

Notes from the Director

It has been a challenging year at the Kelsey. After the Museum closed for renovation last summer, our curatorial and administrative offices were dispersed among a number of locations, and museum life suddenly became a lot more complicated. But thanks to the resourcefulness of all the staff and the extraordinary cooperation of our Associates, volunteers, and colleagues at the University and abroad, we managed to keep many of the Kelsey's normal operations going and even score a number of notable successes.

The renovation project itself was, of course, our chief accomplishment, about which I will say more later in this article. Other achievements, discussed here and elsewhere in this issue of the Newsletter, strengthened a range of programs from research to public education. Briefly, they include the publication of three volumes on Kelsey excavations (two on Tel Anafa and one on Paestum; see p. 4); new hirings, promotions, and assignments for Museum staff members (p. 8); the installation and opening of a gallery in the museum at Lamta (Tunisia) that highlights the Kelsey's fieldwork at Leptiminus (p. 3); an Associates-sponsored archaeological tour of Tunisia (p. 11), the production of two new educational "suitcases" funded by the Ann Arbor Community Foundation and Detroit Edison, and, not least, our Associates' extraordinary benefit auction, "The Kelsey and All Those Treasures," which yielded proceeds double those of the previous year (p. 11). We also had the fullest program of public lectures in the Museum's history.

While exhibitions in the Kelsey building were at a halt, the Museum of Art continued to show approximately 100 Kelsey antiquities through the end of Winter Term. Abroad in Rome, the Kelsey participated in an important show at the Museo Nazionale Romano (see p. 5). Research on the collections that did not require use of the Kelsey building went forward splendidly in Margaret Root's study of the Adams prehistoric Near Eastern stamp seals, which were tempo-



Photo: G. Brown

The new climate control unit for the SAFE arrives at the Museum.

rarily housed in the Department of Rare Books and Special Collections of the Graduate Library. Professor Root and her collaborator Professor Mark Garrison of Trinity University in San Antonio also made impressive strides on their long-term project on the fortification tablets from Persepolis, currently funded by the National Endowment for the Humanities. Active field research proceeded under the direction of Sharon Herbert at Coptos in Egypt (December–January), John Humphrey in Tunisia at Leptiminus/Lamta (November–December and May–June), and Susan Alcock in Greece in the region around Pylos (June–August). In other words, our work went ahead on most fronts despite the displacement and disruption caused by the renovation.

The SAFE Project—Moving in

The year of renovation provided many exciting moments, but we have now reached the most exciting time of all. Our century-old museum building is nearly ready for reoccupancy. Since May, teams of students and volunteers have been working under the supervision of curators Geoffrey Brown and Robin Meador-Woodruff to install our most endangered collections in the new SAFE (Sensitive Artifact Facility and Environment—the heart of the renovation project), to inventory the collections, and

to shelve all our books in the newly refurbished Museum library. As I write our hardwood floors are being refinished, and student employees are helping our preparator, Dana Buck, brighten up the galleries and work areas with a fresh coat of paint, reorganize the layout of the main administrative office, and in general tidy up a lot of construction details so that curators and staff can move into their new spaces in time for Fall Term to begin. By the time this Newsletter reaches you, we will be back on State Street in force. This fall we will reinstall our exhibition galleries with the expectation of opening our doors to the public by late October, in time for the annual Byzantine Studies Conference (p. 4), which the Kelsey will help to host.

A great deal of the work of resettling the Museum was done in June and July while I was in Italy conducting an NEH Summer Seminar for College Teachers at the American Academy in Rome. It was thrilling on my return to see familiar collections beautifully housed in state-of-the-art storage cabinets in the new climate-controlled SAFE, the library neatly shelved and almost ready for use, and newly painted laboratory and office walls. My warmest thanks go to all the staff and their helpers for their Herculean efforts, and to the acting directors, Lauren Talalay and John Humphrey, who stood

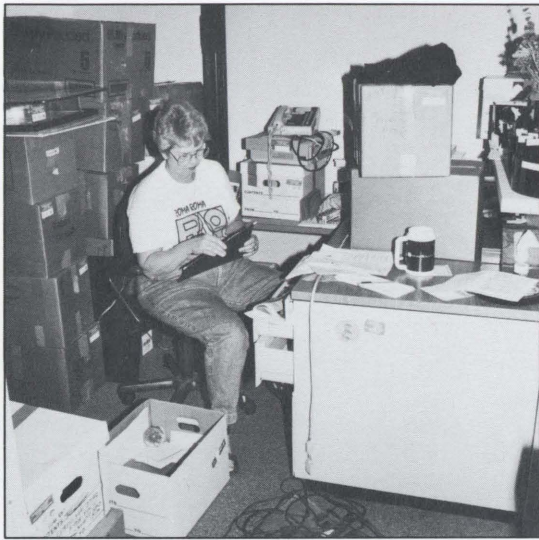


Photo: N. Garcia

Office Assistant Jackie Monk unpacks the Kelsey's administrative offices after a year at the Argus II Building.

in for me and oversaw all operations in June and July, respectively.

Immediate and Future Plans

Installation of the SAFE constitutes a milestone in the Kelsey's history. The most endangered collections are at last stored in environmental conditions that will ensure their survival for generations to come. Those collections that are not housed in the SAFE, primarily pottery and stone objects, will be the focus of conservation treatment campaigns over the next few years. These collections must be stabilized by removing the salts that cause them to disintegrate. In preparation for this project, during the past year Geoffrey Brown and his two student assistants, Kate Riley and Tammy Satkowski, conducted a conservation survey of the pottery from Karanis. Much of the cost of desalinization will be defrayed by the gift of Eugene and Emily Grant of New York, who are the principal donors to the SAFE project. Once this treatment is completed, virtually all of the objects in the Museum's care will have been given a new lease on life.

Now that the Kelsey is in better physical shape than at any other time in its sixty-five-year history, we look forward to making the most of the possibilities our renovated quarters offer. Primary among these is the chance to accommodate the research of students and faculty from several departments—especially those from History of Art, Classical Studies, Near Eastern Studies, History, and Anthropology, who are the heaviest "users" of the Kelsey. Our expanded library, laboratory, office, and seminar spaces as well as upgraded computing facilities will permit

more projects to be carried out simultaneously, and an upgraded and flexible security system will allow use of selected areas of the building for many more hours of the day than before the renovation. The public, too, will benefit from new educational programs and will enjoy the refurbished galleries.

For the first time in a number of years the Kelsey can provide a functional home for the Interdepartmental Ph.D. Program in Classical Art and Archaeology (IPCAA), which is cosponsored by the departments of History of Art and Classical Studies. The administrative offices of IPCAA will move back into the Kelsey from the Department of Classical Studies, and for the first time

in IPCAA's history all program faculty and students will have a modest amount of office space in the Museum. This arrangement will help us reintegrate the teaching and research enterprises of IPCAA and the Kelsey and strengthen the intellectual bonds between the two units.

To benefit interested undergraduate and graduate students, we plan to participate annually in the First-Year Seminar Program of the College of Literature, Science and the Arts and to introduce a series of "Kelsey courses" that will offer experience in a wide variety of museum programs, from research (both collections and field) to conservation, exhibition preparation, collections management, and public education.

After nearly twenty years of curatorial self-education about the rich collections of the Kelsey through studies of discrete bodies of material and individual objects, we are now in a position to undertake more comprehensive, programmatic research on the collections. The collections that derive from excavated sites are especially rich in possibilities because of the contextual information associated with them. Foremost among them is our collection from Karanis, which derives from the University's excavations of the 1920s and 1930s in the Egyptian Fayoum. We expect to launch a major initiative to publish and eventually exhibit this unique collection of some 44,000 material remains of daily life in Roman Egypt. We are currently planning to prepare a data base of objects, archives, and photographs that can be integrated with a parallel data base of the papyri from Karanis that has been assembled by the Papyrological Collection of the Graduate Library. When both

data bases are on line, curators, faculty, and students, as well as scholars from around the globe, will have unprecedented access to information essential to their research. As research and publication of Karanis proceed, we expect to present our discoveries to the public in the form of special exhibitions.

Our newly renovated galleries inspire us to revamp our program of special exhibitions. The installation of a long-needed elevator actually cost us a good deal of precious exhibit space, but with some ingenuity we expect to make the most of the space that remains. Once life is back to normal at the Kelsey, we will be experimenting with new kinds of exhibitions and new arrangements of the galleries with the goal of highlighting the research we do on collections and in the field. We also have a number of exciting loan exhibitions lined up for the next few years.

Funds to Complete the Renovations

When we are back in the Kelsey building, we will be working in spaces that are far more efficient than those we had before because they were planned specifically for the functions they need to serve. They will not, however, be entirely finished spaces. Ceilings will need to be trimmed with acoustical panels, plywood and concrete floors will need to be carpeted or tiled, the air conditioning system will have to be extended to serve the curatorial offices and galleries, and three planned office spaces will have to be built. New furniture will be needed in virtually every office and curatorial lab as well as in the library and conference room.

Many of you have already given generously to the SAFE project. Thanks to your help we have come this far. Without it the project could not have gone forward at all. At the Associates Annual Meeting last spring, I announced a new fund-raising initiative designed to help us put the finishing touches on our renovations. At that time I offered rough estimates of the cost of finishing each space. Over the summer we have been working at making those estimates more precise. We are now looking for donors who will help us finish these spaces, which we plan to name for those who contribute. We hope that those of you who have already helped us will contribute once again and that those who have not will take this opportunity to be recognized as supporters of the Kelsey's renewal. We are immensely grateful for your interest in the present and future welfare of the Kelsey Museum.

Elaine K. Gazda
Director

A Michigan Gallery in a Tunisian Museum

As part of its commitment to preserving Tunisia's cultural heritage, the joint American-Tunisian Leptiminus Archaeological Project opened a gallery in the new site museum at Lamta (ancient Leptiminus),

Spotlight

Tunisia, on May 12. The gallery was designed and installed by Jim Richerson, Fulbright Fellow to Tunisia, assisted by Kelsey Technician Dana Buck. Interdepartmental Program in Classical Art and Archaeology (IPCAA) precandidate Elise Friedland and University of Michigan alumna Ann Marie Yasin selected the objects, wrote the label copy, and coordinated the installation. David Stone, IPCAA doctoral candidate, assembled the pottery and field survey displays, while Tunisian craftsmen expedited construction of the gallery.

The museum is integral to the Leptiminus Archaeological Project, which is examining the topography and economics of the Roman port town of Leptiminus through excavation and field survey. Along with the ports of Sullethum and Thapsus just to its south, Leptiminus exported grain, olive oil, fish sauce (called *garum*), and fine ceramic table wares to many parts of the Roman empire, sparking an economic boom that began in the early second century A.C. As a result, the town of Leptiminus enjoyed many of the benefits of Roman civilization, including the seaside bath complex whose remains are visible in the museum compound.

The Michigan gallery was planned with specific educational goals and audiences in mind. One goal is to explain the techniques used to gain information about the

Roman port town. Sections on excavation, field survey, as well as faunal, skeletal, and botanical study, show visitors how the objects and information presented in the rest of the room were recovered—and why 20 to 30 American and British specialists appear each summer to dig trenches or walk across olive fields collecting broken pottery! The room also displays a representative sample of all the objects recovered, detailing the social history of ancient Leptiminus as fully as is currently possible. The exhibitions were much enhanced by pottery, building material, and palaeobotanical experts, who did everything from editing label copy to identifying the origins of numerous amphorae (pottery transport jugs) to showing our designers the proper orientation of a piece before we mounted it.

One important consideration was the variety of audiences who would visit the museum. Because we expected a large audience of nonarchaeologists—Tunisians as well as foreign tourists—the gallery focuses on reconstructions of building types, including one of the heating system used to warm the hot room of the bath complex. Graphics, including diagrams, plans, photographs, and maps, help explain the objects and their importance. For archaeological specialists who visit the museum to study objects found in this region, we display type series of various bodies of material. The trilingual (Arabic, French, English) label copy presented logistical challenges. We wrote and proofread it in English; after our Tunisian codirector Nejb ben Lazreg translated it into French, we proofread that as well. Fortunately, there are French spell-checkers in Tunisia. Special Macintosh computer programs were used to format the Arabic labels.

We installed the exhi-

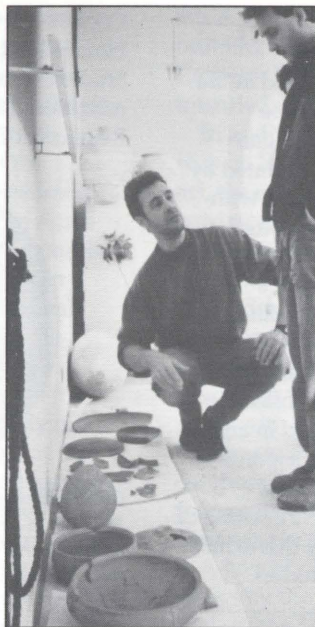


Photo: A. M. Yasin

Pottery specialist John Dore (left) assists museum designer Jim Richerson in arranging the coarseware pottery cases.

bition in thematic sections. Thus, an amphora display shows the great variety of regions from which foreign wine and oil were imported to Leptiminus. A section on the bath complex contains plans of Leptiminus' seaside bathing establishment. One on building materials has samples of the many imported marbles used to line the walls or floors of the bath complex. Another on the town's cemeteries includes a terracotta mask found in the burial of a three- or four-year-old child.

Finally, we encountered a number of design considerations.

Because the museum would not be constantly monitored and is located in an extremely humid environment, we had to select durable objects: pottery and terracotta were in; bronze coins and crumbling stucco wall decorations were out. Furthermore, we had to alter the museum building to ensure that air circulated through the gallery: clerestory glass window panes were replaced by grilles and ceiling fans installed. Limited finances and supplies dictated that we use indigenous materials and hire local craftsmen to build cases and room partitions: clay "air-bricks" and hand-mixed mortar made for lego-like modular constructions. Because of this emphasis on local construction materials and techniques, the museum gallery provides a familiar environment to the Tunisian audience and can be easily duplicated in future Tunisian museums.

The University of Michigan gallery at the Leptiminus Museum not only helps explain the archaeological heritage of Tunisia; its planning and execution also provided invaluable hands-on experience for the graduate students and Kelsey staff involved in the project. The gallery will also serve as an orientation center for new Leptiminus Archaeological Project team members each year before they begin work in the field. The constantly evolving collaboration between Tunisians and Americans produced an exhibition that uniquely reflects Tunisian culture and will interest visitors of all backgrounds.

Elise Friedland



Reconstruction of a portion of the underfloor heating system from the seaside baths at Leptiminus. Foreground: display of building materials used at the ancient site.

Byzantium Exhibition

The first exhibition to be mounted in the renovated Kelsey Museum will be "Byzantium: University of Michigan Collections and Expeditions," curated by Thelma K. Thomas in conjunction with the twentieth annual Byzantine Studies Conference. Opening October 20, the show will highlight the Museum's Byzantine holdings, including related objects from the Departments of Rare Books and Special Collections and Papyrology. The Kelsey's extensive collection of Byzantine coins will be featured in anticipation of comments from participants in the Byzantine Studies Conference.

A reception at the Kelsey the evening of October 20 will open not only this exhibition but also the Byzantine Studies

Conference, which will be hosted by the Horace H. Rackham School of Graduate Studies, October 20–23. Before the reception Elizabeth Clark, Professor of Religion at Duke University, will lecture



Gold solidus of Valens, minted between 364 and 378 C.E. in Antioch. Excavated at Karanis, Egypt, by a University of Michigan expedition. Acc. no. 65279.

on "Family Values? Women, Asceticism, and the Reconstruction of Early Christian History." Her lecture is sponsored by the Harlan Hatcher Graduate Library.

Also occasioned by the Byzantine Studies Conference is an exhibition at the University of Michigan Museum of Art, cocurated by Thelma Thomas of the Kelsey and Ellen C. Schwartz of the Department of Art at Eastern Michigan University. "Beyond Empire: Artistic Expressions of Byzantium," a small loan show that includes one Kelsey object, will be on view between September 17 and October 30. On September 23 Professor Marilyn Heldman of the University of Missouri–St. Louis will deliver the opening lecture, entitled "Frē Seyon: Ethiopian Monk, Painter of Holy Images."

Thelma K. Thomas

New Publications

Published in June, volume 1 of Sharon Herbert's *Tel Anafa* reports on the University of Michigan/University of Missouri excavation at Tel Anafa, a Hellenistic and Roman settlement in the Upper Galilee of modern Israel. Part 1 contains chapters on the occupational history and stratigraphy of the site plus studies of the stamped amphora handles, coins, geographical setting, and faunal remains. Part 2, which is bound separately, offers illustrations and appendices.

The second volume on Tel Anafa, with studies of pottery, glass, lamps, and miscellaneous terracottas, is due out by the end of the year. The projected three-volume work is both a supplement to the *Journal of Roman Archaeology* and part of the Kelsey Museum Fieldwork series.

Another recent publication is volume 1 of *The Sanctuary of Santa Venera at Paestum*, by John G. Pedley and M. Torelli. Between 1982 and 1984 the Kelsey Museum and the Università degli Studi di Perugia Istituto di Studi Comparati sulle Società Antiche sponsored excavations of the sanctuary in the località Santa Venera, a site of major cultic activity during the Greek and Roman eras. This volume, the first of a projected three, presents final reports on the stratigraphy, excavation history, major buildings, marble sculptures, coins, inscriptions, and small finds from this site at the southern end of the Bay of Salerno.

Hellenization Conference

From March 24 to 27 the University of Michigan hosted an international conference focusing on various disciplinary approaches to culture and ethnicity in the Hellenistic East. In particular, participants probed the question: To what extent did Greek culture actually penetrate and influence the cultures of the indigenous peoples, and to what extent were Greek customs transformed by those of local peoples in the Near East? The conference was planned to celebrate the completion of the first volume on the Kelsey's excavations at the Hellenistic site of Tel Anafa in northern Israel, and a number of papers were inspired by material from Tel Anafa.

Organized by Professors David Potter and Sharon Herbert of the Department of Classical Studies, the conference was held under the auspices of the Institute for the Humanities in conjunction with its 1993–94 theme, "The Geography of Identity." Other University sponsors included the Department of Classical Studies, the College of Literature, Science and the Arts, the Horace H. Rackham School of Graduate Studies, and the Office of the Vice President for Research. A grant from the National Endowment for the Humanities covered the bulk of the expenses.

Papers were presented by twenty-three scholars, some traveling from as far away as Jordan and Israel, others commuting only from Angell Hall and the Kelsey. Invited speakers and discussants included anthropologists, archaeologists, art historians, historians, and philologists, with areas of specialization ranging from the Punic West to the eastern end of the

Persian empire and including the Egyptian, Greek, Roman, and Phoenician homelands as well. Participants were asked to address ways to identify and assess the survival of local custom beneath a Hellenized surface or the impact of so-called Hellenism on local expression. In other words, in what ways might we determine how important to ongoing cultural developments was the change in the political balance between East and West resulting from the conquests of Alexander the Great or the establishment of Roman imperial authority in the Near East? Papers on the more general issue of the identification of ethnicity in the archaeological record were also invited.

The conference was organized in six sessions moving from more general and theoretical issues to specific case studies of interactions between Greek and indigenous cultures. The first session focused on how to identify ethnicity in the archaeological record. The second took up the question of recognizing indigenous ideology in Hellenized literature. Subsequent sessions examined the Persian/Achaemenid legacy, the Phoenician legacy, and aspects of the Roman transformation of these cultures at the end of the Hellenistic era. All sessions were well attended. Lively and enlightening discussion followed the presentations, and our goal of stimulating interaction among the various disciplinary approaches was amply met. A book of the conference proceedings, to be published by the University of Michigan Press, is now in preparation.

Sharon Herbert



A soldier's head in profile, lent by the Kelsey to the Museo Nazionale Romano for its "Dono Hartwig" exhibition. Acc. no. 2425.

The Kelsey in Rome

Last March the Kelsey Museum made its debut in Rome's museum world as collaborator on a special exhibition organized by the Museo Nazionale Romano. The somewhat obscure Italian title of the show, "Dono Hartwig" (meaning Hartwig's gift), tells only one side of the story—that an archaeologist named Paul Hartwig gave the Museo Nazionale nine fragments of marble sculpture, which he

had purchased in 1901 in Rome. The fragments had once belonged to an imposing Roman imperial monument.

What the title does not reveal is that in 1900–1901 Francis W. Kelsey, while serving as Annual Professor of the American School of Classical Studies in Rome (now part of the American Academy), purchased six very similar marble fragments and shipped them to Ann Arbor to be part of the archaeological collection he was assembling for the University of Michigan.

Not until 1979 was it discovered (by Gerhard Koeppel of the University of North Carolina at Chapel Hill) that the two sets of fragments belonged together. This discovery inspired the Museo Nazionale and the Kelsey Museum to plan an exhibition that would reunite their respective fragments in an effort to reconstruct the appearance, function, and meaning of the monument to which they once belonged.

As a result of this exhibition, which was on view in Rome through mid-June, a monument that was hardly known even to scholars can now be appreciated as one of the most impressive political and artistic statements of imperial authority of its day, the Flavian era. Dating to the early

90s A.C., the *Templum Gentis Flaviae* was a building complex dedicated by the Emperor Domitian to his family and intended as their mausoleum.

In addition to contributing to scholarship on Roman history, architecture, and art, the exhibition raises issues of cultural patrimony and international collaboration among museums. Italian scholars and government officials regard the exhibition as an ideal example of the kind of collaboration that should serve as a model for future projects. In Rome the Kelsey's fragments were strikingly displayed along with those from the Museo Nazionale and a partial reconstruction composed of high quality casts of all the fragments made by Rome's Istituto Centrale per Restauro.

A lavishly illustrated catalogue, with essays by the organizing curator, Dr. Rita Paris of the Museo Nazionale, Elaine Gazda, and a number of other specialists, documents the history and meaning of the monument, the topographical setting, conservation measures that were taken, and the processes used in making casts of the marble fragments.

Our plans call for bringing this important exhibition to Ann Arbor.

Elaine Gazda

In Memoriam

With great sadness we report the death of Mrs. Irene B. Goudsmit after a brief illness this summer. Irene Goudsmit was the widow of renowned physicist Samuel A. Goudsmit (1902–78). In the autumn of 1981 she willed the Goudsmit Collection of Egyptian Antiquities to the Kelsey Museum. As she had hoped, the Collection has been a focal point of our exhibitions and behind-the-scenes teaching ever since.

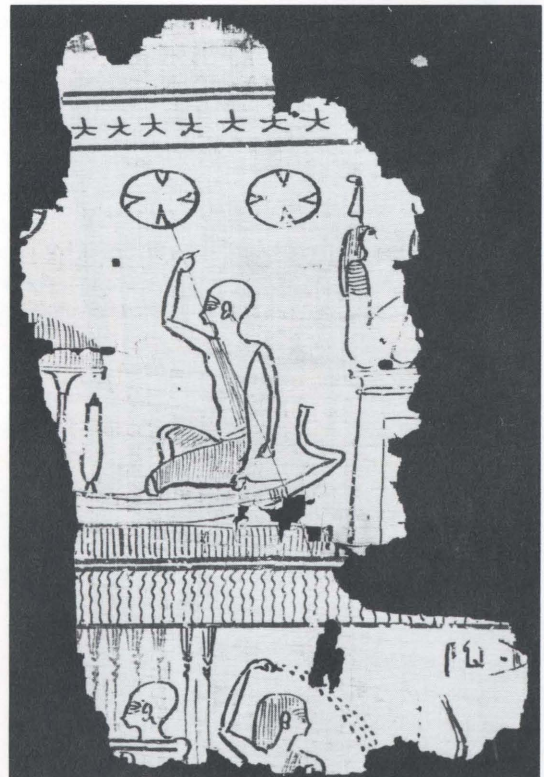
Irene was a lovely, warm, generous person who maintained a capacity for happiness and joy in life despite wrenching experiences. She was evacuated from Germany as a child and was sheltered for years by the Attenborough family in Great Britain. She married Sam Goudsmit in her middle age and was widowed all too soon. Her intense love for Sam was clearly a defining feature of her life. It is important to understand, however, that the quality of her reminiscences of this complex individual were

invitational, not exclusionary. One came away feeling heartened rather than depressed, glad to have made a truly meaningful human contact.

It was a source of profound pleasure to Irene to slip into the Museum on her occasional trips through the area in order to say hello to the Goudsmit Collection. She wanted no fanfare but enjoyed catching up on friendships established because of the Collection. One of her favorite artifacts was the papyrus fragment illustrated here. It is from a Ptolemaic *Map of Paradise*.

Margaret Cool Root

For more information on Sam Goudsmit and his Egyptological interests, see the Kelsey exhibition brochure: *The Samuel A. Goudsmit Collection of Egyptian Antiquities: A Scientist Views the Past* (1982).

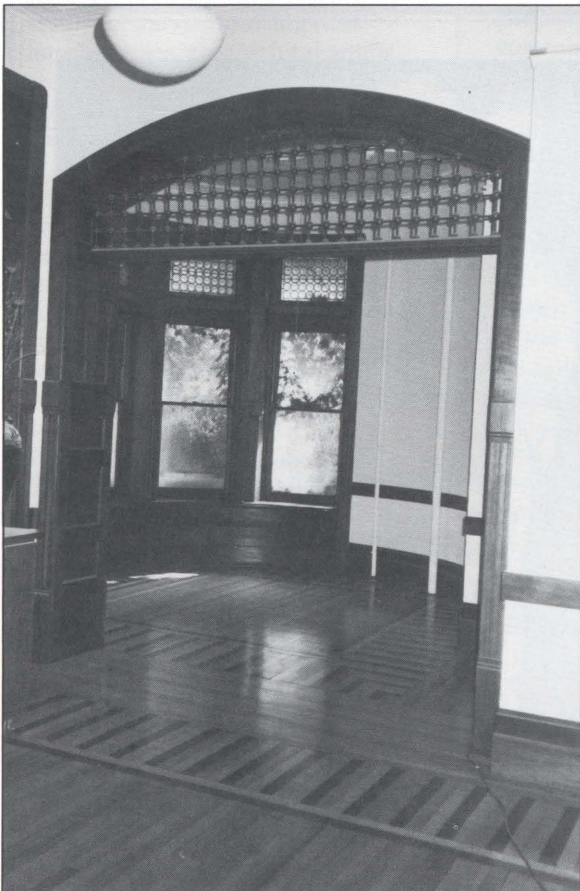
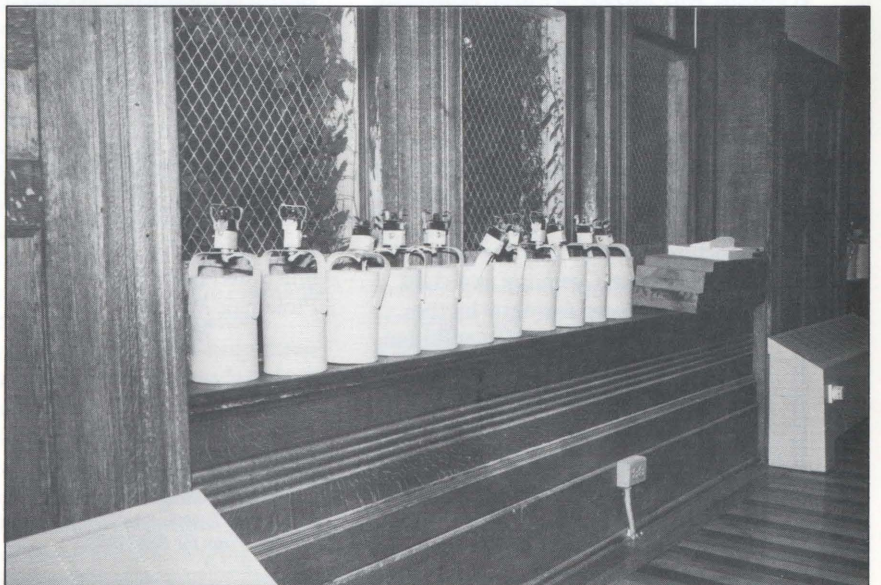
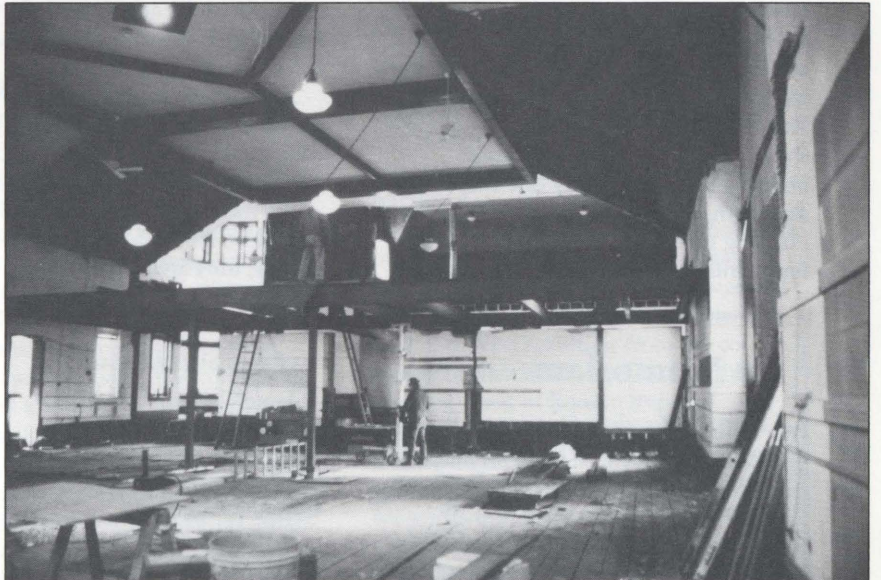


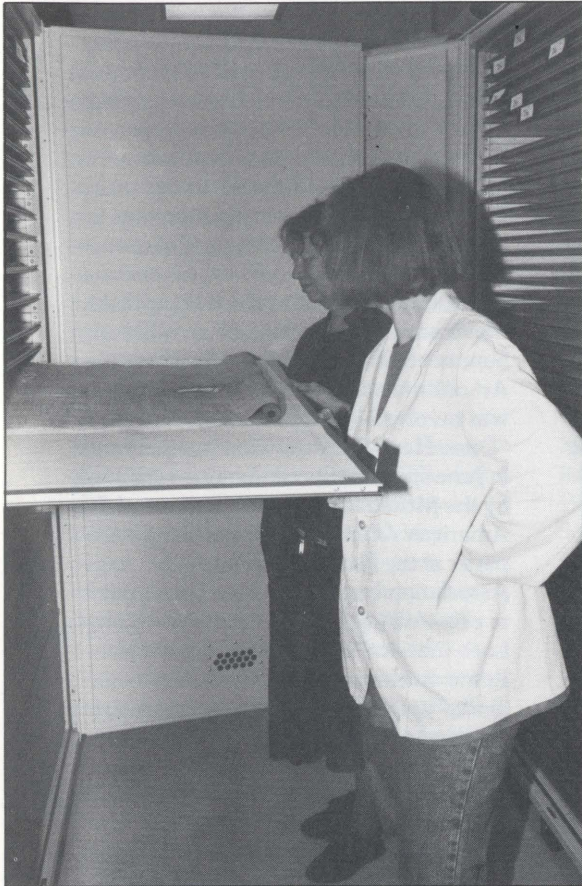
The Kelsey's New Digs

(clockwise from upper right on p. 6) • In the new third-floor collections study area, Conservation Assistant Christopher Barnes prepares textiles for storage in the SAFE • During construction steel beams are positioned through the old auditorium space to hold the new third floor • Lighting fixtures arrayed on a window sill await reinstallation in the galleries • View of turret gallery shows off refinished floor

(clockwise from lower left on p. 7) • A row of new ranges for collections storage in the climate-controlled SAFE • Pulling out a range drawer in the SAFE, Research Scientist Ann Taylor-van Rosevelt (left) and Curator Robin Meador-Woodruff inspect an oversized textile, which is rolled to avoid the creases that folding would cause • The new third-floor conservation lab

Photos by Nathan Garcia and Geoff Brown





Renovation Fund Donors

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Staff on the Move

We are delighted to announce three promotions of Kelsey staff members: **Thelma Thomas** to the rank of Associate Curator of Collections in the Kelsey Museum and Associate Professor of Late Antique and Byzantine Art with tenure in the Department of the History of Art; **Lauren Talalay** to Associate Curator of Education; and **Robin Meador-Woodruff** to Associate Curator of Slides and Photographs.

We are also pleased that **Margaret Root**, Curator of Collections and Exhibitions, has accepted a five-year term as Chair of the Department of the History of Art (see p. 9); **Sharon Herbert**, Research Scientist, has accepted a five-year term as Chair of the Department of Classical Studies; and **John Cherry**, Research Scientist, has accepted a three-year term as Chair of IPCAA.

We are fortunate this fall to welcome two visiting curators, **Janet Richards** and **Terry Wilfong**, both specialists in Egyptology. Janet Richards will replace Margaret Root, who will be on leave from her curatorial appointment while she chairs the Department of History of Art. Terry Wilfong will replace **John Humphrey**, who has resigned from the University to work full-time as Editor of the *Journal of Roman Archaeology*.

Janet Richards earned her Ph.D. in 1992 in Egyptology and Anthropology at the University of Pennsylvania. Her research focuses on the analysis of mortuary complexes, especially those of Abydos in Upper Egypt, where she has worked for a number of seasons with the Pennsylvania-Yale expedition. She comes to Michigan from Mount Holyoke College, where she was a Visiting Assistant Professor in the Department of Anthropology and docent trainer for the Mount Holyoke College Museum of Art. As Visiting Assistant Curator of Collections and Exhibitions, Dr. Richards will conduct research on the Kelsey's collection of Dynastic Egyptian material and assist in the reinstallation of the Egyptian and Ancient Near Eastern Gallery. In Fall Term she will teach a survey course on Egyptian Art and Archaeology and in Winter Term a First-Year Seminar focused on the Kelsey's Egyptian collections.

Terry Wilfong recently completed his Ph.D. in Egyptology at the Oriental Institute of the University of Chicago. He specializes in the later periods of Egyptian language and history. As Visiting Assistant Curator of Fieldwork, Dr.

Wilfong will conduct a feasibility study for our publication of the Karanis excavation. His own research on the Egyptian town of Jêmé gives him relevant background for the kind of publication we envision. Dr. Wilfong will assist in editing the manuscripts from our Getty-funded study of the excavated materials from Terenouthis in the Egyptian Delta, and he will teach a Spring Half-Term course on Egyptology.

As of the Winter Term the Kelsey will join the Department of Classical Studies and the Rackham School of Graduate Studies in supporting the work of **Susan Alcock** and **John Cherry** as the new book review editors of the *American Journal of Archaeology*. The Kelsey will provide space and work-study assistance. In return, the Museum's library will receive a substantial number of publications. It is an honor for the Kelsey to be affiliated with this prestigious archaeological journal, which is published by the Archaeological Institute of America.

Elaine Gazda

Other Staff News

Research Scientist **Sue Alcock** spent most of the summer in Messenia, Greece, codirecting the third and final field season of the Pylos Regional Archaeological Project, in which several Michigan graduate students also participated. After the field season she delivered conference papers at the Fondation Hardt in Geneva and the Royal Academy of Sciences in Copenhagen. This fall she will speak at the annual meetings of the American Anthropological Association and the Archaeological Institute of America (AIA). Recently, she was appointed to the editorial board of Cambridge World Archaeology, a series published by Cambridge University Press, and to the Monographs Committee of the AIA.

On May 25 Curator **Geoffrey Brown** made a presentation on archaeological textiles for the Michigan State Police class in forensic microscopy given by the McCrone Institute. He has been busy overseeing the move of the Kelsey's collections into the new SAFE.

Research Scientist **John Cherry's** monograph *Provenience Studies and Bronze Age Cyprus: Production, Exchange and Politico-Economic Change* (with A. Bernard Knapp) is in final production with Prehistory Press and should appear in November. This summer he delivered a paper to the International Conference on Keos and Kythnos; conducted final studies in the

Nemea Museum, Greece, for publication of his survey as part of the Nemea Valley Archaeological Project; worked on lithic materials found in the Kelsey-sponsored Pylos Regional Archaeological Project; and traveled in Albania to evaluate prospects for new fieldwork there.

Director **Elaine Gazda** was recently elected to the Board of Trustees of the American Academy in Rome, whose Publication Committee she will head. At the Academy she codirected an NEH Summer Seminar entitled "The Roman Art of Emulation." While in Rome she was involved in the presentation of the "Dono Hartwig" exhibition (see p. 5) and in June spoke at the conference organized by the Museo Nazionale Romano and the American Academy in Rome. She gave a paper at the February College Art Association meeting and has been invited to present a paper in October at the James Loeb Classical Conference, "Greece in Rome: Influences, Integration, Resistance," sponsored by the Department of Classics at Harvard. She was recently reappointed to the Overseers' Visiting Committee on the Department of Fine Arts at Harvard.

In December and January 1993-94 Research Scientist **Sharon Herbert** completed the final study season of material from Coptos, Egypt. In June the first volume of her final report on excavations at Tel Anafa, Israel, appeared, and she is now editing volume 2 (see p. 4). Next summer she hopes to begin new fieldwork at Kedesh in the Upper Galilee.

Associate Curator **Lauren Talalay** delivered a paper entitled "Archaeological Ms. Conceptions: The Iconography of Power in Mediterranean Prehistory" at an international conference on gender and material culture in Exeter, England. Her review of feminist books in archaeology, "Indiana Joans," appeared in the May/June issue of *Archaeology*. And she recently completed an article, "Visual Metaphors: Half-Body Images in Neolithic Greece." Dr. Talalay will be on leave from January to September 1995 to pursue her research in Greece on prehistoric material collected during the last ten years by the Southern Euboea Exploration Project.

Associate Curator **Thelma K. Thomas** is on the Local Arrangements and Program committees, as well as co-organizing a session on "Townsites and Texts," for the Byzantine Studies Conference (see p. 4). She spent the summer revising her book on Late Antique Egyptian funerary sculpture and will continue as graduate advisor for IPCAA for 1994-95.

Margaret Root Reflects on 15 Years as Kelsey Curator

Margaret Cool Root, Curator of Collections and Exhibitions at the Kelsey, is on a five-year leave from the Museum to chair the Department of the History of Art. She is internationally known for her research on the art and social history of the Achaemenid Persian empire and for studies of cross-cultural relations between Periclean Athens and Achaemenid Persia. We asked Professor Root to reflect on her work at the Museum, which has embraced the entire Greater Mediterranean world from prehistory to the late antique.

John Pedley, then Director of the Kelsey, and Clifford Olds, then Chair of History of Art, brought me to the University in 1978-79, and my work at the Kelsey began in January 1979. For the past fifteen years, I have perhaps devoted my greatest curatorial effort to special exhibitions. In this I was fortunate to join Elaine Gazda as her junior curatorial colleague. Although I had been a graduate intern at the Metropolitan Museum of Art, my experience in its cavernous halls of visually assertive masterpieces hardly prepared me for the challenges of our primarily small-scale, fragmentary collections. Elaine introduced me to the Kelsey-specific idiosyncracies of exhibition as a vehicle for research and teaching. I was also fortunate to learn the ropes through early collaboration with David Slee, our former technician. In fact, I've worked with accomplished Museum staff in every capacity.

I've been in charge of sixteen special exhibitions at the Kelsey, including four student-initiated efforts. The remaining twelve ranged from Egyptian subjects to aspects of the late Roman East. Two of these were loan exhibitions, which I

radically transformed to suit the intellectual standards and interests of the Kelsey's constituents. "The Sigmund Freud Antiquities: Fragments from a Buried Past" (1991) is the one most readers will remember best.

Exhibitions that I conceived include "Faces of Immortality: Egyptian Mummy Masks, Painted Portraits, and Canopic Jars" (1979) and "Wondrous Glass: Reflections on the World of Rome" (1982). But by far the most popular was "Egyptian Mummies: From Ancient Cult to Modern Science" (1988). This exhibition followed a precedent I had established in 1984 with "The Art of Seals: Aesthetic and Social Dynamics of the Impressed Image from Antiquity to the Present." Two goals guided these exhibitions: 1) to present and initiate research on important material from various other University collections alongside Kelsey material; and 2) to cast the material culture of the Greater Mediterranean within historical and historiographical perspectives that speak to contemporary concerns. Despite my goals, the life-sized x-ray of Ramses II lit up in a mock sarcophagus probably had the most impact on the most visitors!

My favorite of the participatory displays I introduced at the Kelsey appeared in "The Cameron Squeeze from Behistun: Salvaging a Record of Iranian Art and History" (1986). We installed a telephone receiver adjacent to the great cast of the squeeze of the rock sculpture of King Darius of Persia. The receiver was hooked up to a tape recorder and speaker that were hidden behind Darius. When visitors picked up the phone, Professor Don Cameron's sonorous rendition of Darius' famous admonitions against rebellion in the empire seemed to issue from the life-sized figure of the king.

I liked to experiment with exhibitions that played off the Victorian spaces of our beautiful little museum and evoked the atmosphere of the subject at hand. For "The Samuel A. Goudsmit Collection of Egyptian Antiquities: A Scientist Views the Past" (1982) we created desk arrangements with cushioned seating and movable magnifying lenses to invite the pleasure of comfortable close scrutiny of the very small artifacts (most were

scarabs) in an ambiance evocative of an antiquarian's study.

David Slee and I devised many display strategies for difficult artifacts. We mounted the Goudsmith scarabs into custom cut-out plexiglass screens so that viewers could examine them from both front and back. In "Wondrous Glass," glass fragments installed in our corridor cases were lit dramatically from below; in order to keep the cases from heating up, David rigged small interior fan systems beneath each unit. In a special case designed for "The Art of Seals," each of a select group of seals was encased in a clear "bug" container with magnification. The containers were then suspended in individual custom-carved openings in an opaque grid. Lit from under this grid, each sealstone glowed in splendid isolation, emphasizing the beautiful qualities of material responsible for its aura of prestige and mystical value.

In that same exhibition large medieval and early modern manuscripts with pendant seals from the University's Rare Books and Special Collections were installed in a custom-made console of drawers that the museum-goer could sit beside and pull out one at a time. This invention, like many others, served conservation demands to limit light exposure on the rare manuscripts; it was also mandated by space limitations as well as a desire to engage the viewer in an active encounter with the material. These ideas ultimately joined the repertoire of devices used for other special exhibitions and new presentations in the permanent galleries.

Beyond the special exhibitions, other significant efforts have involved periodic overhauling of the permanent galleries (e.g., to incorporate ancient Mesopotamian material), pursuit of acquisition possibilities, and research on specific items in the collections for discrete publications. Beneath all of these activities runs the current of teaching. A constant feature of my curatorial work (and that of my colleagues) has been to expand use of the collections in University teaching.

It will be fascinating to follow the Kelsey's evolution in the post-renovation phase. There is exciting potential for full-scale research projects based on material first explored in several of the major exhibitions Elaine and I mounted in the '70s and '80s. And it should be nice for Thelma Thomas and Dana Buck to install the ancient Nubia exhibition next year in a building blessed with an actual elevator and loading dock!



Photo: R. Meador-Woodruff

Margaret Cool Root

Margaret Cool Root

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Exploring Ancient Tunisia

In May 1994 I led an Associates-sponsored tour of Tunisia. Members of the tour group were keenly interested in ancient and modern Tunisia, and our small size meant that we could explore the country in an intimate and direct manner.

For the first few days we were quartered at the luxurious Abou Nawas in Gammarth, a five-minute drive from ancient Carthage. Because of long-standing ties that the University of Michigan and I have with the site of Carthage, we were able to visit areas that most tourists do not have the opportunity to see. We were treated to lectures by several specialists, including Dr. Colin Wells of Trinity University on his new excavations at the Roman odeion. From our base in Gammarth we also made day trips to Thuburbo Maius, Zaghouan, and Dougga. Our walk around Dougga was especially memorable, providing many views of the famous Capitolium temple.

The next part of the trip was spent in the interior of the country. None of us will ever forget the heat or the barking dogs at our hotel in the hunting village of Ain Draham, but the spectacular new material at Chemtou more than compensated for them. We saw the unpublished reliefs from the Numidian temple on the site, as

well as the newly exposed "marble avenue," which the German excavators think is the street by which the famous Chemtou marble was transported from the quarry to the river for shipment to the coast. Another high point was the wonderful museum at El Djem, where the guard allowed us to see some of the famous mosaics not on view for the general public. Once we arrived at Sousse, our focus shifted to Islamic Tunisia, with visits to Monastir and Kairouan.

By far the highlight of the trip was the visit to the University of Michigan excavations at Leptiminus (modern Lamta), about an hour's drive along the coast from Sousse. The visit provided a unique insight into the workings of archaeological research and discovery. Not only did we get a first-hand view of the excavations (beautifully articulated for us by Michigan students David Stone and Sebastian Heath), but Najeb Ben Lazreg, director of Tunisian archaeology for the district of Leptiminus, gave us a personal



Members of the Tunisian tour group gather around Majid, the local guide, to learn about the Great Mosque at Kairouan.

tour of the new site museum. He then talked in detail about the many difficulties he encounters in trying to save the cultural heritage of an area so rich in archaeological material. Najeb's talk, in a very personal way, brought home to us the importance of continued exploration of ancient Tunisian history.

The farewell dinner was a wonderful affair, with many in the group already planning the destination of the next Kelsey tour.

Mark B. Garrison, Trinity University

A Treasured Success

This year's fundraiser, "The Kelsey and All Those Treasures," was a resounding success. The evening of February 4 was filled with high spirits, lively bidding, and wonderful music by the Steve DeDoes Trio. The event supported the Museum's

efforts to preserve its unique collections.

Thanks to the many who contributed time, effort, and ideas, profits from this event almost doubled those of last year's benefit. Along with Honorary Chairs Teresa and John D'Arms and Virginia and Cruse Moss, two other individuals deserve special mention: Steve Rogers,

then President of the Associates Board, who initially suggested that we attempt this ambitious auction; and Jane Schwenk, Chair of the event. With only a few months to accomplish the impossible, Jane cajoled a long roster of volunteers into soliciting local sponsors and items, working on publicity, laying out catalogues, designing invitations, and pitching in on such odd jobs as cutting and pasting mummy paddles.

Our sincerest thanks to the following

committee members: Chuck Cares, Steve Rogers, Sally Rogers, Michele Kotowicz, Jane DeChants, Linda Herrick, Lorna Hurl, and Cinnamon Stevens (Acquisitions); Dorothy Rehak, Mary Krasny, Carol Carzon, Janice Beatty, Dottie Sims, and Richard Athan (Publicity and Tickets); Alice Fishman and Connie Osler (Dinner and Entertainment); Steve Rogers, Thomas Dickinson, and Ed Surovell (Development); and Ann Taylor-van Roosevelt, Barb Leonard, Sue Peterson, Ed Peterson, and Sue Zellers (Catalogue). A special note of appreciation to all the merchants and organizations that generously donated items. We are especially grateful to British Airways and Kinkos for their contributions. Finally, we want to thank all the Kelsey staff members who worked so tirelessly.

Lauren Talalay

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Photo: R. Athan

A benefit guest evaluates the silent auction offerings.

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The Museum will reopen to the public in late October 1994.

Calendar of Events

Exhibition:

- *Byzantium: University of Michigan Collections and Expeditions*
Opens October 20, 8:30, Kelsey Museum

Lectures:

- "Family Values"? *Women, Asceticism, and the Reconstruction of Early Christian History* by Professor Elizabeth Clark, Duke University
October 20, 7:00, Aud. C, Angell Hall
Reception follows at the Kelsey
- *Aerial Survey of Ancient Petra* by Dr. J. Wilson Myers, American School of Classical Studies at Athens
October 28, 4:00, Kelsey Museum
Reception follows at the Kelsey
Cosponsored by the Archaeological Institute of America

- *Renovation and Conservation at the Kelsey* by Kelsey Curator Geoffrey Brown
November 16, 5:00, Kelsey Museum
Reception follows at the Kelsey
- *A Delicate Situation: Interpreting Leda and Other Pagan Images in Coptic Art* by Professor Thelma Thomas, Kelsey Museum and History of Art
December 14, 5:00, Kelsey Museum
Reception follows at the Kelsey
- *Excavation Photography at the Kelsey* by Kelsey Curator Robin Meador-Woodruff
February 1, 5:00, Kelsey Museum
Reception follows at the Kelsey
- *Watch for announcements of lectures in February and March by Visiting Kelsey Curators Janet Richards and Terry Wilfong*

Open House:

- November 2, Kelsey Museum, 4:00–6:00

Aquila Productions:

- Aristophanes' *The Wasps*
October 26, 7:30, Trueblood Theatre
- Sophocles' *Philoctetes*
October 27, 7:30, Trueblood Theatre

Conference:

- Byzantine Studies Conference
October 20–23, Rackham Building

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