

Notes from the Director

Although superficially quiet this term, the Kelsey is a hive of activity behind the scenes. We are in the midst of planning, preparation, and fundraising for the construction of the climate-controlled SAFE box designed to protect the Museum's irreplaceable collection of antiquities from further deterioration under the rigors of the Michigan climate. As with many renovation projects, the scope of the necessary changes did not become clear until we were well into the design process. Consequently, the construction of the SAFE, originally scheduled for this September, has been postponed until later this fall or winter.

Meanwhile, the Museum staff has been working hard both to insure the safety of the collections during the upcoming construction and to maintain a reasonable level of public and scholarly access to the works of art, artifacts, and archives that the Kelsey houses. The Museum remains open this fall, and the exhibit "The Beginning of Understanding: Writing in the Ancient World" will continue until we do close down for construction—a date as yet to be determined. A selection of our finest objects is on display at the Museum of Art. In addition, research on the collection continues, and preparations are being made for a renewed exhibition program and related activities when the renovations are complete.

As we concentrate on the pressing needs of the Museum building and collections, it should always be remembered that Kelsey Museum activities extend far beyond our home base in Ann Arbor. For many years the Kelsey Museum has participated in an active and exciting program of overseas excavation and survey. Our projects are multidisciplinary, involving students and scholars from the Departments of Classics, Anthropology, Geology, and History of Art. With the addition of two outstanding new archaeologists to the Classics Department faculty—Susan Alcock and John F. Cherry—the Michigan field program is now recognized as one of the finest in the country.

Our overseas projects continued

unabated over this past summer. There were three Museum-sponsored expeditions in the field: two in Tunisia at Lepti Minus and Carthage and a third at Coptos in Egypt.

The Lepti team, led by John Humphrey and David Mattingly, was in the field from April through June. Sixteen students from Michigan, both graduate and undergraduate, took part in the project, working side by side with students from the University of Leicester, where David Mattingly is now teaching. During this season survey of nearly all the fields over the ancient city was completed, and excavation took place at three sites—the hot rooms of a Roman bath, a third-fourth-century Roman cemetery, and an ancient

From the Archives

August 19, 1924:

We arrived at Angora [Turkey] at 7:00 p.m. and went to the Hassan Bey, or Jumuriyet Hotel, (the Republican Hotel) where the American representative Mr. Thomas Bergin had reserved rooms. We had a very nice dinner and after dinner Easton Kelsey [son of Francis, in charge of transportation], [Frederick J.] Woodbridge [architect and research fellow], and [Hussein Shefik] Feizy [U-M graduate from Constantinople, in charge of surveying] went out to



Photo D. M. Robinson

The Hassan Bey, or Jumuriyet Hotel, Angora, Turkey, in flames the night of August 19, 1924.

see the town, but I felt tired and went to bed soon after ten o'clock. About 10:45 p.m. I was awakened by a peculiar noise and noticed that the electric wire in my room was red hot. In a moment the woodwork was afire. I got up in my pajamas and called the hotel men who could have put the fire out in a few moments if they had kept their heads. A panic ensued as all the hotel was in complete darkness. I got dressed with difficulty, packed up my things which were all scattered about my room. Even so I found I had forgotten some things and went back a second time to get them, and even a third time to rescue my gold watch and my collar box with studs. I never realized for one moment that the fire would spread beyond my room, but when I saw the inefficiency of the firemen who were even battering down the staircase I concluded that I had better get out of the hotel. I then broke open the door of the sedan and with the help of some men backed it out of danger. There was not time to rescue the belongings of Mr. Woodbridge or Mr. Kelsey or Mr. Feizy and they lost nearly two hundred dollars worth of things including valuable documents and the keys to the automobile. The hotel burned to the ground . . .

—from "Journal of Excavations" by Professor David M. Robinson, Johns Hopkins University, Director of U-M Excavations at Antioch

columbarium. A study season to prepare for publication of the project results is planned for next summer.

At Carthage, the Museum has participated since 1975 in the international effort to save the ancient city from the encroaching suburbs of modern Tunis. This endeavor is now drawing to a close. Susan Stevens, currently a fellow at Dumbarton Oaks, directed a final excavation season of the important early Christian church at Bir el Knissia. A high point of the summer was the opening of two new public exhibition halls at the Carthage Museum. This is the culmination of a four-year effort by the Michigan group, which, together with an international UNESCO team, has been working to make the heritage of ancient

continued

Carthage excavations accessible to as broad an audience as possible—tourists and scholars from many lands as well as the citizens of Tunis. Such exhibits comprise the international branch of the Kelsey's public access mission.

The expedition to Coptos in Upper Egypt, led by Henry Wright of the Museum of Anthropology and myself, was in the field through May and June. This was the final season of excavation at this important Graeco-Roman trade center, and thanks to extraordinary efforts by a team of Michigan students, we accomplished the project goal of producing a stratified sequence of local pottery by which to date the trade stations between Coptos and the Red Sea. A surprising bonus of the season was the discovery of a lavishly stuccoed Hellenistic building and a fine sculpted head. This coming February will see the final survey season in the Eastern Desert.

In any thriving and growing institution, unsettling changes are inevitable. Although the renovation project will close the Museum for several months, its ultimate benefits will more than repay the temporary loss of accessibility. The restructured space will not only provide a safe home for our extraordinary collection but also increase valuable research and study space. The improved facility will allow us to expand our commitments to education and research, as well as to continue attracting top-notch scholars and graduate students. We look forward to the next few years of life at the Kelsey with optimism and enthusiasm.

Sharon Herbert
Acting Director



Sculpted head discovered this summer at Coptos.

Photo S. Herbert



Photo T. Palmer

During installation of selected Kelsey objects at the Museum of Art, Technician Dana Buck adjusts the head of an alabaster Canopic jar.

Museum of Art Exhibit

Visitors to the Kelsey Museum may notice that the familiar permanent gallery installations have a different look lately. In preparing for the renovation of our second-floor office and collection storage area, we have moved a number of our most popular objects across the street to the apse space generously offered us by the Museum of Art. Among these objects is the head and torso of Isis featured on page 3.

The Kelsey objects installed at the Museum of Art were chosen for a variety of reasons. Many are among the finest of our holdings, and the enduring quality of their beauty provides an eloquent reminder of the aesthetic contributions made by early Mediterranean civilizations. Through their use in graduate and undergraduate classes, these objects also illustrate other aspects of the societies that produced them. Some represent important artistic genres and sociological/anthropological phenomena. In assembling the materials, Assistant Curator Thelma K. Thomas considered the needs of instructors in the introductory history of art and classical art and archaeology sections. In addition, Visiting Curator Ann Russmann will be using some of the materials. She will teach the Egyptian art and archaeology course normally offered by Curator Margaret C. Root, who is on sabbatical leave during 1992–93.

The great majority of objects exhibited

at the Museum of Art were formerly on display in the Kelsey galleries. Curator of Educational Programs Lauren Talalay, Coordinator of Collections Robin Meador-Woodruff, and Technician Dana Buck are replacing the loaned objects with materials from storage that are often overlooked for lack of available display space. Thus, until we close for renovations, visitors to the Kelsey can expect to encounter pieces they may never have seen before. Several of these, in addition to their merit as objects, have fascin-

ating histories. We hope our visitors will enjoy this glimpse at another aspect of the Kelsey's rich history and holdings.

Robin Meador-Woodruff

Textile Catalogue

Thanks to generous donations by many Kelsey Associates, *Indian Block-Printed Cotton Fragments in the Kelsey Museum* will go to press complete with color plates. Masterfully written by Ruth Barnes, of the Ashmolean Museum in Oxford, this catalogue will be published by the University of Michigan Press in early 1993. To celebrate its publication, an exhibition highlighting the 58 textiles in the catalogue will open at the Kelsey Museum soon after remodeling is completed. The exhibit will be co-curated by author Ruth Barnes and Kelsey Assistant Curator Thelma K. Thomas.

Traded during the thirteenth and fourteenth centuries from Gujarat in India to Fustat (Cairo) in Egypt, the Kelsey textiles represent a full range of patterns and color found among one of the oldest surviving groups of Indian fabrics. Besides black-and-white photographs and catalogue entries on each of the 58 fragments, the book offers introductory essays on the history of the Indian Ocean trade and on the production of the textiles. Color plates of selected textiles illustrate the range and subtlety of their hues.

Oh Mighty Isis

This summer the Kelsey's statue of Isis played a significant role in the under-



graduate course "Ancient and Medieval Ideologies of the Body." Students were asked to examine the iconography of this marble sculpture,

analyzing how the Egyptian goddess was visually expressed through the Graeco-Roman style in which it was carved. In its combination of Eastern subject matter with Western artistic style, they witnessed the intricate process of syncretization that took place among cultures during the Hellenistic period.

Isis was a deity known to the ancient Egyptians from the predynastic period. In the Egyptian and Hellenistic pantheons she was worshipped as the generator of life, who directly affected human and agricultural cycles. Represented in myth as the devoted wife of Osiris and protective mother of Horus, Isis was revered for those characteristics that made her a model female. Worshippers prayed to her in her role as protector of marriages, wives, childbearing women and children, and as the inventor of spinning and weaving. Because her divine attributes resembled those of Hera, Demeter, Aphrodite/Venus, and Artemis/Diana in Greek and Roman myth, Isis was quickly assimilated into the Graeco-Roman pantheon at the beginning of the fourth century B.C.E.

The Kelsey Isis

The head and torso of the Kelsey Isis were reassembled in 1978, long after their recovery from Karanis, an ancient site in Egypt whose excavation was begun by a University of Michigan team in 1924. While habitation of the site has been traced to the third century B.C.E., the statue itself has been dated stratigraphically and stylistically to the second century A.C.E. Art historians identify her as Isis because of particular Egyptian sartorial features such as the knot of material between her breasts and her vulture headdress (the extant remains of the head show the wings of the bird curling around her ears). Other features of her dress are particularly Greek; these include the long chiton and fringed shawl draped around her. She is carved from marble that is not native to the Fayoum area in which she was recovered. Scholars thus conjecture that she was imported



Kelsey Museum record photo

The head and torso of the Karanis Isis, usually exhibited in the Ancient Near Eastern Gallery, are currently among the Kelsey objects on display at the Museum of Art.

from Alexandria, where workshops specialized in representing Hellenized Egyptian subjects in Hellenistic styles.

The Kelsey Isis in Context

To place the iconography of the Kelsey statue in context, course instructors Mariana Giovino and Melanie Holcomb—both doctoral students in the Department of the History of Art—combed through the Kelsey collections for other depictions

of Isis produced during the Hellenistic period in Egypt. With the help of Coordinator of Collections Robin Meador-Woodruff, they located four bronze and four alabaster figures (or fragments of figures) that represent the Hellenized version of Isis.

Slide images of these eight objects stimulated classroom discussion on the syncretization of the Greek and Egyptian pantheons from the second century B.C.E. to the third century A.C.E. During one class meeting students focused on attributes that the ancients specifically associated with Isis as goddess of motherhood, childbearing, wives, spinning, and weaving. They compared those conceptions of her with her actual physical depictions in Hellenistic Egypt.

Iconographic features such as the Hellenistic diadem or the knot of material between either breasts or thighs helped students identify the statuary as Isis. Yet they puzzled over the ancient artisan's inclination to present the figure nude or with knotted drapery falling off the hips since they knew that in Egyptian artistic tradition Isis would be clothed in typical Egyptian garb—a form-fitting long dress. Why was she being shown nude at this stage?

Students had learned that the only goddess represented nude in the transitional and Hellenistic periods was Aphrodite, and they knew that during the Ptolemaic period Egypt was largely colonized by itinerant Greeks. Were these figures, then, intended to represent Aphrodite or Isis? They concluded that the clearest explanation lay in an Egypto-Greek fusion of religious imagery and traditions. Such a fusion would allow the ancient Egyptian goddess Isis to be reborn as Isis-Aphrodite and thus to exist peacefully in the Hellenistic Greek pantheon of gods.

Mariana Giovino

The Kelsey and All That Jazz

The tenth annual **Kelsey and All That Jazz** benefit will be held on January 29, 1993, in the Michigan Union Ballroom. Once again the Olivia Street Stompers will contribute their Dixieland sounds. Invitations will go out in December, and tickets go on sale in January. Please join us for this gala event.



Photo B. Wood

Professor Ernest Ament, of Wayne State University, and his wife Beryl Ament, don regal garb to participate in the Etruscan/Roman fashion show organized in the spring by Professor Norma Goldman.

Outreach Programs

The spring and summer were filled with a variety of outreach activities that kept the docents busy. Tours continued until the middle of June, and our educational kits were in high demand, traveling within Michigan to schools in Ann Arbor, Dearborn, Dexter, Flint, Ithaca, Pontiac, Redford, Saline, Traverse City, and Ypsilanti and nationally to Washington and Louisiana. Suitcase bookings for the fall of 1992 and the spring of 1993 are filling up fast!

Our annual spring event featured an unusual and highly successful program: a dinner-cum-Etruscan/Roman fashion show orchestrated by Norma Goldman. A retired faculty member from Wayne State University, Professor Goldman has spent many years researching and designing ancient clothing. With the help of staff, students, and faculty models, she rewarded all who attended the dinner with a lavish display of Roman costumes. The event was sponsored, in part, by a grant from the Michigan Humanities Council.

In addition, Kelsey docents made their traditional appearances at both the Ann Arbor Summer Festival and the Ann Arbor Art Fair. As in the past, docents offered afternoon hieroglyphic workshops at the Top of the Park. Approximately 400 children had the opportunity to learn about ancient Egypt and write their names in hieroglyphs. The usual Art Fair crowds that strolled by the Kelsey were

also offered a chance to learn hieroglyphs or to buy Kelsey T-shirts, our new mummy-mask postcards, and copies of ARISTOPLAY's card game "Greek Myths and Legends." The card games were generously donated by Jan Newman of ARISTOPLAY in Ann Arbor.

Docent Meredith Klaus was awarded a grant from the Michigan Humanities Council to design and assemble a new series of traveling kits focusing on voyages and expeditions of the ancient world. The kits will present materials on Jason and the Argonauts, Wenamon's journey from Egypt to Lebanon, the Viking exploration of North America, and St. Brendan's passage from Ireland across the Atlantic during the Middle Ages.

In conjunction with the new kits, the Kelsey is offering a Fall mini-course entitled "Ancient Voyages: Exploration before Columbus" from September 19 through October 17. Four lectures on successive Saturday mornings will probe the spirit of exploration in antiquity: "Poor Wenamon: Egyptian Shipping and the Egyptian State" by Ann Russmann, "Beyond the Pillars of Hercules: Classical Voyages of Discovery" by David Reynolds, "Ulu Burun: A Bronze Age Shipwreck" by Chris Monroe, and "Brendan the Navigator and Leif the Lucky: Legends of the Irish and Viking Voyages to the New World" by Meredith Klaus.

Lauren Talalay

The Kelsey Museum Associates

The Kelsey Museum **Associates** help the Museum 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 (313) 747-0441.

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Preparations for Construction

The heart of the upcoming Kelsey renovations is the Sensitive Artifact Facility and Environment (SAFE) Box, conceived and designed by Curator of Conservation Geoffrey Brown. This building-within-a-building, constructed of prefab panels, will create its own climate-controlled environment and will house those portions of our collections that are most at risk—ancient glass, textiles, basketry, and wood implements. Much of the Museum's activity in the last few months has focused on preparations for its construction.

A grant from the National Endowment for the Humanities will provide new storage equipment for the artifacts in the SAFE Box. Based in part on a survey of our textile collection by intern Francesca Cassara, Geoff has been working out specifications for these new storage cabinets. He has also developed a floorplan for cabinet and shelving layout, as well as locations for lighting, utilities services, and climate control system outlets within the SAFE.

In preparation for construction, all collections presently stored in the second-floor space designated for the SAFE Box have been padded to protect them from shock and vibration. Volunteer Mieke van Rosevelt, work-study students Tammy Szatkowski and Wendy Yuan-Yi Huang, and interns Erika Lindensmith and Francesca Cassara worked from March through June placing each object in a plastic bag or polyethylene foam "boat" or box after lining the storage drawers with foam pads.

After padding, the most fragile collections—mainly glass and large ceramic vessels—were relocated from the SAFE Box construction site on the second floor to the first-floor classroom. Graduate students J. B. Summitt, Carla Goodnoh,

and Helen Dizikes, as well as student assistants Ric Smith and Khan Pham, worked with Geoff Brown and Technician Dana Buck to accomplish this delicate move, much of which occurred on the hottest and most humid days of the summer. Despite the weather and hundreds of trips up and down stairs, no accidents befell either objects or movers.

With preparations essentially complete, we now await the start of construction.

Geoffrey Brown

Staff Notes

Technician **Dana Buck** has spent much of the last few months planning and preparing for the SAFE project. He also completed the construction and installation of parts of the Kelsey's collection at the Museum of Art. And he constructed most of the display furniture for the upcoming exhibit of Gujarati textiles. He plans to do extensive "facelifting" in the galleries while we are closed.

Besides continuing with the formidable task of engineering our SAFE Box project (see "Preparations for Construction"), Curator of Conservation **Geoffrey Brown** supervised the steam-blocking and mounting of textiles for the Gujarati exhibit as well as the cleaning of the Egyptian Canopic jars now on display at the Museum of Art.

With the departure of **Bill Wood** for Chicago, **Tera Palmer** will be assuming the position of Kelsey Photographer. She is currently finishing a degree at Eastern

Michigan University. Welcome to the staff, Tera!

Margaret C. Root was recently promoted to Professor and Curator. She is on sabbatical for the 1992–93 academic year, revising a book manuscript, *Persia and the Parthenon: Comparative Essays on the Art of Empire* (Cambridge University Press), and continuing work on the *Catalogue of Seal Impressions on the Persepolis Fortification Tablets* (with Mark Garrison, University of Michigan Ph.D. 1988).

Welcome also to Visiting Curator **Edna (Ann) Russmann**, a prominent Egyptologist who specializes in sculpture. She will teach one course in Egyptian art during Fall and Winter terms and will study material from the Kelsey's Bay View and Goudsmit Collections. Her most recent book is *Egyptian Sculpture: Cairo and Luxor* (1989).

During August Assistant Curator **Thelma K. Thomas** preinstalled the Gujarati textile exhibit with the help of volunteer Ann Anderson and attended the Fifth International Coptic Congress in Washington, D.C. She will be on leave from September 1992 to September 1993. With the help of a Chester Dale Fellowship from the Metropolitan Museum of Art in New York, a University of Michigan Faculty Recognition Award, and a grant from the U-M Minority Faculty Development Fund, she plans to write several articles, revise her dissertation for publication, and travel in Egypt and Europe. She is also scheduled to deliver several lectures and papers.



Photo B. Wood

J.B. Summitt and Carla Goodnoh, graduate students in the Interdepartmental Program in Classical Art and Archaeology, pack materials excavated during the University of Michigan's expedition to Tel Anafa, Israel. After packing, these objects were carried down stairs from the Museum's second-floor storage area.

Kelsey Museum Staff

Director

Elaine Gazda

Acting Director

Sharon Herbert

Curators

Geoffrey Brown, *Conservation*

Sharon Herbert, *Excavations*

Margaret Root, *Collections and Exhibitions*

Edna (Ann) Russmann, *Visiting Curator*

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Office

Helen Baker, *Administrative Associate*

Jackie Monk, *Office Assistant*

Michelle Biggs, *Associates Secretary*

The Museum is open to the public

Monday–Friday 9:00–4:00

Saturday–Sunday 1:00–4:00

At a date to be announced, the Museum will close to the public for several months due to construction.

Calendar of Events

Exhibitions:

"The Beginning of Understanding":

Writing in the Ancient World"

Continuing until Museum closes.

"From Riches to Rags" (medieval

Indian textiles traded to Egypt)

Opening after construction.

Lectures:

"Metaponto: Archaeology of the Greek Countryside"

by Joseph Carter, University of Texas–Austin, October 6, 1992, 180 Tappan, 5:15 p.m.

"Archaeology in the Space Age: Remote Sensing and Archaeology" by James Wiseman, Boston University, February 9, 1993, location to be announced, 5:00 p.m.

Both lectures cosponsored by the Archaeological Institute of America and the Interdepartmental Program in Classical Art and Archaeology.

Mini-course:

"Ancient Voyages: Exploration before Columbus"

Saturdays 10–12 a.m., September 19–October 17.

Lecture series:

"Discovering Antiquity: Techniques and Technologies—Ancient and Modern"

Saturdays 10–12 a.m., October 24–November 21.

Benefit:

"The Kelsey and All That Jazz"

January 29, 1993, Michigan Union Ballroom, 9:00 p.m.

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