



Associates Newsletter

Kelsey Museum of Archaeology

Winter 1989

Notes from the Director

As the fall term draws to a close we all look forward to a change of pace during the holidays. At the Kelsey, however, not everyone will be on vacation. While most of us will be caught up in familiar festivities, an archaeological team led by Sharon Herbert, Kelsey Curator of Excavations, and Henry Wright, Museum of Anthropology Curator, will be back in Egypt for a second season of digging and surveying at Coptos. Joined by their colleagues from the University of Assiut, Professors Herbert and Wright anticipate a fruitful season. We wish them every success!

I am happy to announce that the Kelsey was recently awarded two grants—one from the Institute of Museum Services in Washington for a conservation survey that will focus on our collections of fiber objects and glass, and another from the Ann Arbor Area Foundation for our Docents' new "suitcase" project described by Meredith Klaus in this issue.

Since the start of the new academic year, we have welcomed new staff members, Assistant Curator of Collections Thelma Thomas, Collections Coordinator Robin Meador-Woodruff, Visiting Curator in Conservation Laura Gorman, Guard Elyse Rubin, and numerous new students who work in various capacities for the Museum. We have also welcomed two guest scholars who came to study our collections. Dr. David Reese, Physical Anthropologist from Chicago's Field Museum of Natural History was here for two weeks in October and November to prepare a publication of the shells and bones found at Karanis. Some of the bones which are painted with red markings present an intriguing problem of interpretation. Dr. Reese plans follow-up research in Egypt to try to find out how these bones were used and what they meant. In October, Dr. Elisabetta Valtz Fino of the University of Turin in Italy visited for a week to study the Kelsey's collection of pottery from Michigan's 1928–1937 excavation at Seleucia-on-the-Tigris in Iraq. Italian archaeologists have been digging at Seleucia since the 1970s, and they are finding the archive of finds from our earlier excavations an invaluable research aid. Dr. Valtz Fino was delighted by our pottery from Seleucia, a collection she thinks is fully comparable to that in the Baghdad Museum. Her colleague at Turin, Dr. Antonio Invernizzi,

who visited the Kelsey last spring, was likewise impressed by our terracotta figurines from Seleucia. He will return to Ann Arbor next spring to study them for publication in a major work that will include the recent finds of the Italian archaeologists at Seleucia.

The Museum's calendar of events has been rich and varied. On September 23rd, the Museum and Interdepartmental Program in Classical Art and Archaeology co-sponsored a third annual Open House for the Departments of Classical Studies, History of Art, Near Eastern Studies, and Anthropology. It was an occasion for students, faculty and staff to get acquainted with all of us and to tour the nooks and crannies of the Museum building. A week later, on the 30th, we celebrated the opening of two new exhibitions on the Late Ice Age—**The Hand of Man and Symbol and Artifact: Creative Expression in the Stone Age**. Professor Whitney Davis of Northwestern University's Department of Art History gave a stimulating lecture on the ways that cave art reveals early human awareness of history. The Associates' fall mini-course provided a chance for some thirty participants to explore art, music, hunting, and toolmaking in the Upper Palaeolithic era. The last session of the mini-course, a captivating presentation by Dr. Jelle Atema on reconstructing the musical sounds produced by the world's oldest instruments, was followed by a reception at the Museum to mark the opening of a third new exhibition, **Ancient Locks and Keys**.

That evening's events also marked the beginning of the tenth anniversary year of the Associates organization. During the past ten years the Associates have been a vital source of support to the Kelsey, both moral and financial. They have acquired important antiquities for the collection, sponsored our new development effort and our Docent program. Through mini-courses, lectures and docent-led tours they have helped the Kelsey provide educational experiences for the University community and the general public of Ann Arbor and southeastern Michigan, and they have hosted social events that build a convivial spirit of community and raise public awareness of the Museum. In short, the Associates are an essential ingredient in

the life of the Kelsey. On behalf of all of us at the Museum I want to express my gratitude to all of you who have made the Associates such a vibrant organization. Many of you have already renewed your membership for the current year which began October 1st. If you have not yet done so, I hope you will now. We are counting on you! Please also tell your friends about the Associates and encourage them to join. Happy Holidays!

Elaine K. Gazda

Docent News

The Kelsey Docents' main project for the coming year is to design and implement a series of travelling suitcases (educational kits), eight in all, covering Egypt, the Near East, Greece and Rome. One suitcase in each of these areas will be targeted for younger children, with another set targeted for senior citizens. The suitcases will include slides, games, hands-on exhibits, archaeological reproductions and annotated book lists and language games—for instruction in Greek and in Egyptian hieroglyphics. Our warmest thanks go to the Ann Arbor Area Foundation for their generous support of this year-long project.

Also attending classes on the Upper Palaeolithic, the diligent docents tirelessly lead tours of the **Hand of Man** exhibit. Inspired by lectures and tours, Janice Beatty designed an activity where children can make their own cave drawings using leaves and flowers. Katie Tuma and Dottie Sims will conduct a session at the Hands-On Museum—Make Your Own Late Ice Age Painting.

Individual projects and creative genius abound in other areas of interest. Jane Schwenk, who has been working during the past year in the coin room, has been asked to put together a session on ancient coins to be available for museum tours. Dozens of docents will train to use the kit. Becky Loomis and Dottie Sims are preparing sessions on Greek and Roman mythology. Mike Kotowicz has designed an artfully illustrated board game based on **THE BOOK OF THE DEAD**. Never busier, the docents anticipate a frantic but fulfilling year.

Meredith Klaus

Profile: Robin Meador-Woodruff

The new Coordinator of Collections, Robin Meador-Woodruff, has her hands full with the myriad of duties that fall to this position. In her upstairs office in the Kelsey, tables are lined with boxes waiting to be packed and boxes waiting to be unpacked—in neatly arranged rows, reflecting the same sense of order that Robin herself conveys. Heads pop in and out of the door calling her attention to the requesters' need for particular objects, "can I have this?" "will you pull that?"

The duties of the Coordinator of Collections include recording information about the collection, keeping track when things are borrowed from or loaned to the Museum, and packing, unpacking and shipping objects. In addition, Robin and her student assistants are attempting to complete the computerization of accession records which has been going on for several years. Reorganizing the photography files and updating insurance are other *minor* tasks in her routine.

Robin grew up in Florida, interested mainly in math and science until her high school Latin teacher involved her class in the Junior Classical League. Robin's group was extremely active, winning national contests and occasionally showing up in Roman costume.

She later attended the University of Richmond where she became interested in studio art, focusing her attention on sculpture. Before she knew it she was on her way to a Master's degree in Art History at Virginia Commonwealth University, where her interests in classical studies reasserted themselves. She studied Greek and Roman sculpture and directed her master's thesis toward an architectural study of the Late Roman villa at Piazza Armerina in Sicily, spending a good deal of this time looking at the floor plans of Carthaginian houses. It is an interest she finds reflected now in her work at the Kelsey.

She likes working with and caring for the collection, and if she sees something that needs to be taken care of, she likes being able to take care of it. She describes herself as very protective, but at the same time tries to make the collection available to those with a sincere interest. The dilemma she faces is an interesting one, as she attempts both to protect the collection and give access to it. She is particularly eager to encourage more active student participation and hopes that announcements made to the History or Art and Classical Archaeology classes have provided this encouragement. Robin welcomes requests to view objects in the collection and looks forward to speaking with those of you who are interested in setting an appointment to do so.

We wish Robin and the Kelsey many happy years together.

Meredith Klaus



The Kelsey Under Construction, ca. 1890-91

Newberry Hall— A Four Year Centennial

Newberry Hall was constructed during 1890-91, though the cornerstone, according to the HISTORY OF NEWBERRY HALL in the Kelsey Archives, was laid by President Angell on May 26, 1888. The date on the cornerstone, however, is 1889. It is possible, therefore, to celebrate a three, or even four year centennial if one assumes the building would not actually have been occupied until 1892. Many people are interested in the origins of our building, and as we enter the centennial period, it seems an appropriate time to review the history of the building. Newberry Hall was built as the headquarters for the Student's Christian Association of The University of Michigan. This organization, established in the winter of 1857-58, continued to flourish for many years, with a large proportion of the student body active in the work of the organization. At the celebration of the twenty-fifth anniversary of the Association in 1883, the need for suitable quarters was vigorously set forth. It was not until July 1, 1887 that funds were available to begin the construction of a building. Members of the faculty, students, and citizens of Ann Arbor contributed the sum of \$2000 to purchase the site, and this, together with an extra sum of \$1700 made up the original contribution.

Even with this auspicious start, additional funds were needed for construction of a building. Albert E. Jennings (class of 1889) acted as canvassing agent and raised sufficient funds to convince the Board of Directors to undertake construction of the building. Delays in construction and expansion of the original plans postponed dedication of the building until June 1891. The total cost of the building, including furnishings, was \$40,000. The building's construc-

tion workers earned ninety cents an hour! A gift of \$18,000 from Mrs. Helen Newberry of Detroit determined that the new building would be named in honor of her husband, John A. Newberry (class of 1847). Women's groups in Ann Arbor raised \$2600, largely through an art exhibition (portents of the future) in which, according to a contemporary account, "two million dollars worth of valuables" were displayed.

The new building contained rooms for general social headquarters for the Student's Christian Association as well as offices, committee rooms and an auditorium on the second floor. It was substantially built of native fieldstone, in the prevailing Romanesque Style, strongly influenced by H. H. Richardson, and designed by architects Rohn and Spier of Detroit. An interesting architectural note is the inclusion of a large stained glass window known as the Fox Window in what is now the library. This window has been included in the work A PARTIAL LIST OF WINDOWS published by Tiffany Studios in 1910. Is this possibly a genuine Tiffany window? The question had not been settled with certainty even when the building was placed on the National Register of Historic Places in 1972.

Newberry Hall was leased by The University from the Student's Christian Association in 1927 to serve as the home of thousands of antiquities which had been acquired for the University by Professor F. W. Kelsey beginning in 1893. Kelsey, unfortunately, never saw the collections gathered together under one roof for he died the year before his dream of an archaeological museum at Michigan had become a reality.

Meredith Klaus

New Exhibitions and Gallery Changes

Frankincense and Myrrh

The Kelsey Museum has scheduled a number of special exhibitions for the Winter term. The Winter 1989 term will open with **Frankincense and Myrrh; Objects from the Red Sea Trade Routes during the Roman Empire** (January 13–March 5, 1989), an exhibition organized and circulated by the Kresge Art Museum of Michigan State University. This exhibition traces the principal routes along which the ancient world's most exotic spices and luxury goods were transported to Mediterranean markets. The means by which the goods were packed and transported are illustrated, as well as examples of the *exotica* themselves.

Among the nearly 70 objects in the exhibition are a papyrus letter preserving a record of traded goods, a gabled altar for burning incense, and several small statuettes representing various deities that the ancient traders must have encountered as they traversed sea and sand with their wares. Of special interest are examples of the various shipping containers designed for expeditious packing of oils, wine, perfume, and other liquids. Among them are a barnacle-encrusted amphora from a shipwreck and two beautiful rectangular bottles of dark green glass, all three lent by the Kelsey Museum. A number of the exhibited artifacts—pottery, textile bits, and architectural fragments—derive from recent excavations at Leucos Limen (Egypt's present day Quseir al-Qadim) on the Red Sea, and Petra in Jordan, points situated on major sea and overland trade routes. Long silenced by many centuries of burial, these fragments are evocative of day-to-day life in ancient port and caravan cities.

In addition to the archaeological objects are actual examples of frankincense and myrrh, perhaps the most famous of all goods that passed along the Red Sea and



Ship of the Desert

Camel bearing baskets of produce
Terracotta, Graeco-Roman, 2nd-3rd century AC
From U-M Excavations at Karanis, Egypt

overland in caravans *en route* to the commercial centers of the Mediterranean world. Produced only in southern Arabia and northern Somalia, these fragrant gum resins, along with gold, were considered by the Maji as worthy gifts for the Christ child. Toward the end of the 1st century BC the frankincense trade alone was as important for the Arabian world as the oil trade is today. Camel caravans bore as many as 3,000 tons of this aromatic substance yearly through such celebrated cities as Palmyra and Petra.

The Kelsey Museum is the last of four venues for this archaeological exhibition curated by Kresge Art Museum Director Susan J. Bandes. The objects have been lent by such institutions as the Cincinnati Art Museum, the Oriental Institute of the University of Chicago, the Horn Archaeology Museum of Andrews University (Berrien Springs, Michigan), the Utah Museum of Fine Arts in Salt Lake City, the University of Utah's American Excavations at Petra, and the Kelsey Museum. We are indebted to the Michigan Council for the Humanities and the National Endowment for the Humanities for funding this special exhibition.

Focus on the Mediaeval World

The Spring exhibitions at the Kelsey will focus on the mediaeval world. **The Parish Church of Saint Maclou, Rouen, and Late Gothic Plan Design** (March 10–May, 29, 1989) will present the results of recent on-site research on the important Late Gothic church in Rouen, France, conducted by Assistant Professor Linda Neagley and graduate students in the Department of History of Art.

Thelma K. Thomas, the Kelsey's new Assistant Curator of Collections, will prepare an installation of textiles from mediaeval Egypt. Selected examples from the Museum's extensive holdings will illustrate aspects of Egypt's textile industry, international trade, and fashion.

Gallery Changes

Some changes in the Kelsey's permanent installations are planned for March 1989. The Turret Gallery will be installed with new acquisitions of ancient coins. The other gallery change will feature mummies and their paraphernalia. Our recent special exhibition **Egyptian Mummies: From Ancient Cult to Modern Science** was so popular that we are reinstalling key elements of the original show. The installation will open on March 17 and will remain on exhibit indefinitely. An illustrated publication, **EGYPTIAN MUMMIES: FROM ANCIENT CULT TO MODERN SCIENCE** and a children's booklet about mummies will be available.

M. L. Allen

Events of Interest

Lectures at the University

Professor Glen Bowersock of the Institute of Advanced Study in Princeton will deliver the Thomas Spencer Jerome Lectures on **Hellenism in Late Antiquity**. Lectures and seminars will be given at 4:00 p.m. on February 7, 9, 13, 15, 17, and 20. Further information will be available in January.

Exhibitions in Chicago, Cleveland, and Detroit

The Human Figure in Greek Art, organized by the Greek Ministry of Culture and the National Gallery of Art in Washington, D.C., will be at The Art Institute of Chicago from February 18th through May 7th. Objects in the exhibit include painted vases, terracottas, bronzes, and sculptures in stone which span five centuries from the 10th to the 5th century BC. This period was one of intense artistic experimentation that led to the development of the classic Greek image of the human figure.

Cleopatra's Egypt: Age of the Ptolemies, organized by The Brooklyn Museum, will be at the Detroit Institute of Arts from February 15th through May 1st. In addition to highlighting a legendary ruler of Egypt, this exhibition presents one hundred and fifty Ptolemaic works as vital pieces to be judged on their own artistic merit rather than by comparison with Hellenistic and Roman artworks. The show, reviewed in the September/October issue of *ARCHAEOLOGY*, includes funerary and votive works which depict Egyptian deities, rulers and citizens. Objects which pertain to Cleopatra VIII are included as well. (See the Associates mini-course announcement in this issue.)

The Gods Delight: The Human Figure in Classical Bronze, organized by The Cleveland Museum of Art, features seventy-four of the finest Greek, Etruscan and Roman bronze statuettes in American collections. Small human figures cast in bronze are among the ancient world's most beautiful and original creations. Each figure in this exhibition has been included as a supreme example of classical imagination, design or craftsmanship. Together they convey a fresh, immediate understanding of the highest aesthetic standards and the most original achievements of classical artists. A review of objects in the exhibition appeared in the latest issue of *ARCHAEOLOGY*. The exhibit opened on November 16th and will remain in Cleveland until January 8th.

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The Kelsey Museum Associates

The Kelsey Museum **Associates** help the Museum to acquire important objects, sponsor educational activities and provide general museum support. The Public is welcome to join the **Associates** and participate in Museum activities. Information is available by calling (313) 763-3559.

Associates Board Members

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Calendar of Events

Ancient Locks and Keys

October 21–March 15, 1989

Frankincense and Myrrh

January 13–March 5, 1989

Lecture by Professor John Eadie,

The Roman Trade Routes of the Red Sea

January 13, 1989, 8:00 p.m.

The Kelsey and All That Jazz

January 27, 1989

Spring Dinner Meeting and

Lecture by Sharon Herbert on *The University of Michigan Excavations at Coptos*

April 14, 1989, 6:30 p.m.

Associates Mini-Course

In March the Kelsey Associates will sponsor a mini-course, still in the planning stages, in conjunction with an exhibition at the Detroit Institute of Arts entitled **Cleopatra's Egypt: Age of the Ptolemies**. The series of lectures will include a guided tour of the Detroit exhibit.

The Museum is open to the public

Monday-Friday 9:00-4:00

and Saturday-Sunday 1:00-4:00

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The Kelsey and All That Jazz
Friday, January 27, 1989

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