



Associates Newsletter

Kelsey Museum of Archaeology

Spring 1990

NOTES FROM THE DIRECTOR

Another busy academic year at the Kelsey draws to a breathless close. There is, as always, much more to tell than I can condense into a few columns of text, but I will attempt to highlight the main projects and events that have kept us occupied during the past few months and tell you a little about what we anticipate for the spring and summer months.

Terenouthis: An Update

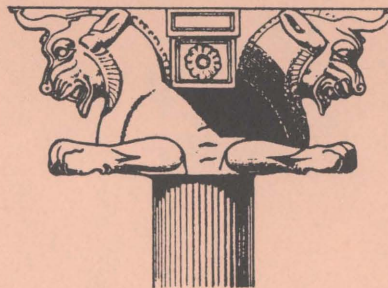
March 1st marked the beginning of the second year of the Museum's two-year Getty-funded project which is aimed at publishing the results of the University's 1935 excavation of the necropolis of Terenouthis in the Egyptian Delta. Dr. Roger McCleary, who has been Visiting Assistant Curator at the Kelsey since the fall of 1986, is nearing completion of his work on the funerary stela and small finds from the site and will be leaving Ann Arbor at the end of July to return to his home in Toronto. Roger has been the driving force behind the Terenouthis project. Both his erudition and his conviction that a comprehensive study of the results of the 1935 season would provide unique information about burial practices and beliefs in Egypt during the Graeco-Roman period motivated us to undertake the full publication of the excavation.

We will miss Roger. During the past four years he has played a vital role in the life of the Museum as our resident Egyptologist, contributing generously of his time, knowledge and friendship to students, docents, staff and faculty. Happily, Roger will be back in Ann Arbor from time to time to see the Terenouthis manuscripts into print. We look forward to his visits and wish him well in the next phase of his career.

Work on the IMS-Conservation project

In the fall issue of this Newsletter, I announced that the Kelsey had received a grant from the Institute for Museum Services Conservation Program (IMS-CP) for a condition survey of our glass and plant fiber collections. Work on this project is now underway with Brook Bowman, Visiting Curator of Conservation, substituting

for Amy Rosenberg as project supervisor. Unfortunately, lingering health problems have prevented Amy from returning to work at the Kelsey. Jerrie Clarke of Salt Lake City is the conservation intern who will carry out the survey under Brook Bowman's direction. Jerrie will be with us for six months until September 30th. The third member of the project team is Kristen Harnold, an undergraduate major in classical archaeology who has been a faithful volunteer in the Kelsey's registry. Her job is to catalogue all of the objects included in the survey. Her work will be supervised by Robin Meador-Woodruff, our coordinator of collections. The project will result in a much clearer picture of what treatments will be necessary to stabilize and conserve each of the objects in the two collections and what conditions should be provided for housing them.



A Grand Opening for Crowning Glories

On March 30th we celebrated the opening of our new exhibition, **Crowning Glories: Persian Kingship and the Power of Creative Continuity**, prepared by Margaret Root, Associate Curator of Collections and Exhibitions. For the occasion Margaret gave a splendid lecture on Persia's imperial city, Persepolis, which piqued an enthusiastic audience's interest in the art and ideology of the Persian Empire. The exhibition was planned to coincide with the Tenth Achaemenid History Workshop, an international gathering of specialists which convened in Ann Arbor on April 6th-8th. (For more information on **Crowning Glories** see *Exhibition News* in this issue.)

The opening of this exhibition gave us an occasion to celebrate another significant event—the return of David Slee to the Kelsey after a year's leave of absence. The elegant installation design bears the hallmarks of imagination and craftsmanship that we have so long admired in David's work. It is a regal setting fit for a Persian king.

A Presidential Celebration

On May 19th we will open another new exhibition as part of the sesquicentennial celebration of the campus residence of the University President—**President's Choice: Selections from the Ruthven Collection of Antiquities**. (See *Exhibition News*.) The opening of the show is one of the events scheduled for President's Weekend. We are grateful to the Office of the President for a generous grant that permits us to mount this exhibition in connection with the sesquicentennial celebration.

Coptos Excavation and Field Survey

In May, Sharon Herbert, our Curator of Excavations, and Henry Wright, Director of the Museums of Anthropology, will go to Egypt with a small team of specialists to map the exposed remains of Coptos and set up a pottery classification system in preparation for three full seasons of excavation and survey at the site. The first season is scheduled for January and February of 1991. The project is intended to amplify our understanding of the trade between the Mediterranean and the Indian Ocean via the Nile and the Red Sea. Coptos (modern Qift) flourished as a major emporium along this trade route for many centuries. Our project, which is co-sponsored by the University of Assiut, centers on the Roman and early Byzantine periods of the site and Rome's complex trade relations with the Orient. In February, a lecture by Sharon Herbert gave us an excellent introduction to the importance of Coptos in this international trade network and the results that have already been obtained by the Michigan-Assiut team during two preliminary field seasons.

A New Field Project at Lepti Minus

In May and June, a University of Michigan team will collaborate with the Tunisian Institut National d'Archeologie et d'Art in a pilot season at the port city of Lepti Minus on the east coast of Tunisia, about 35 km. south of Sousse. Professors John Humphrey and David Mattingly of the Department of Classical Studies will serve with Drs. Hedi Slim and Jebib Ben Lazreg of the Institut National as directors.

One of the goals of the first season is to prepare an accurate topographic map of the area occupied by the ancient city with the aid of an Electronic Distance Measurer (EDM). Corings will determine the geological configurations of the site, the depth of the archaeological levels, and recent coastal changes. At the same time survey work will focus on selected areas of the city. The survey team will locate all visible structures to be plotted on a master plan, collect pottery sherds that will indicate the periods of occupation in various quarters of the city, and look for evidence of industrial activity such as metal working, ceramic production, and the manufacture of olive oil or fish-sauce. In future seasons the team will gather information about the organization of trade, the producers and shippers of goods, and the relative prosperity of the city and region through the Punic, Roman, Vandal, Byzantine and early Arab periods.

The work at Lepti Minus will complement the research that is being done on trade by our teams at Coptos and Tel Anafa. The project will run concurrently with the work on the new cemetery site at Carthage which I wrote about in the last issue of this Newsletter.

Our Renovated Choir Loft

I am delighted to report that we have reclaimed a significant amount of work space for excavations, publications and other research activity from what was originally the choir loft of the building. (You may recall that the Museum building, Newberry Hall, was built in 1888-91 to serve as the center for the then very active Students' Christian Association.) Last summer Robin Meador-Woodruff, Dana Buck and Helen Baker undertook the Herculean labor of clearing out what had come to be a version of the Augean Stables—a heterogeneous mass of material stored for decades in the dark, dusty, and crowded choir loft. The Museum archives were transferred to the Bentley Library (224 boxes of them!), wood and rope from Karanis were moved to the range area on the second floor, records of early excavations were sorted and put in more accessible quarters, and piles of trash were hauled away. Then came the demoli-

tion of the old storage shelves and clearing out of the old wood and hardware. Finally, the crew from the University's Plant Department arrived, leveled the risers, put in a new floor and walls, painted, and installed new light fixtures and carpeting.

The transformed space now awaits the construction of storage and drafting units and the installation of appropriate furnishings. We expect to have everything in order by the time our archaeologists return from the field. Thanks are due to the above named staff members, two graduate students, Nigel Pollard and Lea Stirling, who helped in the clearing operation, Henry Halloway of the Office of the Dean of the College of Literature, Science and the Arts, who took a keen interest in the project and moved it along expeditiously, and the staff of the Plant Department who produced such a high quality result.



Ron Banyash

David Ross of The Olivia Street Stompers performs on cornet.

Associates Activities

Those of you who were able to attend the 1990 **Kelsey and All That Jazz** on January 26th know what a gala event it was. Thanks to the imagination, organizational skill, and hard work of Janice Beatty, Chairperson, and Elyse Rubin, Coordinator of Public Programs, this year's benefit was once again a grand success. Delectable Roman desserts provided a novel treat (some of us had all three of them!) while the Stompers played their bacchanalian best. The Associates are already planning for next year's party which will be held on February 1st.

On May 1st, an intrepid group of travelers will set off for Sicily under the expert guidance of Professor John Pedley of the Department of Classical Studies and the Kelsey Museum. Once again the Associates are joining forces with the Classical Art Society of the Chicago Art Institute for a unique archaeological adventure. We will tell you all about it in the fall issue of the Newsletter.

A tantalizing preview of Sicily was presented by Professor Pedley on April 27th at the Associates' annual Spring Membership Dinner at the Executive Residence of the Business School. His lecture, *Selinus and Syracuse: Megarians and Corinthians in Eldorado—Or—A Funny Thing Happened Once We Got to Sicily*, left us all wishing we had signed up for the tour.

At the Spring Dinner members and their guests had a private viewing of a potential new acquisition for the Kelsey collection—a handsome Attic red-figure oil vessel (lekythos) of the fifth century BC attributed to the Bowdoin Painter which displays a bust of the youthful Athena in a graceful profile view. The Associates Board wishes to encourage members to contribute toward this vase which would fill an important niche in the Museum's collection.

Our ever-energetic Docent-Associates are planning once again to hold hieroglyphic workshops for children at the Ann Arbor Summer Festival and to continue with their exciting suitcase project (see *Kelsey Suitcase Project*).

I look forward to seeing many of you at the Kelsey during the coming months and wish you all a happy, fruitful spring.

Elaine K. Gazda

Elyse Rubin, *Editor*
Meredith Klaus, *Contributing Editor*
David Slee, *Designer*

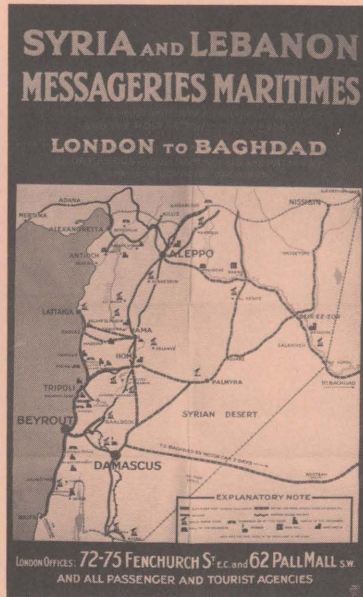
EXHIBITION NEWS

March 30th saw the opening of the new exhibition **Crowning Glories: Persian Kingship and the Power of Creative Continuity** curated by Professor Margaret Root. Professor Root delivered a lecture that evening in Angell Hall entitled, *Pictures of Persepolis Persia's Imperial City*. The lecture was followed by a reception at the Kelsey. This exhibition portrays the Persian Empire as a pivotal period in the Ancient Near East. Works of art are combined with texts to document critical elements of creative continuity in the imagery of kingship and in the exercise of culture from pre-Empire times to the Hellenistic era following the conquests of Alexander the Great. **Crowning Glories** runs until August 28, 1990.

On Friday May 11th **The President's Choice: Selections from the Ruthven Collection of Antiquities** will open. Organized by Marti Allen, Assistant Curator of Exhibitions, this exhibition presents highlights from a collection of more than 3000 antiquities donated to the Kelsey (between 1957 and 1970) by President Emeritus Alexander G. Ruthven. The collection, acquired in Egypt by the President's son Peter while he was working with the University's excavation at Karanis (1925-1935), consists of late Classical, early Byzantine, and Islamic antiquities dating from ca. 400 to 1300 A.C. These antiquities were originally displayed in the President's House where, along with a number of other treasures, they were the focus of frequent tours. The President's House was open to any "students wishing to call" during the celebrated "Ruthven Teas" held two afternoons a month throughout the twenty-two years of Ruthven's presidency. The exhibition, which will examine the collecting tastes of the Ruthven family, will be mounted in the Museum's "Fireplace Gallery." The installation will attempt to recapture the ambiance of the President's House during the Ruthven's residency.

The opening reception for the exhibition will be held on Saturday May 19th at 4:00 p.m. in conjunction with the University's "President's Weekend."

Mid-September of this year will see the opening of **Dangerous Archaeology: Francis Willey Kelsey and Armenia (1919-1920)** organized by Thelma Thomas, Assistant Curator of Collections. This exhibition will explore Francis Willey Kelsey's two year expedition (1919-1920) to Europe and the Near East during the fascinating moment in the history of archaeology, the tense years of fragile peace between the two World Wars. Letters, diaries and newspaper articles, as well as antiques acquired by Kelsey during his trip on behalf of the University of Michigan provide a startlingly detailed glimpse of this one American archaeologist's perceptions of the Near



Travel poster for the Near Eastern Railroad, from the exhibition **Dangerous Archaeology**.

East, his goals, and his frustrations. Photographs of ancient mounds and temples, mediaeval fortresses, modern refugees, missionaries, and armies as well as visual records of historic moments, such as Feisal's reception in Damascus, are telling images of an era when archaeologists abroad wore many hats—scholarly, missionary and military.

There will be a lecture series in conjunction with **Dangerous Archaeology**, and an exhibition catalog will be available. The exhibit will run until February 1991.

In May 1990 Marti Allen will be welcoming Professor Keith T. Dix of the University of North Carolina-Greenboro, Department of Classical Studies to the Kelsey to work on an exhibition entitled **Writing in the Ancient World** which is scheduled to open late in August 1991 and run until February 1992. It will be open for viewing during the conference *Literacy, Identity and Mind* (October 3-5, 1991) sponsored by the University's Program in Linguistics.

STAFF NEWS

Assistant Curator of Collections, **Thelma Thomas**, participated in a panel discussion, *Feminist Perspectives: Do They Affect Methodology?* during the national conference of the Women's Caucus for Art which was held in New York City in February. She then stayed on in New York City for the annual College Art Association conference. Her short book "Textiles from Mediaeval Egypt, A.D. 300-1300," based on the collections of the Carnegie Museum of Natural History, appeared this winter. It is part of the *Carnegie Series on Egypt* which is a set of nine booklets describing different aspects

of ancient and modern Egypt. At the moment Thelma is hard at work on the exhibition scheduled for Fall 1990, *Dangerous Archaeology: Francis Willey Kelsey and Armenia (1919-1920)*.

Assistant Curator of Educational Programs **Lauren Talalay** recently returned from a lecture tour sponsored by the Archaeological Institute of America. She visited Boulder, Tuscon, San Diego and Cleveland where she delivered lectures on Karanis and *A New Interpretation: Stone Age Figures from Greece*. She has a forthcoming article in *Archaeology Magazine* entitled "The Case of the Silent Figurines."

Robin Meador-Woodruff, Coordinator of Collections will be curating an exhibition on French Eighteenth Century Textiles at the University of Michigan Museum of Art in June 1990.

Director **Elaine Gazda** chaired a meeting of the Classical Society of the American Academy in Rome during the annual meeting of the Archaeological Institute of America and American Philological Association in Boston in December 1989. At the same annual meeting, the book she co-authored with A. M. McCann, J. Bourgeois, J. P. Oleson and E. L. Will, *The Roman Port and Fishery of Cosa* (Princeton, 1987), received the first annual James R. Wiseman Book Award from the Archaeological Institute of America. The book of essays which she is editing, *Roman Art in the Private Sphere*, is scheduled for publication in 1991 by the University of Michigan Press.

Curator **Margaret Root** was principal investigator for the NEH-sponsored grant supporting an international congress on Persian Studies. On April 6-8, 1990, the Tenth Annual Achaemenid History Workshop convened in Ann Arbor. Previously gathered in Europe under the auspices of the University of Groningen in the Netherlands, this international group of some thirty specialists in ancient Persian history, art history, and archaeology meet for dialogue on specific problems of the historiography of the study of the Achaemenid Persian Empire. The subject of this year's workshop was the problem of understanding the Persian Empire as a filter of continuity and change. Professor Root presented a paper for discussion entitled *Theories of Artistic Transmissions: Implications of Historicism versus the Dogma of Eclecticism in Achaemenid Persian Art*.

Professor Root also presented a lecture *Acropolis and Persepolis: Laboring in the Gothic Image*, as part of a symposium entitled *Empire Builders* sponsored by the Institute for the Humanities in conjunction with its 1989-90 theme "Economies of Art." The paper relates to work which will appear in Professor Root's forthcoming book, *Persia and the Parthenon: Essays on the Art of Emulation*.

FAREWELLS WITH MUSIC

A simple image of a seated musician actively playing a two-reed flute (Greek: *dioulos*) is found on a Kelsey Museum stele (21183). This gravemarker was found in the accumulations of sand and wind-deposited debris along the southern edge of the highest surviving point, called the "High Place," at Kom Abou Billou. Situated in an area of rolling terrain, or *Kôm*, along the edge of the Libyan Desert, Kom Abou Billou was the necropolis or "city of the dead" for the town of Terenouthis. Terenouthis, which will be familiar to readers of this Newsletter, was located about midway on the Rosetta Branch of the Nile. Founded towards the end of the Old Kingdom Period (ca. 2300 BC), its strategic position in the western Delta and its Nile-guaranteed agricultural wealth sustained the people of this riverine town for over three millennia and, indeed, down to the present day.

It was toward the end of the Ptolemaic Period (304–30 BC) that the flautist on the Kelsey gravemarker lived and died. He is shown by the relief engraver as he was known to his contemporaries in life, alertly perched on a folding stool (*diphros*) and performing for his public.

His full profile pose as well as his Egyptian bag-wig hairstyle are inspired by Egypt's ancient artistic tradition. In the context of artistic activity at Terenouthis, this stele is a late, vernacular example of the ancient canonic Egyptian style—a pale reflection of the glories of pharaonic art still practiced in the royal studios of the Ptolemaic rulers.

Our musician faces to the viewer's left, with his neck and head held erect. Such a positioning of the upper extremities ensured that a continuous column of air was delivered to the single (or double) reed of the flute's mouthpiece, which was required to vibrate the long pipes. A slight forward lean of the musician's torso suggests that his mental and physical concentration was entirely focused upon the intricacies of producing music, especially the fingering of the holes or stops (up to sixteen) on each pipe. The differing angles and heights of the long pipes might further suggest that our flautist was capable of simultaneously "speaking" through each pipe, in two or more musical modes (Greek: *armonia*).

Notable too, is the precision with which the artisan depicted the flautist's fingers supporting the pipes. As the line drawing shows, the fingers are specifically poised in what was probably rapid fingering (and possibly cross-fingering) positions.

Depictions of musicians in later Egyptian art are rare, in spite of the fact that musicians are mentioned on private monuments and in the ancient authors as partici-

pants in both the religious and secular spheres of life. For instance, they are often recorded as members of the staffs of musicians and chantresses who were attached to temples. Further, these musicians participated in elaborate funerary obsequies and numerous lunar festivals of the dead, that took place in the local "cities of the dead." As today in the traditional societies of the Middle East, musicians were also available for private secular events, e.g. weddings.

Two additional observations of this musician's funerary image might be made. First, he appears to be wearing a typical

one-piece, full-length Egyptian garment, with wide vertical folds. It consisted of a large, seamless rectangle of linen that was folded about the body, with one end anchored at the waist; the other end normally draped over the left shoulder.

Our musician, however, was actively engaged in supporting and playing the double-flute, and, to accommodate the upper body's gyrations, he placed the overhang of his garment across his lap (his right to left), from which it cascades almost to the ground. This may have been his normal appearance while playing, and so it was recorded for his funerary image.



William Wood

STELE OF THE DOUBLE-REED FLAUTIST PARESHY (KM 21183) the University of Michigan excavation at Kom Abou Billou (Terenouthis), 1935. Height: 32.0 cm.; Width: 23.0 cm.; Depth: 9.5 cm.



Schematic line drawing of Stele of Pareshy.

The second observation, and one of notable art-historical importance, concerns the positioning of the flautist's feet. In contrast to the ancient artistic prescription of feet flat on the ground, the engraver of this relief subject shows the musician's left foot (closest to the chair's diagonal brace) in a flexed position, with the ball of the foot acting as the weight-bearing fulcrum of the body's precarious balance. The placement and flexion of the left foot might also imply that the musician's torso swayed back and forth from the waist, requiring this foot as a stable pivot to respond to his shifting equilibrium.

By contrast, the representation of the right foot is an intriguing series of related profiles: (1) flat on the ground, (2) at about 15 degrees and (3) a separately incised foot raised above the ground at an angle of about 25 degrees to horizontal. It appears that the artisan erred in placing raised foot (no. 3 in the drawing) too high, in violation of a basic tenet of canonic art: that the sitting figure be shown with feet squarely upon the ground. To correct this egregious error he then seems to have incised foot no. 1; but this time flat to the ground.

I suggest further that the engraver was inspired by the visual implication of the images he had just created, as they suggested the movement of the flautist's right foot engaged in beating time and he added foot No. 2. Moreover, there appears to be a responsive interplay between the depiction of the right foot and that of the musician's arms above. It is as if the musician's engaging performance is arrested in stone. One is tempted to see here a possibility of an isolated discovery of the idea of figure animation.

Just below the lower of the two ground lines, at the base of the relief scene, there is a one-line epitaph in Demotic—the last stage of the cursively written hieroglyphic script. It reads: "Pareshy, who has made [that is, lived] 35 years." His name is typical of late-period patronymns (ancestor-derived naming of newborns), for it is composed of two elements: *pa*—the Late Egyptian masculine definite article, and *rsh*—an adjective with the basic meaning "joyful" or simply "happy." Reusing or, as the ancient Egyptians termed it, "making to live" the name of a recent male ancestor is likely found in this name, which in extended literal sense reads: "The-(son-of-the)-happy-(one)."

The Demotic name, the fully Egyptian dress and hairstyle and the traditional pharaonic style of depiction identify Pareshy as a native Egyptian who lived just before or during the transition to Roman rule, at the end of the first century BC. As a local musician he undoubtedly earned a precarious living participating in the sacred and secular life of his community, for which services he was honored by family, community or both, by this grave monument. Indeed, the modesty of this stone would seem to be in keeping with the marginal economic existence of a musician. Pareshy's fate was no doubt closely tied to the ability of his fellow Terenouthians to afford his services at sacred or secular occasions.

We can hear neither the sounds of his sacred accompaniments within a temple precinct nor his plaintive dirges played in the "city of the dead" nor his dance tunes that enlivened festivities; but this image of a music-maker evocatively conjures up the reedy trills and strains of his intricate performance art.

The subject matter of this offering affords me the ambiguously welcome opportunity of saying farwell to all my friends at the Kelsey Museum. The many happy times, I know, will echo through future recollections.

Roger V. McCleary

THE KELSEY SUITCASE PROJECT



Docents Ann Laura Von Buren and Dottie Sims display contents of the Egyptian Suitcase.

When is a suitcase not a suitcase? When it is actually a large, red plastic container (2'x3') filled with books, videotapes, activity folders and replicas of ancient art. The Kelsey docents have been hard at work for the past year on this series of educational kits, a project funded by a very generous grant from the Ann Arbor Area Foundation.

The suitcases focus on four areas of the ancient world—Egypt, the Ancient Near East, Greece and Rome. There are two suitcases for each of these areas, one for younger users, (kindergarten through second grade), and one for older students and adults. The Egyptian “baby” suitcase contains books for young children, such as *The Egyptian Cinderella*, (the story of the Greek slave girl Rhodopis, who married the Pharaoh Amasis), a set of rubber stamps and ink pads for writing your name in Egyptian hieroglyphs, and several activity books and

lesson plans that suggest to teachers various ways of using the suitcase. In addition, each suitcase contains a slide presentation with a script. The Egyptian one focuses on mummies and the afterlife.

The Egyptian suitcase is now complete and has been loaned out to several area schools, including Bach School, Allen, Angell and Clonara, and the Webster School for the Gifted in Livonia. It has received an enthusiastic response from both students and teachers. A workshop for senior citizens at Domino Farms and a slide presentation for the Briarwood Kiwanis also used materials from this suitcase.

The Greek and Roman suitcases are nearing completion, and have travelled in their incomplete state to a conference in Detroit for high school teachers of classics. The Roman slide show had a preview at Bill Johnson's Forsythe class, as well as one of the Brighton schools. The Roman suitcase

features recent purchases from *Archaeology in Education*, published by the Department of Archaeology and Prehistory at the University of Sheffield, England: beautiful Roman coin replicas, slide shows on *Archaeology from the Air*, *Archaeology from the Ground*, *Dead Men Tell Tales*, and a Roman villa kit. Another notable feature of the suitcase is a musical selection called *Sounds of the Roman World*. The Near Eastern suitcase is still being assembled, but it already contains many interesting replicas, including one of a cuneiform tablet with the world's oldest medical text.

When all four sets of suitcases are completed, they will greatly enhance the Museum's ability to introduce archaeological subject to the Ann Arbor and surrounding communities.

Meredith Klaus

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Research Scientists

John H. Humphrey

John Griffiths Pedley

Ann Van Rosevelt

E. Marianne Stern

Coordinator of Collections

Robin Meador-Woodruff

Exhibition Designers

Dana Buck

David Slee

Development Officer

Giovanna Costantini

Public Programs Coordinator

Elyse Rubin

Photographer

William Wood

Archivist

Carol Finerman

Librarian

Nigel Pollard

Security and Information

Angela O'Donnell

Office

Helen Baker, *Administrative Assistant*

Jackie Monk, *Office Assistant*

Michelle Biggs, *Associates Secretary*

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.

Associates Board Members

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Calendar of Events

Crowing Glories: Persian Kingship and the Power of Creative Continuity

March 30–August 30, 1990

Tour of Sicily

May 1–10

Lecture by Professor Jadwiga Lipińska, *Discoveries by Polish Archaeologists in Egypt and the Mediterranean*

May 7, 5:00 p.m., Room 130, Tappan Hall

President's Choice: Selections from the Ruthven Collection of Antiquities

May 11–August 12, 1990

Dangerous Archaeology: Francis Willey Kelsey and Armenia (1919–1920)

September 1990–February, 1991

Regents

Deane Baker

Paul W. Brown

Neal D. Nielson

Philip H. Power

Thomas A. Roach

Veronica L. Smith

Nellie M. Varner

James L. Waters

James J. Duderstadt

ex-officio

The Museum is open to the public Tuesday-Friday 11:00-4:00 and Saturday-Sunday 1:00-4:00. Admission to the Museum is free.

Kelsey Museum of Archaeology
The University of Michigan
434 State Street
Ann Arbor, Michigan
48109-1390
(313) 763-3559

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