



# Associates Newsletter

# Kelsey Museum of Archaeology

Spring 1991

## Notes from the Director

As this issue of the Newsletter goes to press, the war in the Persian Gulf has just ended. We are now beginning to take stock of the situation in the Middle East and North Africa where so much of the Kelsey's archaeological research takes place.

### Projects in the Middle East and North Africa

In mid-February we were especially relieved that our archaeological team, which had been in the field at **Coptos in Egypt** since mid-December, returned home safely after a successful season. We were in close telephone contact, several times weekly once the war broke out, and had contingency plans to discontinue work if necessary. The war, fortunately, did not impede the team's work.

With the Gulf war behind us we are again pursuing plans to publish our collection of archaeological finds from the Michigan excavations of the 1920s and 1930s at **Seleucia-on-the-Tigris in Iraq**, in collaboration with our Italian colleagues at the Centro Scavi di Torino who have been excavating at Seleucia since 1965. We are eager for news about whether, or to what extent, the Allied bombing raids damaged the ancient site, located sixteen miles to the south of Baghdad, and whether damage occurred to the National Museum of Iraq in Baghdad, where many of the excavation finds are housed.

Plans for the 1991 season at **Lepti Minus in Tunisia** await word about grant applications that were submitted last fall. The **Carthage** team will be in the field again in June and July. Susan Stevens and James Richerson report on the gratifying results of the 1990 season elsewhere in this issue.

### Terenouthis and Beyond

Our two-year grant from the J. Paul Getty Trust to prepare a final publication of the Kelsey's 1935 dig at Terenouthis in the Egyptian Delta ended on the first of March. I am happy to report that we accomplished what we had planned. Roger McCleary's massive manuscript on some 200 funerary stelae housed in the Kelsey is now being edited for publication. The multi-authored second volume on the other finds (coins, pottery, lamps, painted plaster, terracotta figurines, glass, jewelry, etc.) is well underway.

This project has led to a new phase of cooperation with our Egyptian colleague, Dr.

*continued pg. 2*



*Bir el Knissia 1990—The field staff at the end of the 1990 season.*

Photo S. Hoyle

## The 1990 Season at Carthage

With the 1990 season, the University of Michigan involvement at Carthage entered a new phase: we began excavating in a new field at Bir el Knissia and entered into a formal partnership with the Museum of Carthage (Musée de Carthage). Thanks to the dedicated staff and helpful volunteers who made up our research team, our goals for the joint excavation-museum season were met and surpassed.\*

### The Late Roman Church and Cemetery at Bir el Knissia

Bir el Knissia (Well of the Church) was selected as the site of our 1990 project because it was known from excavations conducted there by Pere Delattre in the 1920s that a cemetery church outside the walls of the ancient city was in use there during the fifth and sixth centuries A.C. Our objective in excavating there is to answer questions about Christian burial practice raised by other cemetery excavations at Carthage and elsewhere in the Roman world.

Our first goal in 1990 was to pinpoint the location of the church and its cemetery. We laid out five trial trenches, in which we found at least two mosaic-paved rooms of a church outbuilding and many fragments of funerary inscriptions, parts of the east wall of the basilica, a large fragment of a high quality mosaic floor still in place, and what appeared to be robbed burials. Once we lo-

cated the church, we spent the remainder of the season establishing as much as possible about its date, phases, plan and decoration.

The excavations both inside and outside the church yielded large stratified deposits of pottery and 1130 coins, important evidence for dating the structure. Preliminary readings of the pottery sealed under the mosaic of the east aisle of the church give the date of circa 600 A.C., suggesting that the building was in use through much or all of the seventh century. This is an exciting development because evidence of activity in major public buildings at Carthage in the seventh century is rare. The "tangent circle motif" mosaic from the east aisle of the church adds a new dimension to our understanding of mosaic production in Byzantine Carthage, since it employs an unusually fine technique for so late a date. In addition, we found fragments of more than 50 funerary inscriptions and 351 architectural fragments. The task of registering, drawing and photographing them was a major accomplishment carried out in large part by volunteers.

As the third phase of a larger cemetery project at Carthage initiated by the University of Michigan in 1982, the primary burials from the Bir el Knissia cemetery will contribute to a growing body of data about the population of late Roman, Vandalic and Byzantine Carthage. We want to know especially which, if any, funerary customs observed at Carthage in this period are specifi-

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Ahmed El-Sawy, who was instrumental in arranging for our permit to excavate at Cop-tos. Dr. El-Sawy, now Dean at the Sohag Branch of Assiut University in Upper Egypt, directed excavations at Terenouthis in the 1970s. During his three-week visit to Ann Arbor last September, Dr. El-Sawy lectured on the discoveries of his expedition and offered to collaborate with Kelsey scholars on the publication of the finds from that project. Roger McCleary and Marti Lu Allen will be the main participants in that publication.

The successful outcome of our Terenouthis project encourages us to launch a similar but longer-term initiative focused on Karanis, the Graeco-Roman town in the Fayoum district of Egypt where the University excavated from 1924 to 1935. The Kelsey Museum's collection of finds and records from Karanis constitutes an unparalleled archive of information on daily life in Egypt under Roman rule. We are currently applying for grants that will allow us to bring specialists to Ann Arbor who will help us study and publish the results of this important excavation.

### The Kelsey Museum Studies

Last October we proposed to The University of Michigan Press that it publish our scholarly monograph series, *The Kelsey Museum Studies*, and the Press agreed. The series, which was started in 1961, has published a total of seven volumes on topics ranging from *The Gospel of St. John in Fayumic Coptic* (by Elinor Husselman) to *Roman Brick Stamps in the Kelsey Museum* (by John Bodell). Such an undertaking is time-consuming and expensive. As a result, volumes have not appeared as regularly as we would like. The new arrangement with the University Press will allow the Kelsey to concentrate on soliciting, reviewing and editing the manuscripts. The Press will produce and distribute the volumes.

### A New Face in Conservation

In November we were delighted by the arrival of Geoffrey Brown, our new Curator of Conservation. Geoffrey comes to Michigan from the Lowie Museum of Anthropology at the University of California, Berkeley, where he was conservator for nearly twenty years. He is a Fellow of the American Institute for Conservation and highly regarded member of the profession who has been a consultant for many museums and for federal agencies including the National Endowment for the Humanities, the National Science Foundation and the Institute of Museum Services. His talent for creative problem solving has already been applied to the task of helping us plan for a new museum facility. We welcome Geoffrey and his wife, Jane Becker, who is an archaeological illustrator and museum professional, and look forward to a long and productive association with them.



*The Kelsey and All That Jazz, 1991*

Photo Bill Wood

### More on Armenian Odyssey II

*Dangerous Archaeology: Francis Willey Kelsey and Armenia (1919-1920)* opened on September 23rd with two splendid lectures and receptions. Thelma K. Thomas, our Assistant Curator of Collections and organizer of the exhibition, spoke about the Kelsey show. Her remarks were immediately followed by those of Dr. Garabed Belian on his collection of sculptures and drawings by Reuben Nakian, which were the focus of an exhibition held concurrently at the Museum of Art. Simultaneous receptions at both museums proved a delightful way to integrate our audiences and call attention to the collaborative efforts that the two museums have begun to engage in.

Throughout the past months we have been privileged to host several distinguished colleagues who lectured on topics related to the special exhibition, *Dangerous Archaeology*. The series, along with the exhibition, was sponsored by a generous grant from the Alex and Marie Manoogian Foundation.

### Honoring the Docents

An article in this issue of the Newsletter highlights the many activities of our ever-energetic docents and their creative leader, Lauren Talalay, Assistant Curator of Educational Programs. What the article modestly leaves unmentioned, however, is that the Docents' traveling suitcase project was recently cited by *Archaeology*, the popular magazine of the Archaeological Institute of America, as one of the five best archaeological outreach programs in the country. This national recognition is, in my view, a fitting tribute to the imaginative effort that has gone into all of the Docents' projects. The Kelsey is indeed fortunate to have this extraordinary group of volunteers.

### Associates' Activities

The Associates, too, have been hard at work on behalf of the Museum. The annual benefit, **The Kelsey and All That Jazz**, held on February 1st, was once again a grand success. This year at intermission we were treated to a show of Middle Eastern costumes and folk dancing by Troupe Ta'amullat, while sampling three exotic desserts made from authentic Roman recipes. The Olivia Street Stompers, especially our colleagues Dean John D'Arms and Professor David Ross who founded the band, make this occasion the social highlight of the Kelsey's "season." Non-Associates who attended were given a four-month trial membership. Our thanks go to Menakka Bailey, chair of this year's benefit, the members of her committee—Katy Aldrich, Janice Beatty, Marion Cares, and Cozy Grabb—and Elyse Buchanan, the Kelsey's Coordinator of Visitor Programs, for making the evening such a delight.

I also want to thank Giovanna Costantini, our Development Officer, and the Associates' Development Committee, which is chaired this year by Dr. James McLean. Largely through their efforts, proceeds from this year's benefit rose by 110 percent. Much of this gain was realized through the generosity of the corporate sponsors whose names appear on page 7.

With an eye to building membership in the Associates this year, the **Associates' Spring Membership Event** on March 15th featured a lecture on a topic of wide appeal, Egyptian mummies. In a talk entitled "Face to Face in Ancient Egypt," Dr. Ethan Braunstein of the Department of Radiology of the Indiana University School of Medicine explained the application of three-dimensional computed tomography and X-ray technology to the study of Egyptian mum-

mies. Dr. Braunstein, an engaging lecturer, was a member of the faculty of the University of Michigan Medical School and a member of the Board of the Kelsey Associates before assuming his current position at Indiana.

The Associates will collaborate with the Friends of the Museum of Art on a fundraiser scheduled for April 20th. **Raiders of the Lost Art** promises the excitement of discovery to those who follow clues to selected works of art in each of the two museums. An elegant boxed dinner will also be included in the ticket price. Proceeds of the event will help the Kelsey complete restoration work on an Egyptian mummy case so that it can be placed on exhibition; the Museum of Art plans to install its spectacular collection of Tiffany glass.

As another academic year draws to a close, I want to take this opportunity to thank all of our Associates, especially the hard-working members of the Board and the Docents, for their enthusiastic interest in the Kelsey and its programs. Your energy, ideas, and monetary contributions make all the difference to what the Kelsey can do to make the world of antiquity meaningful to students and the public. Now, as always, we need and count on your support.

*Elaine K. Gazda*

## Staff News

Assistant Curator of Exhibitions, **Marti Allen**, is working on the terracottas excavated by the University of Michigan at Terenouthis in the mid-thirties (this is part of the Kelsey's Terenouthis Project funded by the Getty Trust). She was invited by Professor Ahmed El-Sawy, Dean of Faculty, Sohag Branch of Assiut University, Egypt, to co-author a publication of the faience, terracotta and plaster figurines excavated under the auspices of the Egyptian Antiquities Organization in the early seventies. She is also working on the terracottas excavated at Bir el Knissia in Carthage, Tunisia by the Kelsey Museum under the direction of Susan T. Stevens (Humanities Research Institute, University of Wisconsin).

In early September Assistant Curator of Collections, **Thelma K. Thomas** attended the symposium 'Life in a Multi-Cultural Society: Egypt from Cambuses to Constantine (and Beyond)' at the Oriental Institute of the University of Chicago where she presented a paper "Greeks or Copts?: Documentary and Other Evidence for Artistic Patronage During the Late Roman and Byzantine Periods." While at the Oriental Institute she continued one avenue of research suggested during the planning of "Dangerous Archaeology" by taking a brief look at archival photographs from the OI's 1919-1920 expedition to the Near East. That information turned out to be very helpful in the

formulation of a paper delivered at the Byzantine Studies Conference at the Walters Art Gallery in Baltimore in October: " 'Orientalism' and the Creation of Early Byzantine Style in the East." Support from the Tsangades Trust Fund allowed her to join the University of Michigan archaeological investigations in Egypt for a few weeks in December and January. The high point of this past year was camping in the Eastern Desert at the Roman fort at Khashm el-Menih where, under the direction of Henry Wright of the Department of Anthropology, she was initiated into the world of field archaeology. "Planes passed overhead every fifteen minutes or so, but we never really let ourselves think of them as omens."

Associate Curator and Professor, **Margaret Root**, lectured in November 1990 at the "International Symposium on Ancient Art for the 21st Century" held to celebrate the opening of the Ancient Wing of the San Antonio Museum of Art. She is working on objects in the Kelsey's Bay View Collection of Egyptian antiquities in preparation for a lecture to the Bay View Association in July and an eventual publication.

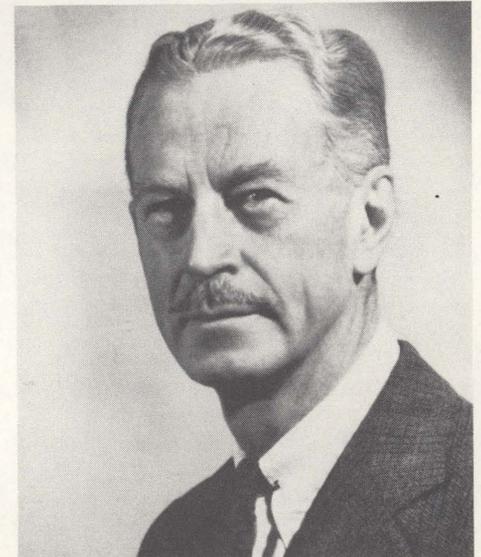
In May, Director **Elaine Gazda's** book *Roman Art in the Private Sphere* will be available from the University of Michigan Press. In March she served on the Harvard College Board of Overseers' Visiting Committee for the Department of Fine Arts.

Photographer **Bill Wood** has been involved in many projects this past semester, including the Terenouthis. He photographed the installation of "Dangerous Archaeology" and recently has been concentrating on the upcoming writing show. As of the first of this year, Bill joined the staff of *The Ann Arbor News* as a part-time advertising photographer.

Office Assistant **Jackie Monk** was the Washtenaw United Way volunteer solicitor for the Kelsey Museum. The University set a goal of \$800 for the Museum which was exceeded, thanks again to all those who contributed so generously.

## Former Kelsey Director Dies

George H. Forsyth, Jr., director of the Kelsey Museum from 1961 to 1969, died in Ann Arbor on January 26th at the age of 89. Forsyth, an architectural historian and professor emeritus at the University of Michigan, directed numerous archaeological expeditions in France, Turkey, Lebanon, Syria, Iraq and Egypt. He published *The Church of St. Martin at Angers* (1953), *The Monastery of St. Catherine at Mt. Sinai* (1973, with Kurt Weitzmann), and many articles. In 1955 he was awarded the Haskins medal for distinction in mediaeval studies.



*Professor George H. Forsyth, Jr.*

Forsyth served as chair of the U-M Department of Fine Arts (now the History of Art) from 1947 to 1961 when he became director of the Kelsey Museum. In 1969 he was named Research Professor of Archaeology, a title he held until his retirement in 1972.

Forsyth directed five field seasons at the Monastery of St. Catherine at Mt. Sinai, an expedition co-sponsored by the Kelsey Museum, Princeton University, and the University of Alexandria in Egypt. St. Catherine's is the oldest existing Greek Orthodox monastery, founded by the Byzantine Emperor Justinian (484-565 A.C.) on the reputed site of the "burning bush" at the base of Mt. Sinai where Biblical tradition says Moses received the Ten Commandments. Forsyth's expedition yielded material unsurpassed in the history of Byzantine art. "It was a tremendous endeavor, a very romantic adventure as well as a very significant one in terms of scholarship," according to Professor Margaret Root, Associate Cura-

*continued pg. 5*

## Images of Italy

Our current exhibition, *Images of Italy: Archaeology and the Aesthetic Eye of Esther B. Van Deman*, presents photographs and antiquities from the archive and personal collection of an alumna of the University of Michigan who was the first American woman to gain acceptance into the international archaeological community in Rome at the turn of the century.



Esther Boise Van Deman (1862-1938)

At the University of Michigan Esther Van Deman studied with Francis W. Kelsey, earning a B.A. in 1891 and M.A. in 1892. She went on to take her Ph.D. at the University of Chicago, but she remained in close contact with Kelsey throughout her distinguished career. Her correspondence with Kelsey (now housed in the Bentley Historical Library) reveals that she maintained a high regard for Michigan as one of the few universities in her day that encouraged women in their pursuit of higher education. Her pioneering work on Roman aqueducts and on the materials and methods of Roman construction owed much to Kelsey's own unwavering support. Her research is still respected today.

The exhibition features a beguiling selection of Van Deman's photographs from the Fototeca Unione at the American Academy in Rome. The photographs reveal Van Deman's eye for strong composition and fine detail as well as her sympathy for Italian life and the archaeological landscape. At the Kelsey, Van Deman's photographs are complemented by antiquities from her personal collection, which she bequeathed to the Museum in 1938, and archival material from the Bentley Historical Library. Marti Lu Allen, Assistant Curator of Exhibitions, Monika Nagler, an intern from the Museum Practice Program, and Dana Buck, Technician, assisted Elaine Gazda in planning the Kelsey installation. A richly illustrated cata-

logue written by Karin Einaudi, Director of the Fototeca Unione and organizer of the exhibition, and Katherine Geffcken, Professor of Greek and Latin at Wellesley College, accompanies the exhibition. We are grateful to the American Academy for offering this exhibition to the Kelsey.

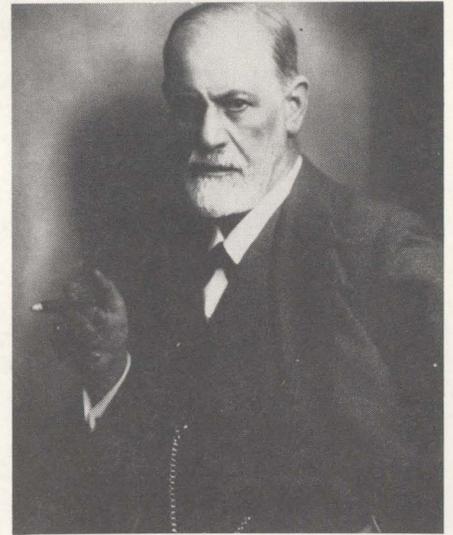
Elaine K. Gazda

## Freud Collected His Thoughts, Literally

The much-anticipated special exhibition *The Sigmund Freud Antiquities: Fragments from a Buried Past*, jointly organized by the Freud Museum in London and the University Art Museum of SUNY Binghamton, will open at the Kelsey Museum on Saturday, June 29, 1991. It will feature 65 antiquities collected personally by Sigmund Freud (1856-1939), the renowned late 19th-early 20th-century founder of psychoanalysis, as well as documentary photographs and archaeological books from his personal library. The exhibition and accompanying catalogue (entitled *Sigmund Freud and Art: His personal Collection of Antiquities*) explore how Freud's knowledge of archaeology influenced his thought as he pioneered a new science, and what significance he attached to the artifacts with which he surrounded himself in his famous study and consultation room.

Was there a particular rationale behind Freud's predilection for collecting antiquities, and specifically those from Egypt and the classical world? Perhaps this predilection was in part inspired by Freud's own era, which witnessed many remarkable archaeological discoveries in Egypt and the Classical world. Freud's formative years unfolded amid the sensationalism that surrounded the uncovering of some of antiquity's greatest secrets, among them the city of Troy (1873) and the Labyrinth of King Minos (1900). He, like other inquiring minds of the early twentieth century, must have been dazzled by the discovery of King Tutankhamen's tomb in 1922. The formation of large European collections of antiquities in his day (e.g. in Vienna, Paris, and Berlin), may well have influenced Freud to form his own collection.

Freud began collecting antiquities in the mid-1890s, a period of personal turmoil during which he was searching for a source of emotional and intellectual comfort. In 1896 he was dealt a personal and emotional blow with the death of his father. He began collecting two months later. It is only natural, Lynn Gamwell, co-curator and organizer of the exhibition, argues, to see an association between the two events, and she looks deeply into his collection in search of evidence. Did Freud view, as Gamwell suggests, a print of the rock-cut temple of Ramses II at Abu Simbel as a literal word association for "father symbol?" Freud would surely have appreciated, she maintains, the



Sigmund Freud

similarity of the word Abu with the Hebrew word *abi* meaning "my father," and of the word Simbel with the German (and English) word "symbol."

Gamwell also reminds us that in the mid-1890s Freud suffered feelings of isolation as a result of anti-Semitism, poverty, and the alienation of his professional colleagues. Perhaps in collecting classical, non-semitic antiquities, Freud, a non-practicing Jew, sought personal refuge by linking himself to a non-Semitic culture. Did he view the many sculptures of classical and Egyptian deities as "surrogate ancestors," as Gamwell suggests, ancestors that he hoped would, for example, make up for some of the disappointment he is known to have felt in his father (exhibition catalogue, p. 25)?

In such sculptures as an Athena, the Greek goddess of wisdom, and an Egyptian scribe, moreover, Gamwell sees an imaginary audience for Freud's burgeoning theories that were to one day gain him numerous disciples. Surrounded in his study by a silent race of the greatest and wisest of all antiquity's imagined celebrities, Freud could bask in deep contemplation, as he "worked throughout his life to establish an international professional society in the face of petty disputes and professional jealousies among his followers" (exhibition catalogue, p. 28).

It was also in the mid 1890s, that Freud first began to use archaeology as a metaphor to describe his work. Indeed, Freud likened the procedures of psychoanalysis to those of archaeology, in that "the psychoanalyst, like the archaeologist in his excavations, must uncover layer after layer of the patient's psyche, before coming to the deepest, most valuable treasures." The logical extension of such a metaphor would hold the antiquities as symbols of suppressed memories awaiting to be uncovered by Freud and his followers, as "embodiments of his excavated truths of psychoanalysis" (exhibition catalogue, p. 29).

continued

The Kelsey Museum will be one of thirteen venues for this exhibition which has been touring nationally since September, 1989. In conjunction with the exhibition, the Michigan Psychoanalytic Foundation will present a multi-disciplinary symposium on archaeology, mythology, and psychoanalysis (details and registration procedure to be announced). A reception at the Kelsey Museum will follow the symposium. We cordially invite you to join us in contemplating this splendid sampling of Freud's collection of antiquities, and to explore the mysteries of Freud's singular mind.

[The exhibition has been funded nationally by CIBA-Geigy Pharmaceuticals and the National Endowment for the Arts.]

*Marti Lu Allen*

*Forsyth continued*

tor of Collections and Exhibitions. "It was a kind of research you might describe as holistic, trying to include all aspects of understanding a place." Thelma Thomas, Assistant Curator of Collections, was inspired to specialize in Byzantine art when, as a graduate student, she did a research project on the burning bush. "The burning bush as a relic and the architectural accommodation of the church to the relic fascinated me," Thomas said.

Forsyth was born in Chicago in 1901 and was educated at the Chicago Latin School, Lawrenceville School and Princeton University where he earned his Master of Fine Arts degree in 1927. He was a member of the Princeton faculty from 1927 to 1942, served in the U.S. Navy from 1942 to 1945, and came to the University of Michigan as a visiting professor in 1946. He served on the Board of Scholars of The Dumbarton Oaks Research Library and Collection of Harvard University from 1957 to 1972, was a Rockefeller Foundation research grantee in 1946, a Guggenheim fellow in 1953, and a member of the College Art Association, of which he was director in 1949 and 1954.

He is survived by his wife, Ilene Haering Forsyth, Arthur F. Thurnau Professor of the History of Art at the University of Michigan, two daughters and a son by previous marriages, and eight grandchildren.

## Docent News

It has been a busy season for the docents. Here is a brief sketch of our activities:

□ The Kelsey Docents have been working hard to schedule and conduct an increasing number of tours. There seems to be no end to the number of groups who are avid for a glimpse of ancient life.

A new attraction for the youngest visitors is a treasure hunt, designed by Janice Beatty and Becky Loomis, to replace the usual tours and activities.

□ Becky and Dorothy Rehak also put on a mummies and hieroglyphs session at the Ann Arbor Hands-on Museum, greeted with much enthusiasm and acclaim.

□ Meanwhile Lauren Talalay and Dottie Sims ventured to the Birmingham Area Senior Citizen Center for four sessions on "Voyages of the Past." "A great group!" says Laurie.

□ Laurie also participated in the annual Career Day at Gabriel Richard, encouraging the students to consider a future as archaeologists.

□ Jane Schwenk gave a talk on "Scenes on Egyptian Art" at Abbot School.

□ Laurie and Meredith Klaus have been conducting weekly sessions at Clague Middle School on ancient Egypt as part of the Ann Arbor Schools Mentor Program for gifted students. Dottie will join in with presentations on techniques of archaeology.

□ In March and April the docents participated in the University's King-Chavez-Parks programs.

□ The suitcases the docents have spent so much time creating have been increasingly popular. Recently they have circulated within Ann Arbor to Ann Arbor Community High, Forsythe, Greenhills, and Allen Schools and out-of-town to schools in Livonia, Harper Woods, Dearborn Heights, Milan, Dexter, and Troy.

*Meredith Klaus*

*Carthage continued*

cally Christian. Our intention is to collect and make available for statistical analysis data from several late cemeteries at Carthage.

### The Museum Project

Despite great activity by archaeologists in the field in Carthage, it has been difficult for the general public to view or interpret ancient Carthage in any comprehensive fashion. The wealth of artifacts that illuminate ancient Carthage has remained in storage rooms of the Museum of Carthage, while the scholarship is normally published in widely-scattered articles or books. To fill this need, in 1989 we designed and began to implement an introductory gallery in the Museum of Carthage in cooperation with Tunisian authorities and scholars.

In 1990, we mounted objects in display cases as well as graphics and large photographs, completed an inventory of all objects on exhibit, and designed and partially installed a lighting system. Another major accomplishment was to help the Museum of Carthage acquire an Apple Macintosh computer and laser printer that will generate multi-lingual labels on moisture- and insect-resistant plastic. We set up the computer system and began training museum personnel to operate it.

We also reinstalled the Punic gallery of the Museum to make it more inviting and informative. Our volunteers painted a large map of the Mediterranean area on the wall to locate the major Phoenician (Punic) trading centers. From the Museum's reserves we selected additional objects for display and made a detailed study of the Punic collection to assess the need for object mounts designed with aesthetic and conservation concerns in mind. The German Institute in Rome, which sponsors the excavation of many Punic sites in Carthage, has offered to assist in producing large-scale graphics for the redesigned Punic gallery.

In the museum's stores is an unusually large collection of complete amphoras (storage and shipping jars). We collaborated with a ceramic specialist from Wilfred Laurier University (J. Freed) in selecting and preparing vessels for permanent exhibition devoted to amphoras. This project attracted the attention of the Canadian Embassy in Tunis, and discussions are now underway over possible Canadian sponsorship of the gallery.

In 1991 we hope, with the help of our volunteers, to open the introductory, Punic and amphora galleries to the public. We are pleased that our work at the Museum of Carthage has rekindled a spirit of international cooperation at the Museum of Carthage paralleling that of the 1970s which witnessed extensive excavation fostered by the International Campaign to Save Carthage. We count this development among the most gratifying of our project's successes.

*Susan T. Stevens, Field Director*

*James J. Richerson, Museum Designer*

\*Note:

The project was funded jointly by EARTHWATCH, the Kelsey Museum of Archaeology and USIS. We would like to thank Abdelmajid Ennabli, Conservator of the Site of Carthage, and John Humphrey, University of Michigan, for their assistance before, during and after the season. Our thanks also go to the Institut National d'Archeologie et d'Art and to all of the 1990 staff and EARTHWATCH volunteers, as well as Paul Millhouse and Helen Baker, respectively at EARTHWATCH and the Kelsey Museum.

*Elyse Buchanan, Editor*  
*Meredith Klaus, Contributing Editor*  
*Dana Buck, Designer*

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**The Kelsey Museum Associates**

The Kelsey Museum **Associates** help the Museum to acquire important objects, sponsor outreach and development activities and provide general 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.

**Kelsey Museum Earns National Honor**

We are proud to announce that the Kelsey Museum has been awarded the high honor of accreditation by the American Association of Museums. Accreditation certifies that a museum operates according to standards set forth by the museum profession, manages its collections responsibly, and provides quality service to the public. Of over 6,500 museums nationwide, only 700 have been accredited.

We hope the University community and the people of Ann Arbor will share our pride in having earned this prestigious honor. The process was rigorous and demanding. It examined virtually every aspect of our museum's operations. A year of self-study and an on-site evaluation by a team of experienced museum professionals was required. Accreditation is one of several programs offered by the American Association on Museums to help museums achieve standards of quality and professionalism. The AAM, a national organization, based in Washington D.C., has served the museum profession for over eighty years.



Accredited by the  
 American Association  
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## **Kelsey Museum Staff**

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Geoffrey Brown, *Conservation*

Sharon Herbert, *Excavations*

Margaret Root, *Collections & Exhibitions*

Lauren Talalay, *Educational Programs*

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### **Security**

Tom Kazmierzak

### **Office**

Helen Baker, *Administrative Assistant*

Jackie Monk, *Office Assistant*

The Museum is open to the public

May–August

Tuesday–Friday 11:00–4:00

Saturday and Sunday 1:00–4:00

Admission to the Museum is free.

## **Calendar of Events**

### **Exhibition:**

"Images of Italy: Archaeology and the  
Aesthetic Eye of Esther B. Van Deman"  
March 15–June 2, 1991

### **Lecture:**

"The Florence Diatesseron in Context:  
Why its Sixteenth Century Illumina-  
tions Are Not Antique"  
by Alice Taylor, Recent Visiting Assis-  
tant Professor, University of Chicago  
April 8, 1991 in Tappan 180 at 5:00 p.m.

### **Lecture:**

"Recent Research in Neolithic Thessaly"  
by Dr. Kostas Gallis, Director of the  
Archaeological Museum of Larisa  
April 16, 1991 at the Kelsey Museum  
at 4:00 p.m.

Co-sponsored by the Archaeological  
Institute of America

### **An Evening Benefit:**

"Raiders of the Lost Art"

Co-sponsored by the Friends of the  
Museum of Art

April 20, 1991 at the Museum of Art  
at 5:30 p.m.

### **Reception for New Members:**

Tours of the current exhibition con-  
ducted by Elaine K. Gazda, Director and  
Katherine A. Geffcken, Professor of  
Greek and Latin at Wellesley College  
and co-author of the exhibition  
catalogue.

Kelsey Museum, May 10, 5-7 p.m.

### **Exhibition:**

"The Sigmund Freud Antiquities:  
Fragments of a Buried Past"  
June 28–August 16, 1991

### **Exhibition:**

"The Beginning of Understanding:  
Writing in the Ancient World"  
September 1991–Mid February 1992

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

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