



# The Kelsey Museum of Archaeology Newsletter

Spring 2018

New acquisitions • "Kelsey in Focus" • *Urban Biographies*



## On the Cover

### Painted mummy portrait

Wood, encaustic, gold leaf

40.5 x 17.8 cm

Fayum, Egypt

Roman Period, 98–117 CE

Purchased from N. Tano, 1935

KM 26801

In spite of the damaged state of the encaustic, this painting provides a feeling for the tonal depth and vibrancy of color which are characteristic of the technique. Particularly noteworthy are the plays of light and shade around the eyes, the left ear, the mouth, chin, and throat. White is used deftly to highlight and bring forward certain areas. In the eye itself, a line of stark white along the lower edge of the white of the eye produces a liquid quality; and the fleck of white on the iris also suggests the liquid sheen of a natural eye. On the ear, a stark white patch on the helix creates dimensionality. The pink mouth acquires its sensuous fullness from the strokes of white applied to the lips. On the throat, the soft shadow cast by the chin is foiled by the light shades used to bring out the full curve of the neck. Such painterly effects are a common feature of high-quality Fayum portraits.

Text adapted from *Faces of Immortality: Egyptian Mummy Masks, Painted Portraits, and Canopic Jars in the Kelsey Museum of Archaeology*, by Margaret Cool Root (Ann Arbor: Kelsey Museum of Archaeology, 1979), cat. no. 29, p. 52. This book is available as a free PDF download from the Kelsey website: <https://tinyurl.com/y8mj5u96>.



Carrie Roberts, Kelsey Museum conservator and co-curator of *Ancient Color*, adds the following:

“Using technical imaging, microscopy, and spectroscopy with the help of Christina Bisulca and Aaron Steele at the Detroit Institute of Arts, we have determined that the purple robe was created using a combination of Egyptian blue and rose madder pigments, and confirmed that the painterly effect described was achieved using an encaustic\* painting technique.”

\* Painting technique in which pigment or paint is mixed with hot wax, used as a medium.

Come see many other examples of pigment in the ancient world in our upcoming exhibit, *Ancient Color*, on view at the Kelsey Museum, February 8–May 24, 2019.



Although we often associate ancient Rome with white marble sculpture and austere architecture, to be a Roman was to be immersed in color. Statues and buildings were painted in vibrant hues, and homes, clothing, and art were bright with color. In the upcoming exhibition *Ancient Color*, the Kelsey Museum explores what it was like to live in this Roman world of color. How were pigments and dyes produced and used? Did the Romans think about color the same way that we do today? In addition to displays of ancient artifacts, *Ancient Color* invites visitors to explore the scientific techniques used by conservators who study how the Romans made, used, and experienced color.

**The  
Kelsey  
Museum of  
Archaeology  
Newsletter**

Spring 2018

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Terry G. Wilfong, *Director, Curator of Graeco-Roman Egyptian Collections*  
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Gary Beckman	Lisa Nevett
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Christiane Gruber	Nicola Terrenato
Brendan Haug	Arthur Verhoogt
Sharon Herbert	Robert Wenke
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**INFORMATION**

Web: [www.lsa.umich.edu/kelsey/](http://www.lsa.umich.edu/kelsey/)  
Phone: 734-764-9304

**GALLERY & GIFT SHOP HOURS**

Tuesday-Friday 9 a.m.-4 p.m.  
Saturday-Sunday 1-4 p.m.  
Closed Mondays

**UNIVERSITY OF MICHIGAN REGENTS**

Michael J. Behm	Denise Ilitch
Mark J. Bernstein	Andrea Fischer Newman
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Sauna Ryder Diggs	Katherine E. White
Mark S. Schlissel, <i>ex officio</i>	

## From the Director

Dear Friends,

It's been a busy time since our last Newsletter. We opened our exhibition *Excavating Archaeology @ U-M: 1817-2017* with a lecture by our old friend Sue Alcock, and followed that with events including a student conference (co-sponsored by the students' Collaborative Archaeology Workgroup) and our "New Archaeology Music" event, which featured live interpretations of ancient music by student musicians Chihiro Kakishima and Holden Baker. We have also had the usual active program of lectures, tours, and class use of collections. On top of that, we had visits from four candidates for a shared curatorial/faculty position with the Department of the History of Art. And we're already gearing up for our next exhibition, *Urban Biographies*. So there has been a lot going on!

All the while, life at the Kelsey has been noisier than usual, as construction on the LSA Opportunity Hub and the Trotter Multicultural Center progresses. We have had to scale back some activities and remain vigilant about the effects of vibrations. We are receiving valuable help from Chris Naida, senior project engineer with SME, who, along with the project managers for both sites, is helping us monitor vibrations and keep the Kelsey and all inside it safe. We appreciate your patience during this time of construction (please check our website for updates when planning a visit), and we look forward to welcoming our new neighbors.

On May 1, an era will come to an end: the University of Michigan is abandoning "Michigan Time," the long-standing practice of starting classes and events at ten minutes past the hour. Although there were reasons for the adoption of this policy, Michigan Time was never uniformly applied across campus and has long been a source of confusion, especially for us at the Kelsey. Technically, Michigan Time does not apply after 5 p.m., so there has always been some uncertainty about start times of evening events. But no more: from May 1 onward, all Kelsey Museum events will begin at their stated start time, on the hour (or half hour). So please take note! The move away from Michigan Time should ultimately make life easier for all of us.

Some sad news: in addition to the recent loss of Ted Buttrey, former Kelsey Museum director (see page 13), longtime Kelsey supporter R. Perry Innes died on March 2 (his wife Joan, also a Kelsey member, having died late in 2017).

But we have much to celebrate. On March 24, Family Day drew our biggest crowd yet: 742 kids and adults enjoyed activities masterminded by Sarah Mullersman. On April 10, we held a celebration in honor of the winners of this year's Jackier Prize Competition. In this issue of the Newsletter, you will read of an upcoming exhibition, a major acquisition of artifacts from Seleucia on the Tigris, and a new Kelsey program, along with our usual celebration of Kelsey staff accomplishments and a listing of all of you, our members.

Best wishes to you all for a beautiful spring, and we hope to see you at the Kelsey!

*Terry G. Wilfong  
Director and Curator*



# New Acquisitions from Seleucia, by way of Toledo

by Terry G. Wilfong



**T**hanks to the generosity of the Toledo Museum of Art, the Kelsey Museum has recently added a significant holding of artifacts to its collection: just over 700 objects from the University of Michigan excavations at Seleucia on the Tigris, in Iraq.

Seleucia, just 35 kilometers south of modern Baghdad, was one of the great Hellenistic capitals. It was founded around 307 BCE by Seleucus Nicator, one of Alexander the Great's generals and a successor to his empire, on the site of an earlier

Babylonian settlement. Its location on a canal that linked the Tigris and Euphrates rivers, as well as along a major caravan route, made it a hub of international trade from central Asia, Persia, and Africa. The city was the eastern capital of the Seleucid Empire and, after its conquest by the Parthians in 141 BCE, became the western capital of the Parthian Empire. The site was abandoned by 215 CE and its ruins became buried under sand.

Excavation of Seleucia was a collaboration between the

University of Michigan and the American School of Oriental Research at Baghdad, with significant support from the Toledo Museum of Art and the Cleveland Museum of Art. Michigan's excavations began in 1927, under the direction of Leroy Waterman, who continued as project director through 1932. Financial constraints during the Depression led to a suspension of excavations until 1936/37, when Michigan sponsored a final season under the direction of Clark Hopkins.



The excavations uncovered extensive remains of architecture showing at least four levels of occupation, as well as indications of the older Babylonian habitation. The decorative stucco found there shows a combination of Greek and Near Eastern elements, attesting to the complex interactions of different cultures.

The Kelsey Museum received over 13,500 objects in the formal division of finds, including coins and an impressive range of terracotta figures, which were the subject of the 2014 Kelsey Museum exhibition *Life in Miniature*. Just over 700 artifacts went to Toledo, including some extraordinary examples of terracotta figures, along with fine jewelry, pottery, bone artifacts, and other small objects. This material has been on loan to the Kelsey Museum for a number of years, but the Toledo Museum of Art recently decided to permanently transfer these artifacts to the Kelsey.

The Kelsey is not an actively acquiring museum, so the addition of new material to the collection is

an unusual event. Because it is an archaeological museum, the Kelsey is held to very strict standards for acquisitions. Moreover, as an archaeological museum, we have a particular focus on material with definite archaeological context. One of the main points behind the

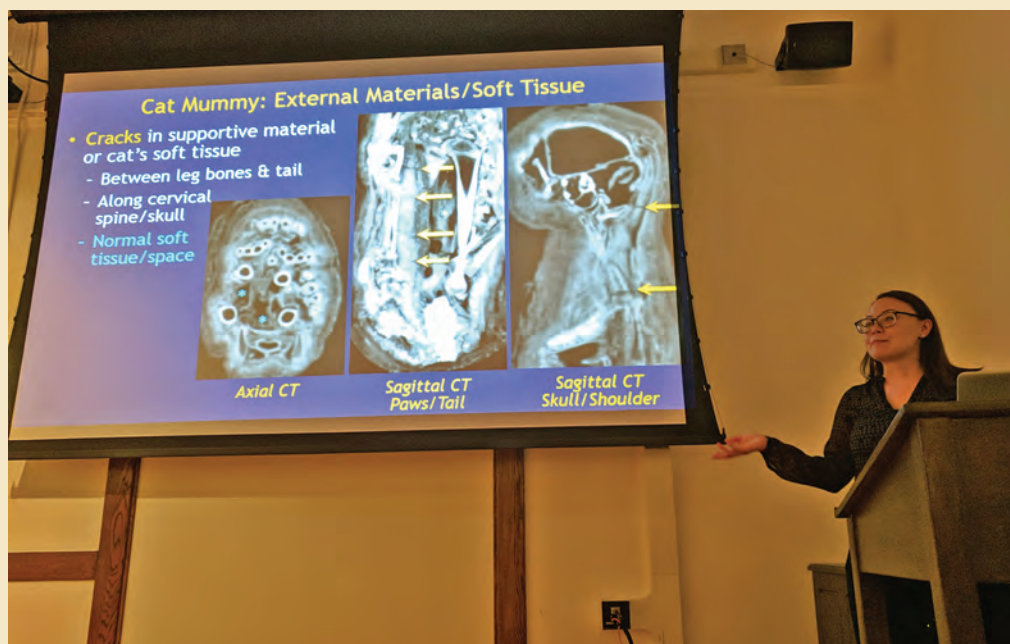
***The Toledo Seleucia material is a very rare instance of a body of excavated material that we can accept; a body of material, moreover, with special value to us since it comes from one of our own projects.***

Kelsey Museum's collection, as initiated by Francis W. Kelsey's program of archaeological excavation and carried on by his successors, is the value of material with archaeological provenance over material from the antiquities market that has no context. The Toledo Seleucia material is a very rare instance of a body of excavated material that we can accept; a body of material, moreover, with special value to us since it comes from one of our own projects.

A few items of jewelry from the Toledo material have already been on display as loan objects in our permanent installation, but we plan to integrate more of these truly wonderful artifacts into our displays. The Toledo Museum of Art has long been a supportive partner of the Kelsey Museum, and we are most grateful for its recent generous transfer of these artifacts. ▲

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



On March 21, Michelle Sakala (pictured) and Ron Bude of the U-M Medical School's Department of Radiology presented to Kelsey staff on the results of their CT-scanning of Kelsey Museum animal mummies. They will present their findings in an upcoming issue of the Newsletter. Photo by Sebastián Encina.

# Curator Interview

## *Urban Biographies, Ancient and Modern*

The Kelsey Museum sits down with Christopher Ratté to discuss the upcoming Kelsey exhibition.

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

**Chris Ratté:** From the start, a primary goal of *Urban Biographies* has been to showcase current Kelsey-sponsored field projects in classical lands: Gabii in Italy, Olynthos in Greece, and Notion in Turkey. Notion is my own project, while the excavations at Gabii and Olynthos are directed by two of my colleagues in the Department of Classical Studies, Professors Nicola Terrenato and Lisa Nevett. I am really happy to be collaborating with Nic and Lisa on this show, and we are all thrilled to have the opportunity to share the results of our research with local audiences at the Kelsey.

Because Gabii, Olynthos, and Notion were all ancient city sites, they naturally invite comparison, and that quickly emerged as a major theme of the exhibition. What do these three cities have in common? How do they differ? And what can we learn about cities in general from close study of these examples? Moreover, new archaeological methods have enabled us to study these cities more fully than before, and so we decided to make developments in archaeological technology another focus of our show.

Finally, we believe strongly that the study of the past is relevant to understanding the present, so we took up the challenge of comparing the ancient cities under investigation with Detroit, our nearest modern metropolitan neighbor. I am delighted that Kathy Velikov, associate professor of architecture in U-M's Taubman College of Architecture and Urban Planning, has joined us to curate this part of the show.

**KM:** What is an "Urban Biography"?

**CR:** Just as the biography of a human being is the story of what makes that person unique as an individual, so the biography of a city is the story of the unique experience of an urban community over time. How do cities come into being? How do they change and evolve? How do urban communities create and articulate indi-



Christopher Ratté carrying a rope ladder for climbing into ancient cisterns. Photo by Benjamin Swett.

vidual identities through development of their built environments, through the layout of streets, for example, or the construction of "signature" buildings? We can all conjure up images of modern skylines that simultaneously say "I am a city" and "I am different from other cities," and most contemporary cities also bear clear witness to passage of time, from historic buildings to suburban developments.

Ancient cities are much less accessible — most obviously because they are usually either buried beneath the earth or covered up by modern buildings — and that makes it much harder to re-create their unique biographies. Until recently, it has usually been possible to examine only small parts of individual cities, and so archaeologists have had to rely on comparison with other towns to imagine the parts of cities they cannot uncover — which obviously has the effect of obscuring the differences between them. Archaeological excavation, moreover, is an infamously slow process, so that even in cases where it would theoretically be possible to uncover whole cities, that is rarely done. Pompeii, for example, has been under excavation for over 250 years, but a third of the city remains unexplored.

This is where new developments in archaeological technology come in. Drone-based aerial photography, for example, enables us to make detailed surveys of archaeological sites in a matter of hours — work that would take weeks to accomplish using traditional methods. Even more valuable are techniques of geophysical prospection, such as ground-penetrating radar, that make it possible to map buried structures without excavation.

**How can  
the study of  
ancient urban  
communities  
help us think  
creatively about  
modern cities?**



And modern imaging techniques enable us to recreate and manipulate virtual models of urban environments, so that we can test out different possible reconstructions much more easily than before. All these techniques will be on display in the exhibition, and they have all contributed to showing how much the ancient cities under consideration both resembled and differed from each other — to illuminating what I like to call “the variety of ancient urban experience.”

**KM:** What are you trying to achieve by comparing these ancient cities with Detroit?

**CR:** That is indeed the biggest challenge of the exhibition — how to draw meaningful and useful parallels between three ancient Mediterranean cities and a modern American metropolis. And the last thing we want to suggest is that Detroit is like an archaeological site. On the contrary — one of the reasons for including Detroit in the exhibition is that it is still alive, full of living people who can talk both about their city and about urban concerns common to cities of all periods. The value of this was brought home to me very forcefully in a first-year seminar I taught last semester on “Ancient Cities and Modern Urbanism,” based in part around the exhibition. In our examination of the perennial issue of urban housing, we watched *The Pruitt-Igoe Myth*, the beautiful and heartbreaking 2011 movie that

***We invoke the concept of biography to emphasize the individuality and uniqueness of cities, which can and have through history responded in unexpected ways to unexpected challenges.***

features U-M professor Robert Fishman on the unsuccessful mid-20th-century Pruitt-Igoe housing project in St. Louis. Listening to interviews with former residents of this project, both the students and I immediately felt much better equipped to imagine the social complexity of ancient communities, which were certainly rent

by divisions along lines of gender, class, and ethnicity similar in kind if not in detail to modern social divisions (perhaps the biggest difference being the absence of modern ideas of racial difference, and the historically contingent heritage of slavery in America). So one reason for including Detroit is that it helps bring to life the ancient cities featured in the exhibition. An important part of the Detroit section of the show will be interviews with residents participating in the Oakland Avenue Urban Farm project.

But the harder and more important challenge is to show how the study of ancient urban communities can help us think creatively about Detroit and other modern cities. We try to do this on a number of levels. The first is technical, by exploring how archaeological methods can help contemporary planners and citizens diagnose and address modern challenges. This idea came to me in conversation a couple of years ago with Jana Cephas, a colleague at the Taubman College, about agricultural urbanism in Detroit. I had asked Jana how much land in Detroit was



Fortifications at Notion. Photo by Christopher Ratté.



Chris taking notes on the temple of Athena at Notion. Photo by Benjamin Swett.



being farmed. She explained that it was very difficult to determine, since so much urban farming is decentralized and small-scale. I immediately thought of the way archaeologists use multispectral aerial imagery to determine whether the land in a given area is or is not under cultivation, which affects its suitability for archaeological survey. Another technique useful in different ways both for archaeology and for agriculture is soil coring and analysis. The *Urban Biographies* exhibition will incorporate displays of both these methods.

At a more conceptual level, the exhibition tries to show that a comparative perspective, which looks at the present in the light of the past, can help the people who live in and care about Detroit imagine different possibilities for its future. Detroit is in some ways a prisoner of expectations. It does not conform to normative models of contemporary urbanism, so efforts to diagnose its “ills” have often focused on where it “went wrong” and how it can be put “back on track.” The flaws in this view were the subject of a controversial *New York Times* column by Paul Krugman in 2013 (“Detroit, the New Greece”), which reminded readers that while Detroit’s recent fiscal woes were dramatic, the fortunes of cities have waxed and waned through the ages, often as a result of economic forces over which the cities in question have little control. What these cities *can* do, however, is



Oakland Avenue Urban Farm, Detroit. Photo by Akoaki / Anya Sirota and Jean Louis Farges.

to think creatively about how to respond to change, and past cities provide a vast number of examples of such responses. That is why we invoke the concept of biography — to emphasize the individuality and uniqueness of cities, which can and have through history responded in unexpected ways to unexpected challenges. As I noted a moment ago, the subject of urban farming will be a major component of the show. We are not suggesting that urban farming will solve Detroit’s economic problems — but it does give a new, optimistic, and sustainable spatial identity to abandoned land, and that is no small thing.

The Detroit portion of the show will of necessity be open-ended, suggestive rather than conclusive, and that is one reason why I am so excited about teaming up with architect Kathy Velikov. In addition to much-needed expertise in contemporary urbanism, Kathy brings to the curatorial team the perspective of a creative artist, or, as she would say, a “maker,” who is better equipped than archaeologists usually are to respond in open-ended ways to complex human realities. I have also found the perspective that Kathy and her students bring to issues of temporality — past, present, and future — very stimulating, and I hope that visitors to the exhibition will be equally intrigued by the dialogue between different ways of envisioning the future of Detroit and different ways of envisioning the futures of archaeological sites. ▲



Olynthos North Hill, excavated 1928–38 and now restored for visitors. Photo by Lisa Nevett.

**Mark your calendar!** *Urban Biographies* opens at the Kelsey Museum on August 24, 2018.



# URBAN BIOGRAPHIES

Kelsey Museum  
of Archaeology  
August 24, 2018–  
January 5, 2019



## Notice something different?

We've refreshed the design of the Kelsey Newsletter. We hope you like the new look – if you have any comments or suggestions, please let us know! We're always striving to improve. Email Leslie at [leschram@umich.edu](mailto:leschram@umich.edu).

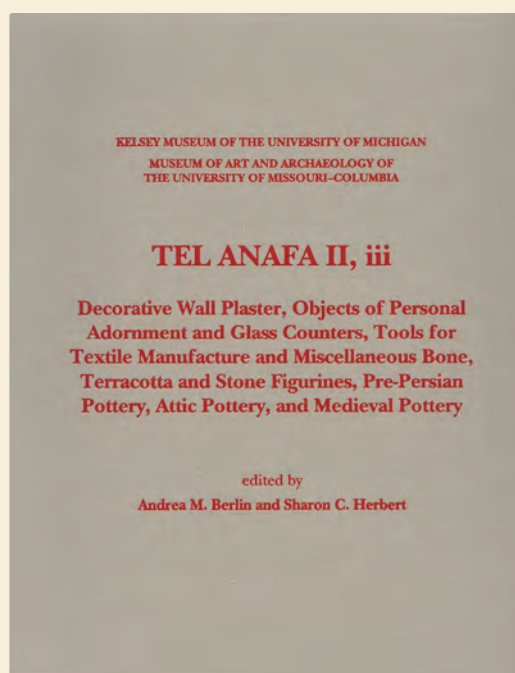
## On the Bookshelf

*Tel Anafa II, iii* comprises the last installment of final reports on the objects excavated at the site between 1968 and 1986 by the University of Missouri and the University of Michigan. The volume presents studies of several categories of finds from the excavations: pottery of the Bronze and Iron Ages, imported Attic pottery, medieval pottery, jewelry of stone and glass, equipment related to textile manufacture, figurines, and, finally, the stucco wall decoration that inspired the name of the site's main structure: the Late Hellenistic Stuccoed Building (LHSB).

***Tel Anafa II, iii: Decorative Wall Plaster, Objects of Personal Adornment and Glass Counters, Tools for Textile Manufacture and Miscellaneous Bone, Terracotta and Stone Figurines, Pre-Persian Pottery, Attic Pottery, and Medieval Pottery***

edited by Andrea M. Berlin and Sharon C. Herbert  
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\$90.00

Available for purchase at the Kelsey Museum gift shop and through ISD, <https://isdistribution.com/>



# 2018 Jackier Prize Competition

## Winners Honored

by Cathy Person

The Kelsey Museum is excited to introduce the winners of this year's Jackier Prize Competition: Dilyn Grabell, Isabel Grace, and Madeline Jacobson. The essays of these three young scholars were selected from eight submissions.

Dilyn is a first year from Tucson, Arizona. She is planning on majoring in economics with a minor in the Science, Technology, and Society Program. It was during the class *The Land of Israel/Palestine Through the Ages*, taught by Professor Anthony Meyer, that she gained a deeper understanding of the importance of archaeology in learning about ancient times and in shaping our picture of past people and culture. On campus, she is involved in Greek life as a member of Delta Phi Epsilon sorority, where she serves on the Standards Board and Food Committee. Her essay compares the Djehutymose coffin and the Jackier Collection's ossuary, both objects used for burial in the ancient world.

Isabel is a first year working toward a double major in organizational studies and communications. She developed an interest in classical civilizations and ancient objects from taking Dr. Lisa Nevett's course, *A History of the Ancient World in a Dozen Objects*. On campus, she does interdisciplinary social science research through the Undergraduate Research Opportunity Program and is a part of Rotaract and Young Life. In her essay, she compares an Egyptian snake coffin from the Kelsey Museum



The 2018 Jackier Prize Competition winners (center, left to right) Madeline Jacobson, Isabel Grace, and Dilyn Grabell with Eleanor and Lawrence Jackier. Photo by Cathy Person.

with the Jackier Collection's zebu bull weight.

Madeline is a junior studying classical archaeology with a minor in Judaic studies and museum studies. She has always been passionate about discovering the lives of past civilizations and she is grateful to the Kelsey Museum for this opportunity. Most of her time is spent frequenting museums as well as interning at the University of Michigan Museum of Art. In the future, she hopes to receive her PhD and pursue a career in archaeology. Her essay examines funerary practices in the ancient Near East through the Roman Egyptian Fayum portrait and the Jackier Collection's ossuary.

In 2013, U-M alumnus Lawrence Jackier and his wife Eleanor Jackier loaned 30 archaeological artifacts from their private collection to the

Kelsey Museum in order to facilitate hands-on exercises for students. In addition, they donated the funding to establish a cash prize for undergraduates who participate in these exercises. The Jackier Prize Competition, held annually, asks students to compare and contrast an object on display at the Kelsey Museum with one from the private collection of Lawrence and Eleanor Jackier. The contest is open to all U-M undergraduates.

To learn more about this competition and to read the winning essays, please visit our website: <https://lsa.umich.edu/kelsey/education/university-and-college/jackier-prize.html>. ▲

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**Cathy Person** is the Kelsey Museum's Educational and Academic Outreach Coordinator.



# "Kelsey in Focus"

## *A New Endowment*

by Terry G. Wilfong

It's a great pleasure to be able to bring good news to you and also acknowledge the generosity of a longtime Kelsey supporter. Florence Johnston, a member of the Kelsey Museum docent program, has endowed the "Kelsey in Focus" program, a rotating exhibit case that will highlight the research of our curators, staff, faculty, and students. We will use this venue to feature artifacts not usually on display, showcasing themes, University of Michigan events and units, and other things that the Kelsey wants to celebrate.

The Kelsey Museum of Archaeology has in its collection over 100,000 artifacts, but can display only about 1,500 artifacts at any given time. This means that 98,500 or so artifacts remain unseen, in storage. Of course, many of these off-display objects are in storage for a reason. Some are too fragile to display, or too small or fragmentary to make sense to a museum visitor. But many objects are in storage simply because we don't have room to display them. It's a frustration for me as a curator not to be able to show more of the collection. The popular "open storage" drawers beneath many of the cases have helped to bring more of the collection to museum visitors (and also serve to simulate, to some extent, the experience of going into storage and looking through cabinets). Special exhibitions also bring material from storage onto temporary view. Changing the permanent displays is tricky — museum visitors,

professors, students, and docents all get attached to (and become reliant on) the objects on permanent display, and certain objects are always needed for teaching and tours. The open storage drawers were originally intended to rotate, but these too have become tour mainstays. Visitors rely on being able to see the Karanis toys or sandals, for example. No one knows this better than a docent.

It was with these challenges in mind that Florence approached me last fall about a potential endowment to make more objects accessible to visitors. We worked with John Ramsburgh from LSA Advancement and Kelsey Museum Associate Director Dawn Johnson to come up with the idea for Kelsey in Focus, a case to highlight artifacts not ordinarily on display. We thought in terms of specific themes, but decided to keep it open to encompass many possibilities: the case could highlight a seldom-seen object that is part of a student's research, or an artifact relating to a special event at the university, or one that ties the Kelsey to another unit on campus — Law, Engineering, or Nursing, for example. The Kelsey in Focus display will rotate two to three times a year and will be featured on the Kelsey Museum website. We want this to become a part of culture of the Kelsey — something we expect and look forward to, and something that will surprise and interest our visitors and keep them coming back to see the next iteration.

***The Kelsey Museum of Archaeology has in its collection over 100,000 artifacts, but can display only about 1,500 artifacts at any given time.***

Around the time we were first discussing the parameters of the Kelsey in Focus project, I was reading about the University of Michigan's celebration of Veteran's Day, a week-long program of events in honor of our faculty, staff, and students who are veterans. And I was thinking that the Kelsey, with its wealth of material relating to Roman military veterans, should do something to celebrate U-M veterans. This was one of the first ideas we had for a Kelsey in Focus case, and one that we hope to implement for the next Veteran's Day.

The first Kelsey in Focus display will appear over the summer, date to be announced. Its subject will be — a surprise (although there is a clue somewhere in the pages of this Newsletter). The objects in question relate to a personal fascination of my own, but I think you will like these particular artifacts as well as I do. And I already have an idea for something very unusual to show you next summer — a rare category of artifact that might help beat the summer heat of Art Fair week.

We are very grateful to Florence for the foresight and generosity that will allow us to highlight the unseen treasures of the Kelsey Museum. Look for more surprises to come as we put the "Kelsey in Focus"! ▲

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

## Staff Updates

Curator of Conservation **Suzanne Davis** worked onsite at El Kurru, Sudan, this spring, where the season's focus was on site preservation and development. Her conservation work there centered on stabilization treatment for El Kurru's large funerary temple. In April she gave a talk at Oberlin College, "Conservation and Archaeology in Ann Arbor, Egypt, and Sudan." With Kelsey Conservator Carrie Roberts she had two articles accepted for publication in the *Journal of the American Institute for Conservation*; the first, out now, focuses on conservation of ancient graffiti at El Kurru.

Curator of Hellenistic and Roman Collections **Elaine Gazda** delivered several lectures in the past few months: "Women Slaves and the Bacchic Murals in the Villa of the Mysteries in Pompeii," AIA lecture at the University of North Carolina, Chapel Hill, October 4, 2017. "Exhibiting Wall Paintings from Oplontis, Villa A ('of Poppaea'): Rediscoveries and Reconstructions of the Oplontis Project" (with John R. Clarke), L'Association Internationale pour l'Étude de la Mosaïque Antique, North American Branch Colloquium, Baltimore Museum of Art, October 6, 2017. "Foreign Artists and Craftsmen in the Roman Empire: Itinerants, Immigrants, Freedmen and Slaves," Visiting Scholar in Art History, School of Art and Art History, University of Iowa, October 17, 2017. "Women and the Bacchic Murals in the Villa of the Mysteries in Pompeii," The Annual Meeting of the AIA, Boston, January 6, 2018. "Slaves and Servants at the Villa of the Mysteries: Social Contexts of the Bacchic Murals," AIA lecture at the College of William and Mary, Williamsburg, Virginia, March 21, 2018.

While Elaine was at the AIA, she was thrilled that a group of her past and current doctoral students threw her a party and presented a Festschrift honoring her career. This book, *Roman Artists, Patrons, and Public Consumption: Familiar Works Reconsidered*, edited by Brenda Longfellow and Ellen Perry, is available for purchase at the University of Michigan Press website. It includes chapters by Bettina Bergmann, Elisa A. Friedland, Barbara Kellum, Diana Y. Ng, Jessica Powers, Melanie Grunow Sobocinski, Lea M. Stirling, Molly Swetnam-Burland, Elizabeth Wolfram Thill, and Jennifer Trimble.

Research Associate **Sharon Herbert** will give her inaugural lecture as the Charles K. Williams II Distinguished University Professor of Classical Archaeology on November 12, 2018, at 4:00 p.m. at Rackham Amphitheatre.

The final volume of the Tel Anafa excavations, *Tel Anafa II, iii*, co-edited by Sharon, was published in February (see p. 7).

Curator of Dynastic Egyptian Collections **Janet Richards** delivered invited papers at an international conference on the late Old Kingdom and First Intermediate Period in Würzburg, Germany, in August,

and on monumental landscapes, in Geneva, Switzerland, in September. She also directed a field season of conservation, collections study, and excavation at Abydos, Egypt, in November–December, partial funding for which was provided by a grant from the American Research Center in Egypt (Kelsey Curator of Conservation Suzanne Davis was the co-Principal Investigator).

With Assistant Exhibition Designer Emily Pierattini's expert design help, Janet and Suzanne Davis provided two U-M Abydos Middle Cemetery Project didactic panels for the Ministry of Antiquities (MOA) Visitors Center at the site. Janet also submitted a proposal to the head of the MOA Museums Sector to reunite all the Weni objects excavated from 1860 to present in the Sohag Museum, opening in spring 2019.

Conservator **Caroline Roberts** spent much of the winter semester working with Undergraduate Research Opportunity Program (UROP) student Noel Grant on the chemical analysis of rock samples from Notion. In May, as part of her ongoing research on green pigments in Graeco-Roman Egypt, Carrie will present a paper at the J. Paul Getty Museum on the technical analysis of painted mummy shrouds. With Suzanne Davis, she has had two articles accepted for publication in the *Journal of the American Institute for Conservation*, including a paper that discusses the development of a treatment protocol for the Kelsey's collection of Terenouthis funerary stela. Carrie is also busy preparing for next February's exhibition *Ancient Color* with co-curator Cathy Person.

Professor and Curator Emerita **Margaret Cool Root** has accepted a residency post as Getty Scholar at the Getty Research Institute in Los Angeles. She will be there from January through March of 2019 to complete a book titled *Persia and the Parthenon*.

## Au revoir, Michigan Time!

Don't forget! May 1 is the end of "Michigan Time," the long-standing practice of starting classes and events at ten minutes past the hour. **From May 1 onward, all Kelsey Museum events will begin at their stated start time, on the hour (or half hour).**



Graphic Artist **Lorene Sterner** is working on preparing photos for the *Kelsey Decorative Marbles* volume, which will provide a comprehensive view and analysis of the beautiful stone that decorated the luxury villas throughout the Roman world. Colorful marbles from every corner of the Roman empire were used in superb decorative inlays and to display the owner's wealth and taste. The color photos of the marble samples in our collection show an amazing range of colors and carving.

Director and Curator of Graeco-Roman Egyptian Collections **Terry G. Wilfong** published an article "The Changing Jackal Gods of Roman Egypt: Evidence from Karanis and Terenouthis," a technical discussion of Kelsey material from his *Death Dogs* exhibition, in the journal *Religions of the Roman Empire*. He also recently published "A Saite Family Burial Assemblage from Nag el-Hassiya in the Kelsey Museum," a technical publication of the Ptah-Sokar-Osiris statues and other artifacts relating to the Djehutymose coffin, in a volume of studies in honor of his doctoral supervisor, Janet Johnson.

## IPCAA Kudos

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

Congratulations to IPCAA alumna **Lisa Çakmak**, who recently co-curated the traveling blockbuster exhibition *Sunken Cities: Egypt's Lost Worlds* at the Saint Louis Art Museum, where she is associate curator of ancient art. This amazing exhibition features over 200 artifacts from archaeologist Franck Goddio's excavations at the submerged sites of Thonis-Heracleon and Canopus, near Egypt's ancient capital of Alexandria, and runs at SLAM through September 9 (<http://slam.org/exhibitions/sunkencities.php>).

Lisa was the keynote speaker for the Kelsey Museum's *Excavating Archaeology* exhibition student conference Into the Third Century: The Past, Present, and Future of Michigan's Archaeological Museums in December.

IPCAA alumna **Jenny Kreiger** has been awarded a ProQuest Distinguished Dissertation Award for 2017, for her dissertation "The Business of Commemoration: A Comparative Study of Italian Catacombs." The award is given by Rackam Graduate School and recognizes exceptional and unusually interesting work produced by doctoral students.

Our current IPCAA students have also been busy:

**Christina DiFabio** is completing her year at the American School of Classical Studies in Athens, Greece.

**Craig Harvey** is conducting research this winter term in Jordan, Israel, Cyprus, Saudi Arabia, and Greece.

**Shannon Ness** joined Geoff Emberling's El Kurru dig in February.

**Gregory Tucker** joined Geoff Emberling's El Kurru dig in February and March.



On March 24, we celebrated **Family Day: Ancient Egypt!** Over 700 people turned out to enjoy activities, tours, and scavenger hunts. Visitors also explored Egypt with virtual reality and through video games. Many thanks to all the volunteers and docents who made the event a success! We hope to see you at the next Family Day in October 2018. Photo by Lon Horwedel.

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## In Memoriam

### Theodore V. Buttrey Jr., Kelsey Museum Director, 1969–1971



Ted Buttrey was born in Havre, Montana, in December 1929 and died in Cambridge, England, in January 2018, eleven days after his 88th birthday. An American numismatist, classicist, and educator, he will be remembered as a beloved father and brother, enthusiastic teacher, dedicated mentor, and generally fabulous guy.

Buttrey was the son of Theodore V. Buttrey Sr., retail entrepreneur, and Ruth Scoutt Buttrey, performing musician. He graduated from Phillips Exeter Academy in 1946 and graduated *magna cum laude* in Classics from Princeton in 1950. In 1953 he received his PhD from Princeton, followed by a Fulbright in Rome.

Buttrey began his teaching career at Yale in 1954, where he enjoyed introducing the classics to neophytes in lower-level classes. In 1964 he came to the University of Michigan as associate professor of Greek and Latin, and was promoted to full professor in 1968. For several years he served as chair of Classics, and from 1969 to 1971 was director of the Kelsey Museum of Archaeology.

Changing to half time at Michigan, in 1974 Buttrey accepted a post as affiliated lecturer at the University of Cambridge's Faculty of Classics and a resident member of Clare Hall, the graduate college where he had previously been a visiting fellow. While in Cambridge, he devoted many years to the Fitzwilliam Museum, including as Keeper of Coins and Medals and later as Honorary Keeper of Ancient Coins. He amassed there

the world's largest collection of coin auction catalogues. He was President of the Royal Numismatic Society from 1989 to 1994, the only non-Brit to have held that post.

An avid academic and two-finger typist of amazing speed, Buttrey published more than 100 books and articles. Most of his active research was on coins of the ancient Mediterranean. He is known especially for the second volume of *The Roman Imperial Coinage* catalogue, which he wrote with Ian Carradice. He also held a life-long interest in Mexican coins; his *Guidebook of Mexican Coins, 1822 to Date* (1969, updated regularly to 1992) is still considered an essential work. Buttrey received many awards, including medals from the American, Royal, Norwegian, and Austrian numismatic societies. He was made an honorary member of the International Numismatics Committee and was a corresponding member of the Royal Danish Academy of Sciences and Letters.

Quick to challenge error and deceit, he is perhaps best known for his discovery and exposing as fake a collection of Western American gold bars that had been given to the Smithsonian in exchange for tax incentives in the 1960s. Buttrey demonstrated that the assay markings on the bars were anachronistic. He went on to name the perpetrators of the fraud and was sued for libel, but the suit was ultimately dismissed and the bars pulled from display. The American numismatic world was split for many years by this "Great Debate."

Ever the educator, Buttrey wrote and recorded a series of television programs for U-M's Michigan Media covering various topics of the ancient world – Homer, Greek drama, alchemy, and others – which were broadcast at over seventy-five TV stations in the 1960s and '70s. In the 1980s, he and colleagues created the Pevensey Press, publishing over twenty titles in fifteen years, principally high-quality photographic guidebooks to historic British cities. For years, he sailed on Swan Hellenic Cruises as an immensely popular lecturer (after first being vetted by Sir Mortimer Wheeler),

hired for the increasing numbers of American passengers who needed someone who spoke their dialect.

A great lover of words, Buttrey was apt to quote Shakespeare, Sophocles, and the comic strip *Pogo*. He had been known to describe himself as a philologist, which he was in the true etymological sense. A master at Boggle, he enjoyed especially the argument over what constituted a word. His last book, unpublished, is a return to the Greek and the concept of fate in *Oedipus Rex*.

Buttrey held an enthusiasm, too, for aberrant beliefs. For many months he kept a handbook of early heresies in the loo, and his last, unfinished, article explains a coin showing Noah alongside Mrs. Noah as an expression of Montanism's feminist tendencies.

For all the renown, Ted was also known as a genuinely kind and generous person, gracious host, and entertaining storyteller. A music lover, he instilled this passion in his children and enjoyed piano duets with any who would join him. Certainly too he will be remembered for his passion for root beer and cream teas, his propensity to be silly (bringing Groucho glasses to the family Christmas photo), his willingness to try new things (waterskiing for the first time on his sixtieth birthday), and his joyous giggle.

Buttrey's first marriage, to Marisa Macina, produced four children. His second marriage was to Ann Elizabeth Johnston. He married his third wife, Ofelia Salgado, in October 2017. He is survived by his children, Stephanie (Andy), Jim (Jeanette), Charlie (Karen), and Sam (Elinda); his brother, Jerry (Barbara); his grandchildren, Holly, Thaddeus, and John; and his third wife, Ofelia. He also leaves behind scores of prior students, colleagues, and friends.

Should you wish, please send a donation to the Fitzwilliam Museum Buttrey Fund via Cambridge in America. Navigate to <http://www.cantab.org/> and choose "Make a Gift" from the "Supporting Cambridge" pull-down menu. Indicate "Fitzwilliam Museum Buttrey Fund" on your check or online.

## SPECIAL EXHIBITIONS

### Excavating Archaeology @ U-M: 1817-2017

October 18, 2017–May 27, 2018

### Urban Biographies, Ancient and Modern

August 24, 2018–January 5, 2019

As a complement to our special exhibitions, the Kelsey's online exhibitions offer additional resources and extend opportunities to explore our collections.

<https://lsa.umich.edu/kelsey/exhibitions/online-exhibitions.html>

See a complete list of Kelsey events at our website:  
[www.lsa.umich.edu/kelsey](http://www.lsa.umich.edu/kelsey)

## URBAN BIOGRAPHIES EVENTS

### Curator Tour

Led by Christopher Ratté, curator of *Urban Biographies*  
Sunday, September 9, 2018, 2:00 p.m.  
Kelsey Museum of Archaeology

### Lecture

Lecture by Felix Pirson, director of the Istanbul Department of the Deutsches Archäologisches Institut  
Tuesday, September 25, 2018, 5:30 p.m.  
University of Michigan Museum of Art  
Helmut Stern Auditorium  
A reception at the Kelsey Museum follows the lecture



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