

Reopening for a Special Exhibition



Madder-dyed cotton border displayed in "From Riches to Rags." Textiles with the goose motif, long a favorite in India, have been found at both the Egyptian and the Indonesian end of the Indian Ocean trade.

Expecting construction of our much-heralded Sensitive Artifact Facility and Environment (SAFE) in late fall or winter, we closed the Museum to the public on December 11th. When, in February, we learned that construction would not begin before June, we decided to reopen and install the long-anticipated special exhibition, "From Riches to Rags: Indian Textiles Traded to Egypt," cocurated by Ruth Barnes of Oxford's Ashmolean Museum and Thelma Thomas of the Kelsey.

The exhibition marks the conclusion of Dr. Barnes' research, begun in 1986, on the Kelsey's important collection of cotton fragments produced in the province of Gujarat on the western coast of India. These textiles are among the oldest surviving Indian fabrics, and as a group they illustrate a full range of colors, decorative motifs, and patterns characteristic of Gujarati work. From Gujarat the cloth was shipped whole to Egypt, where it was fashioned for a variety of household purposes. Thus, the Kelsey's fragments bear witness both to artistic influences and the Indian Ocean trade from the late 12th to the 17th centuries. Dr. Barnes' book on the Kelsey's collection is scheduled for publication by The University of Michigan Press late this spring. The exhibition opens on April 4th with a lecture by Dr. Barnes followed by a reception at the Museum. A special event to honor those who donated funds to offset the cost of color illustrations for Dr. Barnes' book will take place in late spring.

Notes from the Director

After a year's leave, I returned to the Kelsey in January to take up the reins of the directorship from my two colleagues, Margaret Root and Sharon Herbert, each of whom had a six-month tour of duty as acting director in my absence. I am delighted to have this opportunity to thank Margaret and Sharon for their splendid work on behalf of the Kelsey and for allowing me the luxury of concentrating on my research for a full year. The Kelsey benefited in many ways from their vigorous leadership, and I as well as the rest of the staff are grateful to them.

Events to Note

Since September we have been fortunate to have with us Dr. Edna R. Russmann, who was previously Associate Curator of Egyptian Art at the Metropolitan Museum of Art. For the current academic year she is Visiting Curator of Egyptian Antiquities at the Kelsey and Visiting Professor in the Department of the History of Art.

Dr. Russmann, who is profiled in this issue of the *Newsletter*, will lecture on April 16th on private portraiture in Ptolemaic Egypt. Her presentation will be followed by a reception at the Kelsey.

At the Associates' annual meeting and event on May 4th we will welcome another distinguished scholar of Egyptian art, Mr. Jack A. Josephson of New York City. Mr. Josephson is a Research Associate of the Institute of Fine Arts of New York University and a collector of Egyptian art. He currently chairs the Cultural Property Advisory Committee of the United States Information Agency. He will lecture on "Collecting Egyptian Art." The event will also include cocktails at the Kelsey, a brief business meeting, and, for those who wish, a dinner following the lecture. I hope many of you will plan to take part in these special programs.

The SAFE Project Fund Drive

As many of you know from the appeal letters you received last fall, the Associates are committed to raising \$66,000 over a three-year period for the construction of a climate-controlled Sensitive Artifact Facility and Environment, which we call the SAFE Box. I am delighted to report that as of March \$25,500 had been pledged; moreover, the profits of this year's benefit, "The Kelsey and All That Jazz," will go toward the project. This means we have achieved half our goal only six months into the fund drive! Several members of the Associates' Development Committee—Chair Steve Rogers, Ed Surovell, Polly McDonough, and Tom Dickinson; Jim McLean, President of the Associates Board; Lauren Talalay, Assistant to the Director; and Sharon Herbert, Acting Director last fall, all deserve warmest thanks for their excellent work. I want to offer my sincere gratitude especially to all who have pledged or given to this urgent conservation project. Your determination to help us guard the welfare of the Kelsey's collections and operations is heartening in these difficult economic times.

With \$33,000 still to raise, I appeal to those of you who have not yet made a pledge toward this vital project please to consider doing so in the near future. I also hope that those of you who can will enlist the support of your friends on the Museum's behalf.

Tenth Annual "Kelsey and All That Jazz"

The 1993 "Kelsey and All That Jazz" was a very special occasion. Guests began the evening at the Museum with a champagne reception amid partially dismantled galleries. From there they proceeded to a dinner at the Pendleton Room of the Michigan Union honoring donors to the Renovation Fund. Dinner guests previewed the 18 items donated for the silent auction and started the bidding. After dinner, bidding (at times fierce!) continued to the lively beat of the Olivia Street Stompers and the energetic urgings of auctioneer Howard King. For the great success of the evening we have many people to thank. Here I want to single out cochairs Janice Beatty and Becky Whitehouse, who, along with

Kelsey staff members Lauren Talalay, Elyse Buchanan, Becky Loomis, Helen Baker, Jackie Monk, Michelle Biggs, Peg Lourie, and Dana Buck, worked so effectively on the many aspects of the event. Planning for next year's benefit is already underway, and we look forward to another evening of fun and profit for the Museum.

Research in the Field

In this issue you can read about the most recent work of our archaeological team at Carthage, and in the fall issue of the *Newsletter* there will be reports on Coptos and Leptiminus. In anticipation of the latter report, I want to call your attention to the recently published volume on the Lepti project, headed since 1990 by Professor John Humphrey of the Department of Classical Studies at Michigan and Drs. Hedi Slim and Negib Ben Lazreg of the Tunisian Institut National d'Archéologie et d'Art. Last spring Professor Humphrey took with him to Tunisia copies of the first of two projected volumes on the results of the field survey, excavation, and other research that his team had conducted over the two previous years. The phenomenal rapidity with which Professor Humphrey has published his field projects at Carthage and Leptiminus has earned him and the Kelsey Museum an excellent reputation in Tunisian archaeological circles and beyond. In May John was honored by the Tunisian Institute at a special event held in Carthage. In addition, last spring he

received a major grant from the J. Paul Getty Trust to install two galleries of the National Museum of Carthage that will house displays interpreting the results of the recent Kelsey-sponsored campaigns at Carthage. I want to offer John the heartiest of thanks and congratulations on behalf of the Kelsey Museum.

The Leptiminus project will go into the field once again in November 1993. Meanwhile, last summer in Italy Professor John Griffiths Pedley of the Department of Classical Studies collaborated with Professor James Higginbotham of Georgetown University at Paestum on a survey of the field adjacent to the sanctuary excavated by the Michigan-Perugia team in the 1980s. This summer's plans call for salient areas to be further explored by sondages with a view to more full-scale work in summer 1994 and thereafter.

Research on the Collections

With two of our curators, Professors Margaret Root and Thelma Thomas, on leave this year you might expect that research on the collections has slowed down. On the contrary, it is steaming ahead! Dr. Edna R. Russmann, Margaret Root's replacement whom I mentioned earlier in this column, is devoting her attention to two of our collections of Egyptian antiquities, the Bay View Collection acquired by the Kelsey in 1971 and the Samuel A. Goudsmit Collection which is on permanent loan to the Museum. We look forward to a variety of

publications resulting from this research.

A number of scholars here and abroad are now finishing their contributions to the J. Paul Getty-sponsored Terenouthis project, which will result in the publication of two volumes in the Kelsey Museum Studies series on the 1935 Michigan excavation in the Egyptian Delta. Some 2000 Graeco-Roman Egyptian artifacts recovered from the necropolis site are now part of the Kelsey's collection. The work of this team of scholars is being coordinated by Professor Sharon Herbert, and Professor John Pedley is heading the editorial side of the project.

In January, Professor Margaret Root presented a paper on the use of stamp seals versus cylinder seals in the Achaemenid and Hellenistic periods at an international conference in Turin, Italy. Her study relates both to the Kelsey's collection of seals from Michigan's excavations at Seleucia on the Tigris and to our recently acquired Adams Collection of prehistoric seals. While in Turin, she arranged to have the Kelsey's seals from Karanis included in an international data base being assembled in the Netherlands. Professor Thelma Thomas is continuing her research in absentia on our extensive collection of late Roman and early Byzantine textiles, and several students, undergraduate and graduate, are preparing articles on a number of our Egyptian and Roman sculptures. I am also pleased to note that Dr. Lauren Talalay's lead article on Karanis has been published in the most recent issue of *LSA Magazine*.

Our Centennial Year

During this centennial year of the Kelsey's collections, we are happy and relieved to be launching a renovation project that will result in a major improvement of storage conditions. Our commitment to the preservation of our uniquely important archaeological artifacts and works of ancient art is stronger than ever. We have been energized by our Associates' strong show of support for our efforts. Your financial contributions are crucial to the success of our entire enterprise, and they are especially vital in this centennial year. In the coming months the Associates will be working hard to meet their goal of \$66,000 for the Renovation Fund and, at the same time, to expand membership in the Associates by a substantial percentage. You can help by renewing your own membership and by asking your friends to join us. As always, I am immensely grateful for your ongoing support.

Elaine K. Gazda

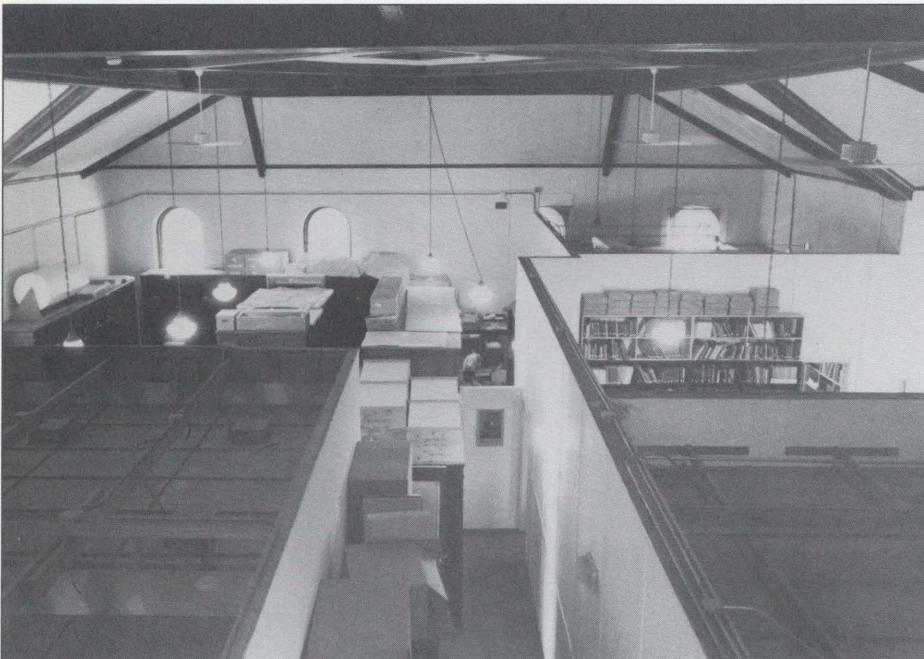


Photo: B. Wood

Second-floor office ceilings (right and left foreground), open storage area (left background), and library (right background), as seen from third-floor loft. Plans call for a full third floor to be built over this area.

Two Egyptian Cats

In fall 1990 I wrote a short research paper for an art history class on the Kelsey's two

Spotlight

wooden feline statues, which were at that time identified as "Old Kingdom Lion and Lioness from Saqqara."

The Museum had originally purchased them in the 1930s without any specific knowledge of provenance or date. It was soon clear that neither of these pieces even remotely resembles Old Kingdom sculptures of lions. They are in fact a sculpture of a male cat and a cat sarcophagus, datable to the Roman period.

The Kelsey cats are typical of Egyptian cat sarcophagi from the Greco-Roman period. Similar examples are housed in the British Museum, the Manchester Museum, the Louvre, and the Cairo Museum. The larger of the two is solid. The smaller has been split down the middle and hollowed out. Although it is too small to have held the remains of a full-grown cat, the mummification of kittens was quite common in ancient Egypt, and it is likely that the Kelsey cat sarcophagus was made for this purpose. Both pieces originally were covered with a thin layer of plaster and painted; some of the markings are still visible. In addition, their eyes were inlaid over the plaster with glass, a technique typical of Egyptian sculpture from the Roman period. They both have particularly cat-like pointed ears, which, on the smaller one, are removable. They are seated, with their mouths closed, and stare at some unknown point in the distance, in a manner similar to many other Egyptian lion and cat statues. Whiskers have been painted on either side of their mouths, and on their necks a ruff or beard is indicated by both sculptural form and paint. It was probably these ruffs that led previous scholars to misidentify the figures as lions. In fact, artists commonly depicted ruffs on male cats throughout the history of ancient Egypt.

Cats played an important role in ancient Egyptian life and religion. They began appearing in tomb painting during the Middle Kingdom but were not commonly depicted as household animals until the middle of the 18th Dynasty.

In Egyptian mythology cats, and male cats in particular, were originally associated with the sun god Ra. Vignettes of Ra, in cat form, decapitating the evil serpent



Wooden cat sarcophagus (left) and sculpture of a male cat (right) in the Ancient Near Eastern Gallery.

Apop appear frequently in New Kingdom papyri. In this regard, it may be significant that the ruffs on the Kelsey cats were once painted bright yellow, and the stylized clumps of hair, outlined in black, have a "fiery" look reminiscent of the sun. The mythological role of the cat as slayer of the evil serpent was analogous to its domestic role as protector of the home and granary from rodents, snakes, and other harmful animals. The cat was benevolent and useful yet powerful and mysterious, for it was a creature of the night, never entirely tamed. The protracted claws and tense muscles, indicated in paint and sculptural form on both of the Kelsey cats, may refer to the role of the cat as slayer of evil and mysterious protector of mankind.

During the Late period the cat became widely associated with the goddess Bastet, probably because of its physical similarity to the lioness, Bastet's original animal. The cat symbolized the peaceful aspect of the goddess, while the lioness represented her angry and destructive side. It is in connection with her cult that cat mummification became popular in ancient Egypt. This practice probably began during the 22nd Dynasty and continued into the Greco-Roman period. At first only selected cats raised within the temple were mummified, but by the Ptolemaic period it appears that cats were bred and mummified commercially to serve as votive offerings. Literally hundreds of thousands of cat mummies have been uncovered in Bubastis, Saqqara, Beni

Hassan, and other cat cemeteries. Most were deposited in mass graves, but a few were placed in either wooden mummy cases resembling the Kelsey cat sarcophagus or a bronze mummy box surmounted by a statue of a cat.

Interestingly, beneath its layer of painted stucco the Kelsey cat sarcophagus is completely covered by a coat of red paint. The invisibility of this decoration may seem perplexing, yet these objects were made not to be seen but to serve as receptacles for the spirits of cats in the hereafter. Thus the color red may symbolically represent the cat's blood or life force. Red is also known to have solar associations in Egyptian mythology: the redness of the morning and evening sun is imagined to result from a bloody battle against the powers of darkness in the underworld. Therefore the red paint on the cat figure may again allude to the sun god and to the male cat's role as protector of mankind and cosmic order.

The Kelsey cats represent an aspect of Egyptian culture that, although popularized by the interest of classical authors such as Herodotus and Plutarch, is rarely discussed today. The larger one in particular is an excellent example of Egyptian craftsmanship. A scholarly article in preparation will attempt to place them in a more specific cultural and historical context and to elaborate on certain artistic and iconographic aspects of these interesting felines.

Nathan S. Estep, *Undergraduate Classical Art and Archaeology*



Photo: T. Palmer

Edna Russmann in Ancient Near Eastern Gallery with painted limestone relief from the tomb of Kara-Pepi-Nefer (Goudsmit Collection).

Visitor Edna Russmann

Originally a student of medieval history, Visiting Curator Edna R. Russmann came upon her fascination with Egypt quite by accident. On a nonscholarly sojourn there in the mid-1960s, she was drawn to the landscape and way of life in Nasser's Egypt. But above all, she felt a powerful attraction for the great wealth and variety of Egyptian monuments.

Based on this revelatory experience,

Dr. Russmann came back to New York and entered graduate school in Egyptian art at the Institute of Fine Arts, New York University. She studied archaeology and language as well as art history, eventually writing a dissertation on relief decoration in Theban private tombs of the 25th and 26th Dynasties.

Feeling a need to stay grounded in objects, Dr. Russmann decided to pursue museum work. In the mid-1970s she served as a curatorial fellow at the Boston Museum of Fine Arts before taking up a curatorial position at the Metropolitan Museum of Art in New York. When she could spare the time from her museum responsibilities, she taught courses at Harvard and Yale. In 1989 she became a research associate at the Brooklyn Museum. That year she also published the latest of her three books, *Egyptian Sculpture: Cairo and Luxor*.

As a 1992-93 visitor shared by the

University of Michigan History of Art Department and the Kelsey Museum, Dr. Russmann taught a survey of Egyptian art and archaeology during fall term. This term she is teaching a minicourse on women's roles as revealed through their representations in Egyptian art. She has enjoyed both courses, finding her Ann Arbor students responsive, intellectually open, and hard-working.

At the Kelsey Dr. Russmann is ensconced in a basement office, where she is researching our Goudsmit and Bay View collections. One of her special interests is the insight these collections offer into the people who assembled them. She notes, for instance, that Samuel Goudsmit, the famous Michigan physicist who collected Egyptian antiquities, seemed to have a predilection for unusual objects that require explanation. Ultimately, she hopes both collections will be published.

It has been a pleasure working with Dr. Russmann this year. We hope she will often find occasion to return to Ann Arbor in the future.

Margaret Lourie

Staff News

Director **Elaine Gazda** resumed her teaching and administrative duties in January after a year-long leave. She spent winter 1992 at the American Academy in Rome researching Roman portraiture. She also laid the groundwork for the Kelsey and the Museo Nazionale Romano to collaborate on an exhibition of sculptures in both museums from the Roman Imperial Temple of the Deified Flavians. The exhibit is expected to open in Rome in late 1993 and at the Kelsey in 1994. While in Rome she lectured at the Capitoline Museum to students at Stanford's Intercollegiate Center for Classical Studies.

This spring Coordinator of Collections

Robin Meador-Woodruff will be reviewing General Operating Support grant applications for the Institute of Museum Services.

Curator **Margaret Root** continues her sabbatical with a full agenda of scholarly activities. In January she presented a paper in Torino, Italy, about the seals on Hellenistic archival material. In Basel, Switzerland, she studied the model of the Parthenon sculptures for her forthcoming book *Persia and the Parthenon*. While there, she examined a late Geometric funerary amphora with a scene of lying in state, formerly in the collection of famous Swiss chemist Hans Erlenmeyer. In February, she spoke at the Metropolitan Museum of Art in New York, in celebration of the

special exhibition *The Royal City of Susa: Ancient Near Eastern Treasures from the Louvre*. In May she will speak at a symposium on Iranian studies in Washington, D.C., where she will also continue working in the Freer Gallery of Art on the early Mesopotamian stamp seals now in the Kelsey's Adams Collection.

Assistant to the Director **Lauren Talalay** will spend the summer in Greece, exploring the possibility of codirecting an excavation of Plakari in southern Euboea—a potentially valuable stone age/bronze age site in the Aegean. Her book *Deities, Dolls, and Devices: Neolithic Figurines from Franchthi Cave, Greece*, will be available from Indiana University Press in the fall.

Docents Active

Despite the ostensible chaos at the Kelsey with preparations for construction, the docents have been busy. Tours were offered from September to December and began again in mid-March when the Museum reopened. Our annual visit from North Central Michigan College in Petoskey was the usual tour extraordinaire by Dottie Sims. Dottie offers the college students who make the six-hour trek to Ann Arbor a behind-the-scenes look at the Kelsey and a discussion on archaeology; the program fills most of an afternoon

and consistently draws rave reviews.

The traveling educational kits continue to be in high demand: since September they have gone out to 21 Michigan locations. They are also still circulating in the Tokyo area, thanks to Anna Laura von Büren's tireless efforts. Recently, Anna Laura was featured at the Tokyo American Club, where she spoke about Egypt and the Kelsey kits. Carol Carzon and Jim McLean are currently putting the finishing touches on the Near Eastern kit.

On other fronts, Meredith Klaus and Becky Loomis were the main presenters at an afternoon workshop for Michigan

teachers. The workshop was part of a three-day session organized by the Ann Arbor Area Educational Resources—a consortium of local museums formed two years ago—and was funded by grants from the Ann Arbor Area Community Foundation and Detroit Edison.

Off-site activities have included: a presentation on the traveling kits for a conference entitled "Reinterpreting the Columbian Encounter: A Challenge to the Humanities" at Macomb Community College; a hands-on session designed by graduate student Carla Goodnoh for Science Day at Ann Arbor's St. Paul's

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Carthage, 1992

The 1992 season at Carthage culminated four years of work on the excavation at the church of Bir el Knissia. It also marked the public opening of the Introductory and Punic halls in the Carthage Museum. The work was sponsored by EARTHWATCH and its research corps, the Kelsey Museum, the Getty Museum, USIS, the American Tunisian Association, and the Richardson Foundation.

The Excavation

Our objective in excavating Bir el Knissia has been to answer questions about Christian burial practice in the Roman world. The field team had four ambitious goals for the 1992 excavation: 1) to find and date the earliest floor of the basilica, 2) to locate the column foundations between the nave and east aisle, 3) to investigate the connections between the church proper and its annexes, and 4) to excavate Christian burials in and around the building.

Our first success came only after two weeks of excavation: fragments of two tomb mosaics, a piece of stone pavement and traces of beaten earth helped locate the earliest floor level in the east aisle of the church contemporaneous with the basilica wall. The foundations for two columns of the colonnade were found late in the season. Both discoveries are crucial to understanding the history and architecture of the building, and both were made gratifyingly near their predicted locations.

Attempts to understand the connections between the basilica and its annexes, discovered in 1990, yielded more surprising results. In the northeastern annex we discovered a new piece of vine-leaf floor mosaic in an unexpected place, an *in situ* marble funerary inscription at an unexpectedly low level, and a series of ancient robber trenches (disturbances marking

Lutheran and Slauson schools; and lectures by graduate student Elise Friedland at the Jewish Community Center of West Bloomfield and at the University Museum of Art.

Finally, I would like to extend a special welcome to Richard Athan, a new volunteer, and offer my warmest thanks to all whose energy and commitment made the jazz benefit such an unqualified success: cochairs Janice Beatty and Rebecca Whitehouse, Tom Dickinson, Polly McDonough, Jim McLean, Connie Osler, Dorothy Rehak, and Ed Surovell.

Lauren Talalay

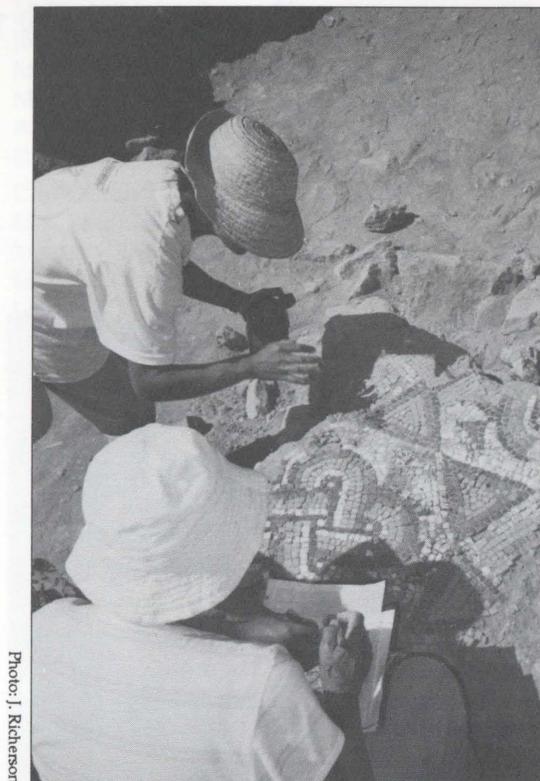


Photo: J. Richerson

Studying an early Christian floor mosaic from the eastern annex of the Bir el Knissia basilica.

wall lines) that crisscrossed the area. These indicated that the annex had a long, complicated history, still not fully understood. In the southern room off the apse we discovered the floor contemporaneous with the crosswall, the robber trench that marked its continuation to the apse wall, and a well-preserved threshold between them. The most rewarding finds in that area were three burials at the bottom of late grave shafts and the cut for the infant amphora burial excavated in 1990.

For two years our efforts to locate Christian burials had produced only disarticulated human remains. But our patience was rewarded in the last two weeks of the 1992 season when we discovered fifteen well-preserved skeletons. Among the most interesting were the undisturbed burial of a pregnant woman and a triple burial cut into the wall foundation, of which one skeleton was covered with a reddish orange powder.

The Museum

After four years of work, on July 4, 1992, we opened two exhibition halls of the National Museum of Carthage. With more than 600 people in attendance, the opening was held in conjunction with the finale of the UNESCO Campaign to Save Carthage. It provided the first opportunity for the Tunisian public to view the

results of this international campaign in historical context.

To emphasize the international collaboration that produced the galleries, EARTHWATCH volunteers assisted in rehanging a temporary exhibit of 58 color photographs of World Heritage Sites on loan from the World Heritage Fund, a branch of UNESCO. They also designed and painted freestanding panels that helped solve acoustical problems and break up the large, open display space.

The Introductory and Punic halls display more than 13,000 objects, labeled in Arabic, French, and English. Since the museum houses only objects found in Carthage, the aim of the galleries is to exhibit the best of the collection in a way that gives visitors a better understanding of ancient Carthage and will instill in them a desire to preserve the city and its artifacts. In the Introductory hall representative artifacts are arranged chronologically so that visitors move from the Punic founding of Carthage in 814 B.C., through the Roman and Christian periods, to the Arab conquest in

A.D. 698. By contrast, the Punic hall offers a more detailed view of a single period.

Besides completing work in the Introductory and Punic halls, volunteers continued work begun in previous years, painting and preparing rooms and assisting in the selection and cleaning of artifacts for the Amphora and Christian halls, due to open this year. They also began two new registry projects and assisted in cleaning and photographing hundreds of sculpture fragments and African red slip ware vessels—a type of ceramic ware made in North Africa but popular all over the Roman world.

It is difficult to measure the success of the museum effort, but we do have one possible indicator: four museum workers, with whom we had worked since 1988, came into the Introductory hall in July. One of them began reading the Arabic labels to the others. They recognized many pieces but had never before known where they fit historically. The presentation obviously interested them because one of them shook Jim's hand and said *mabrouk* (celebrations). To all who have made this effort possible we extend this handshake.

Susan T. Stevens, Field Director
Jim Richerson, Director,
National Museum of Carthage

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Photo: T. Palmer

Jazz benefit guests crowd the Kelsey galleries for champagne and hors d'oeuvres.

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The following generous friends of the Museum helped support the costs of color illustrations for Ruth Barnes' *Indian Block-Printed Cotton Fragments in the Kelsey Museum*, to be published in late spring by The University of Michigan Press as volume 8 of the Kelsey Museum Studies:

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The Museum is open to the public

Monday–Friday 9:00–4:00

Saturday–Sunday 1:00–4:00

The Kelsey Museum reopened to the public March 2 and will remain open through the spring of 1993.

Calendar of Events

Exhibition:

**"From Riches to Rags: Indian Textiles

Traded to Egypt" opening April 4.

Highlights the Kelsey's collection of late

12th–17th-century Indian trade cloths.

Lectures:

**"India to Egypt: The Trade of Block-

Printed Cotton Textiles"

by Dr. Ruth Barnes, Ashmolean

Museum, Oxford.

April 4, Auditorium C, Angell Hall at

2:00 p.m. A reception will follow at the Kelsey Museum.

**"Private Portraits in Egypt of the Ptolemies"

by Dr. Edna R. Russmann, Visiting Professor, History of Art, and Visiting Curator, Kelsey Museum.

April 16, location and time TBA. A reception will follow at the Kelsey.

*Associates' Annual Membership Meeting and Event:

"Collecting Egyptian Art"

lecture by Mr. Jack A. Josephson, Chairman of the Cultural Property Advisory Committee of the U.S.

Information Agency and Research Associate of the Institute of Fine Arts, New York University.

May 4, location and time TBA. The

event includes cocktails, a brief business meeting, and dinner.

Special event for contributors to the catalogue, *Indian Block-Printed Cotton Fragments in the Kelsey Museum*, featuring the author, Dr. Ruth Barnes. Late spring.

*Events open to the public.

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