone covering slabs of the cists beneath. One cist, under the Marturial and Mulio mosaic contained the well-preserved skeletons of two young children placed one on top of the other. Though the burial under the Codvuldeus mosaic was similar in its configurations, the sandstone cist contained the remains of only one individual which lay on sandstone slabs. This second set of slabs proved to be covering stones of a second cist which contains the remains of the individual whose name probably once appeared on the mosaic in a serrated fillet (to the right of the Codvuldeus' name) almost completely cut away by a later burial.

A second objective of the season was to explore the arrangement and the boundaries of the cemetery at the east end of the excavated area. Investigations in 1989 suggest that the Theodosian Wall in this area was robbed out shortly after it had been constructed (ca. AC 425), perhaps during the vandal attack on the city in AC 439. This early robbing of the wall may be associated with a roadway running north-south perpendicular to the city wall. During the 1989 season we were able to excavate some of these compacted earth and mortared surfaces from which the pottery will aid in dating the surfaces and the site as a whole. Also, by the end of the season we were able to expose the whole length and height of an Opus Africanum Wall discovered in 1988. The wall itself, though leveled to its lowest course still was above ground level at the time cemetery activity began after AC 425.

A mortared surface and two possible partition walls south of the wall suggest that the Opus Africanum wall was the north wall of an earlier structure that was destroyed in order to build the Theodosian wall. A final objective of the 1989 season was to begin preparing maps and drawings made on site during all three seasons for publication. While work continued in the cemetery, a team of architects, surveyors and illustrators made substantial progress towards this goal.

Thanks to the dedication and expertise of the staff, the objectives of a very ambitious season were met successfully. Members of the University's Interdepartmental Program in Classical Art and Archaeology who participated were Professor John H. Humphrey (director), Mark B. Garrison (field director) Alison Griffith, Lea Stirling, Pedar Foss, Ellen Perry, Cathy Keelsing (area supervisors) and Karen Ross (registrar).

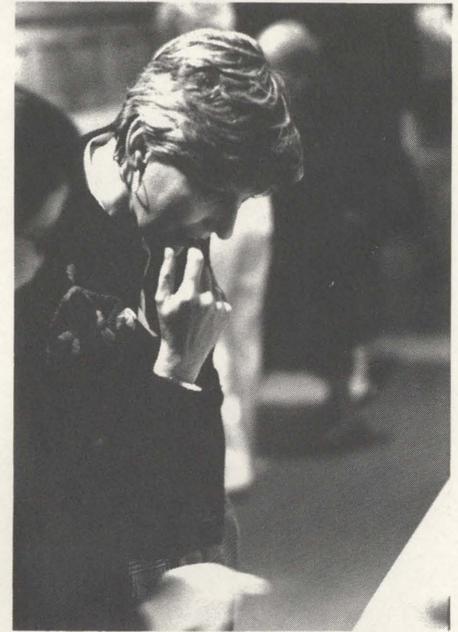
Though the 1989 season marks the end of excavations on the Theodosian Wall site, it marks the completion only of the first phase of the Carthage Cemetery project. Work will begin on a new cemetery site in 1990.

Susan T. Stevens
Mark B. Garrison
Field Directors

Exhibition News

November 17th saw the opening of the exhibition "Art and Holy Powers in the Early Christian House." The show is on loan to the Kelsey from the Krannert Art Museum at the University of Illinois, Urbana-Champaign. Henry Maguire, Associate Professor of Art History at the University of Illinois and co-organizer of the exhibition, delivered a lecture, "Garments Pleasing to God: The Significance of Domestic Textile Design in the Early Christian Period" to commemorate the opening. The lecture was followed by a reception at the Kelsey.

The exhibition presents objects of daily life found in the private houses of Early Christian Egypt, Syria, Turkey, Italy, France and North Africa from the 3rd to the 7th century AC. Objects bearing motifs and images associated with the Christian faith are the thematic focus of the exhibition. Endowed by this imagery with spiritual significance, these objects gave special meaning to the day-to-day experience of their owners, and as such they exemplify a very personal side of Early Christian art. According to the excellent catalogue by Henry and Eunice Maguire, the exhibition is meant "to show how that art represents the interpenetration of two kinds of reality: the visible, which obeyed physical laws, and the unseen, . . . which was subject to the operations of beneficent powers and malevolent demons."



Visitors tour the new exhibition.

Of special interest among over one hundred objects are articles of personal health, such as surgical implements and flasks made to contain spiritual medicines. A terracotta lamp bearing the busts of the Twelve Apostles and pottery tableware impressed with images of saints and lambs are among the nearly fifty objects (a third of this loan exhibition) contributed by the Kelsey Museum. Inlaid wooden furniture, pottery cooking pots, bronze ladles, basketry, bread stamps, silver and glass lamps, jewelry and ornamented textiles, toys and toiletries – used by believers in the daily life of their earthly realm, these objects served to evoke the quiet powers of the unseen world.

"Art and Holy Powers in the Early Christian House will be on display until March 16, 1990. Catalogues are available for purchase at the Kelsey.

The Spring Mini-Course

The Spring Mini-Course will focus on Byzantine art and architecture in connection with the Kelsey exhibition "Art and Holy Powers in the Early Christian House." So watch for the brochure giving details on this fantastic topic!

The Museum is open to the public
Monday-Friday 9:00-4:00
and Saturday-Sunday 1:00-4:00
There is no admission fee.

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The Kelsey Museum Associates

The Kelsey Museum **Associates** help the Museum to acquire important objects, sponsor outreach and development activities and provide Museum support. The public is encouraged to join the **Associates** and participate in Museum activities. For further information call (313) 763-3559 or 747-0441.

Calendar of Events

The Kelsey and All That Jazz
in the Michigan League Ballroom
January 26, 1990 at 9 p.m.

Lecture: Excavations at Coptos
by Sharon C. Herbert
Co-sponsored by the Archaeological
Institute of America
(February date to be announced)

Associates Mini-Course:

Saturdays 10-11:30 a.m.
*"Art, Architecture and Theology in
Early Christianity"*
John Fine—February 10, 1990
Thelma Thomas—February 24, 1990

Lecture: From Atreus to Agamemnon:

**The Evolution of Mycenaen Palace
Society**—Co-sponsored by the
Archaeological Institute of America
March 15, 1990 at 4 p.m.

**Crowning Glories: Persian Kingship
and the Power of Creative Continuity**
March 23–August 30, 1990

International Symposium

**The History of the Ancient Persian
Empire**—Co-sponsored by the
Department of History
April 6–8, 1990

Associates Tour: Sicily

May 1–12, 1990

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